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FOCUS Magazine

February 2015



The special theme of this issue of Focus is that of Motion. Camera moves of all sorts are now more available to the independent producer and can lift your production beyond the ordinary. I introduce the theme on pp. 4-5 while Mel Noonan and Mark Scotton give some practical advice on how to achieve good results. The idea is of course about artistic achievement - but also about getting better paying gigs!

The latest Video of the Month winner had all of the colour and movement you could wish for, and David Strelitz gives a full account of how this was achieved, and some of the problems, on P.18.

Our resident technology guru, Ian Sandall reviews Mocha Pro, and elsewhere reminds us of the importance of high quality reliable media cards.

There's a few helpings of humour in there too, from Keith and his clever son, and from yours truly, attempting to sublimate (I think that's what Freud called it!) frustration. I think there might be some glimmers of recognition!

All this and more, including industry news and reviews as we approach this year's BVE. See you there!

Tony Manning, Editor

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ProVideo 2011, ProVideo 2012 and ProVideo

Once upon a time, motion was something that happened within the frame. Everything was locked down and the viewer could enter the scene without distraction. Sometimes there would be a need to follow the action and often this tracking shot would be from the same fixed position. The pace of the action would largely be dictated by the cuts, together with the musical score.

In the early days of cinema it was considered essential that the camera should remain still, on the basis that a moving camera would only confuse spectators (much the same way that the early filmmakers thought that editing would be confusing to audiences).

The weight and awkwardness of the equipment, which meant that shifting and setting it up would be time-consuming and difficult, made it easier to leave it alone. Nevertheless by the twenties cranes and dollies were widely used.

The Complete Idiot's Guide to Movies and Film © 2001 by Mark Winokur and Bruce Holsinger.

The situation now is rather different. Camera movement is everywhere, sometimes justified, or "motivated", sometimes capricious and indeed irritating.

Possibly one of the most familiar sequences involving multiple moves must be the introductory sequence of the BBC

News. Involving animations and automated camera moves, there are also shots of camera operators and presenters, with the camera moving around the subject, doing little nudges in, walking backwards while the presenter speaks, etc. Try counting the separate moves (and then have a lie down!)

Camera moves could be considered as elements of the shooting script, i.e. they are planned as part of the story-telling. The tracking shot behind a group of standing men eventually slows to reveal one man alone by the window. We now have a richer context of some kind of an important meeting, and a character who is soon to be prominent in the story.



Blain Brown has a helpful section on Motivation and Invisible Technique p.210 seq. in *Cinematography Theory and Practice* 2nd Edition 2012.

In a wedding production, the

well-trained eye might have noticed hilarity between the bride and her father during a lull at the top table. While a two-shot would do the job, a rehearsed sweeping shot with defined starting and end points and a smooth progression in between is so much better. To some degree you count on luck that the expressions haven't disappeared by the time your camera arrives. You could of course explain what you need and get their co-operation to do it again.

You also need to have your other eye open for extraneous, distracting elements at either end of the shot, e.g. just as the camera settles on the final shot you have half of someone else's head in the frame!

You may have to take charge to get a clear area to work in, and ask waiters to walk around the back of you.

This brings us to the question of when you might decide

against camera moves.

Here's a few perhaps obvious pointers.

1. It's a live (unrepeatable) situation and you don't have a guaranteed safe shot.
2. You bought the jib/stabiliser (etc) last week and haven't quite got the hang of it yet.



3. The equipment itself is a potential hazard and you have not found a safe place to operate it or you need someone to assist either technically or for safety.

4. Your client may consider your techniques (and equipment) intrusive.

5. You want to have a play while you have the chance (your client might expect the shot in the footage!)

These are the main shots that involve camera movement:

1. Pans - avoid going too fast and creating a strobing effect.
2. Tilts e.g. from an identifying detail down to main subject or presenter. Remember that a

focus shift may also be needed as part of the shot.

3. Move In, Move Out. A slow move in towards the main character (e.g. the drummer in *Whiplash*) reveals more detail, and emotion. Often there will be a cut to a scene of contrasting emotion at the end of the shot.

4. The Zoom. Often used in combination with another move to hide a technique that tends to call attention to itself.

5. The Rolling Shot - any vehicle-mounted camera.

6. Dollies and Rails.

7. Aerial shots - planes, mini-helicopters, drones and Cable-Cam^(TM). See <http://www.cablecam.com/media.aspx>

If you can find a high vantage point this might tick the boxes while saving a load of money!



Martyn Dunham operating a Polecam at an Asian wedding

Thinking about all of this inevitably gets you thinking, how can I make my next project better? It raises too questions of training and practice, and

practical matters like insurance. For infrequently-used kit it may take you in the direction of wet hire - the equipment plus someone who is expert at using it.

Nor does it really stop there. Animated title screens and whole sequences, and the application of music and soundscapes (who said music wasn't visual?) all can add to a satisfying and dynamic piece.

Sprinkled through this issue are articles and reviews that connect to this subject. Enjoy.

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A Report on the 2nd ITTP Conference held at Pinewood Studios on 27th January 2015.

Anyone watching the BAFTA awards the other day would have witnessed a British Film Industry in ebullient good health. Crisis, what crisis? I hear you say. Yet there are concerns about a growing skills gap across the industry and a mismatch between what the industry needs in terms of practical abilities, and the preparation provided by specialist university and college courses. Couple this with the fact that many of those who benefitted from a solid BBC training are now at or approaching retirement, and at any rate have no structured way of passing on their knowledge, and you can see the concerns. So should we act like Dickens' Mr. Micawber, blindly confident that "something will turn up," or is it time to do something, and if so, what?

As an opener we were treated to the Pinewood Showreel by their Broadcast TV chief, Mark Hackett. In many ways this set the tone of the event, with its emphasis on multi-million pound film production and broadcast TV. Pinewood itself was described as a place of history and heritage and on its 100-acre backlot was the massive soundstage built for *The Spy Who Loved Me*, complete with a permanently accessible underwater filming stage. Within the complex there are more than 250 independent production companies and, of course, Sony's own training resource the Digital Motion Picture Centre Europe (DMPCE)*, of which more later. There was emphasis too on particular areas of production the UK seems to be particularly good at such as video games/animation and custom sound design.

* <http://www.sony.co.uk/pro/hub/broadcast-products-cinematography-pinewood-studios>

So the initial context was big bucks (the broad set of creative industries are worth £70 billion to the UK economy), and ever higher standards in production, coupled with the set of concerns that brought the ITTP into being in the first place, i.e. a malaise that basic sets of practical production skills in film school graduates and others entering the industry can no longer be relied on. In many ways this to an outsider seems like an extended wake for the good old days of the BBC and its robust practical training, now largely abandoned.

In summary (my interpretation) what ITTP is about is

- setting some standards, recognized across the industry. If you say you are a boom operator a vision mixer or a sound guy there are particular things you should be expected to know and be able to do. Saying you are a graduate of this that or some other course just doesn't cut it.
- building bridges between the colleges and universities and seasoned industry professionals (the majority of whom are within 10 years of retirement, or past it (retirement, that is!))



The ITTP Committee

Darren Long from Sky TV gave a presentation in which he outlined Sky's record on training; work experience, Skills Studios aimed at children and young people ranging in age from 8 to 18, the Sky Academy Scheme and fully fledged Apprenticeships (so far 180 Apprentices taken on and 125 graduates, including Kirsty Gallagher).

He also outlined the Mama Plus mentored programme for young people and the Mama Youth project, an initiative aimed at getting more black and ethnic minority young people into the industry, creating much-needed diversity from within.

The format of the rest of the day was

a series of panels, ably chaired by Roz Morris, who is described in ITTP event publicity as "a leading media trainer and blogger for the Huffington Post on media and business matters. She has been a news reporter and presenter for BBC TV and Radio, RTE, ITN, and ITV regions" and is now heavily involved with ITTP. <http://www.ittp.org.uk/ittp-conference-january-27th-2014-at-pinewood-studios/>

Some points from the Panels

Chris Miller, Camera Supervisor on *Strictly*, said that he had gone freelance 6 years ago (like most of the world), He had his training through the BBC from the age of 18, but all that was left there now as far as he could see was as very narrow offering through the BBC Academy. He had no personal experience if cameramen "coming through the ranks."

The demand is for fully trained cameramen. Once they're in they stay and there is no need for a training scheme and no structure within which to pass on skills. Mike Dugdale from Cameracrew <http://www.thecameracrew.tv> agreed that no-one wanted to take the risk of putting an 18-year old on the studio floor. They did, however, have 2 interns, 18 and early 20s, learning from the best.

The London Studios appeared to be a notable exception www.londonstudios.co.uk and were doing great consistent work.

From the vast pool of graduates seeking to enter employment (many with a vision of becoming - or in some cases already being - a DoP) the main

route is that of a runner (probably less so for technical and engineering folk who are in high demand). James Johnson said Molinare had 20 runners with a quick turnover or opportunities for progression. Trainee schemes cover VFX, Sound in Post and Grading. Like most the organization is saturated with huge competition for "proper jobs" so people tend to have to move out to move on.

Who gets in as a runner? It seems the main selection criteria are personality and attitude. In a later session Ravensbourne graduate Stil Williams said that since leaving in 2005 no-one had ever asked about his qualifications! The industry wants keen team players who do what's needed in a profession that is often a great deal less glamorous than people might imagine!

Old school sticklers might reject candidates for not knowing Ohm's Law and its applications, while most agreed that if you couldn't show up in time your future would soon be in the past. In a similar vein Stil Williams was dismayed that an applicant who described himself as a gaffer didn't know what a C-stand was. (More about Stil's work here: <http://www.stilwilliams.com/gone-too-far-feature-film/>)

In the highly unlikely event that you are a bit rusty on these posers, have a quick bit of revision here:

Ohm's law states that the current through a conductor between two points is directly proportional to the potential difference across the two points. Introducing the constant of proportionality, the resistance, one arrives at the usual mathematical equation that describes this relationship.

Test yourself: http://www.allaboutcircuits.com/worksheets/ohm_law.html

OHMS LAW

$$V=IR$$

$$I=V/R$$

V = Voltage
I = Amperage
R = Resistance

C-stand <http://goo.gl/DLPgEH>



"I had a job as a runner throughout my Film School course, and it was just as well because other than three weeks on camera skills in the First Year, the course didn't really offer much in the way of practical skills."

That was fun wasn't it? To resume...

Given the scarcity of training on the job opportunities there was discussion of whether all elements of the industry should be forced to take on trainees funded through a levy.

Steve Warner (IABM Training Academy - <http://www.theiabm.org/about-us/iabm-team.html>) was concerned that many courses were not really delivering broadcasting engineering, more a case of generic media studies. Therefore there was a worrying disconnect between IABM members (the industry supply sector) and academia.

ITTP Approved Skills and the Future

The panel consisted of Bernie Newham (ITTP), Iain Davidson (STLD), Barry Cobden (IPS) Martin Uren (BKSTS) and Brian Rose (GTC).

You need to know at least four of these acronyms to pass this part of the exam!

Two out of five? Never mind, about average!

OK that's - Institute for Training in Television Production; Society of Television Lighting and Design; Institute of Professional Sound; The British Kinematograph, Sound and Television Society; Guild of Television Camera-men.

See BKSTC promo here: <http://vimeo.com/100297212>

ITTP asked the GTC to draw up a list of competencies, camera and lighting to begin with. Barry, a Sound Supervisor, asked all his colleagues what they expected of an assistant. They should know Ohm's Law and what to do with it (you're all OK on that now); they must be able to rig and test a radio mic system; they must be constantly aware of safety and work with respect for the venue, they must be good at working with people (including that sometimes delicate matter of placing that radio mic!) reliable time-keepers* and a GSOH under trying circumstances always helps!

* One panel member applies a strict two-minutes criterion before the van departs. This has proved very instructive when the van has left London for the shoot in Newcastle! Another offered three jobs on a shoot to students and none turned up following a heavy party!

Where to from here?

ITTP itself and though its partners wants to bring some influence to bear to create a better fit between training, particularly in the universities and colleges, but elsewhere too, and the industry. This is seen as an urgent mission. The BBC training so many relied on ain't coming back. What there is, is in short supply. The craft professionals are mostly in work and have little time and no obvious structure to pass on their knowledge and practical skills. Soon they will retire and sip their Martinis on a well-clipped lawn somewhere.

How much ITTP can actually do has to be in question. To become a fully-fledged accreditation agency, and indeed "to become a high-value brand like BMW or Apple", might be biting off more than can be chewed.



into
 Feeding existing courses might have some although awful lot of mileage, there are an awful lot of courses to link with. Changing curricula is a complex and long-winded affair, and many institutions will be quite content with what they offer even if the ITTP wants graduates with more craft and engineering skills.

Finally, we are more likely to hear from the dissatisfied than from those who were happy with their course and its outcomes. We have some highly prestigious film courses across the UK and many of them must be doing it right. Bournemouth University even had the accolade of Prime Ministerial praise following its graduates' success at the BAFTAs.

<https://www1.bournemouth.ac.uk/news/2015-02-11/bafta-qa-interstellar-winner-andy-lockley>

So what's it all got to do with us guys in the IOV? After all if many of our more seasoned members were to be offered a job as a runner the first question would be, "Is there any actual running involved?"

1. It's true that the main emphasis (so far) is on Film and Broadcast.

2. The ITTP may have overlooked the size and scope of the non-broadcast sector, corporate production, events, conferences and celebrations, web film production (including pro-

motional vehicles, etc.

3. Many who once were employed by a broadcaster are now freelancers. In many respects they are more like us. In some ways we might even have an advantage, having had to learn the broad range of production, business and people skills to get the work and get the job done. Their (considerable) advantage is likely to be their connections, who they know.

4. Training standards matter to us as an organization and to our members individually. Some indeed might eventually be certified - ITTP certified that is!

5. Training is also to us a matter of standards in relation to the public and the more that our members stand out as competent producers with sound ethical standards the more people will respect the value of using one of our members. This is one reason for our increasing emphasis on having members progressing to Master Member status through submission of their own work.

6. A proportion of our membership will be in a younger age range, or students. Others, of any age, may well be aspirational in terms of industry ambitions, including writing and producing original work.

7. As social and events video producers our members are often heavily involved in their local communities and their good name - and ours - matters.

8. We may have more of a role to play if we decide at some point to relaunch our Academy Scheme. While this had some moderate success in the past it seems to have been too remote (website access and the VideoSkills book/curriculum) to have had any real impact. What students and institutions alike would want would be practical placements with local members to get hands-on with kit and projects. Even if these are short (5-day) placements if they were reliable there would be a market.

<http://www.ittp.org.uk/features/ittp-conference-2015-video-gallery/>

Beyond Skills

Although the programme described him as a Film Producer, Jan Harlan more modestly said he was really a Guest Lecturer on the Stanley Kubrick tour.

Although this was an enjoyable presentation, it was also the one that delegates found the hardest to fit into the themes of the day.

Maybe the starting point is why do people pick up a camera in the first place? They want to use the machine to express their imagination. Most of us get closed down in terms of the possibilities of our art and try to do as good a job technically as possible. Some believe they have a film, or a doc, in there somewhere and at that point of presumed artistic control, we will truly be able to express ourselves. (If we do get there we will discover all manner of constraints, notably who controls the budgets).

Jan's emphasis was the need to "create something worth filming" and for that you need a great script. If the script is the vehicle, someone has to drive it. Billy Wilder was once asked the top ten elements of making a great film. His answer was "One to nine, don't bore people, ten, have total control." On any film set all of the people are good at their jobs, but they don't make the film.

Jan encouraged film makers to be remorselessly self-critical, not to be satisfied so easily. Beyond a certain point your aesthetic judgement is what counts. You can learn the fundamentals of lighting, but you still have to discover your way of doing it.

In many ways film is a manufacturing process. Someone has to bring the art and portray the humanity that draws the viewer into the experience. And the experience is that totality of all the elements. Kubrick already had a score for *2001* but he didn't love it. He did love waltzes, however!

OK, not many of us are destined to make movies, still less classics that stand the test of time, but whatever our role there is art as well as craft in what we do.



Delegates on the ITTP course received an invitation to visit the Sony's DMPCE Digital Motion Picture Centre Europe (the other being in Culver City California). The Centre is Sony's initiative around Cinematography and stimulating interest in the techniques and technology involved in high-end production. The emphasis not surprisingly is on the 4K CineAlta range of camera systems, the F5, F55, and F65. That said the intention is to create a welcoming environment whether the visitors/course attenders are students or experienced DoPs.

The aspirational element of being at Pinewood (the 007 Stage, Broccoli Avenue, etc.) is part of the magic and visitors are encouraged to set the highest standards of digital cinematography using Sony's most sophisticated products. The FS-7 is proving to be a real crossover product and appeals to those who want to enter the world of serious film-making without having a massive outlay to consider at the start. For similar reasons the camera will doubtless be popular with film courses and hire companies.

The centre is built around a number of film sets – including a living room and bar area – that's fully equipped with film lighting, Sony 4K cameras and a range of cinematic lenses. All students attending courses at the DMPCE are given plenty of opportunity to try the cameras out for themselves, with Sony even commissioning an exclusive short film script to shoot at the centre, incorporating the sets of the DMPCE.

Courses and masterclasses are run at least twice a week and are free to attend. Recent courses include a

masterclass run by 'Hellraiser' cinematographer Robin Vidgeon BSC, specifically created for up-and-coming filmmakers enrolled on this year's Slenky www.slenky.com/sony_course.

Sony promotes the centre across Europe as a resource for all European cinematographers to come and use. "We actively market the courses through the camera guilds in different European countries, including Italy, Germany, Sweden, Turkey and Belgium," says Sony's Head of Customer Training Ann-Marie Hiscox.

The same week Vidgeon ran his course at the DMPCE, the centre also welcomed visitors from the Swedish Society of Cinematographers, including the president Haken Holmberg, to a bespoke two-day course, again with plenty of practical hands-on experience of the F5, F55 and F65.

"The courses usually start with an introduction and demo of the products and a tutorial on 4K then the students have free rein over what they do with the cameras," explains Hiscox. "The students go onto the floor, shoot with the cameras and get hands on with all the equipment. We have a grading suite here too, so you also get a chance to grade your material."

"Visitors here work in film, TV, live production and drama," she continues. "We do around two courses every week where we show the range of Sony 4K products and explain how it's really not that complex to shoot in 4K with Sony."

"We've had a very positive response to our courses so far. Students enjoy learning about the cameras and enjoy the atmosphere here," adds Hiscox. "The DMPCE isn't just about training

on the cameras – it's a space for us to interact with cameramen and get feedback about the cameras and how they use them, and any issues they may have. It's Sony genuinely reaching out to the marketplace."

Two in-house Sony product experts are also permanently based at the DMPCE – Richard Lewis, Sony Chief Engineer and Cinematography and 4K Application Specialist, and Pablo Garcia Soriano, 4K Workflow Specialist, D.I.T and Colourist.

"If anyone knows the technical stuff, Richard does. With Pablo and Richard together, there's nothing they don't know," sums up Vidgeon.

Pablo Garcia Soriano has an enviable background in the industry, having worked as a D.I.T on high-profile feature films and TV productions including *The Inbetweeners Movie*, *A Young Doctor's Notebook*, *Some Girls*, *The Wrong Mans* and *Night at the Museum 3*.

He began his career working in Spain as a self-taught editor, filmmaker and colourist, before moving to the UK to take up the role of D.I.T with a focus on grading. "The D.I.T is the link between the editor, grading, vfx, DP, make-up and the art department. You can help everyone to achieve the best looking film and ensure the colourist's job is more creatively focused rather than fixing problems from the shoot."

Sony are making important contributions to the development of skills and knowledge across the industry and we in the IOV will doubtless find ways to jump on board, possibly via weekend courses using their facilities.



Made In Cardiff, has begun broadcasting programmes www.madeincardiff.tv/ and seems to be having a go at reflecting local life through programmes like *What's Occurrin'*, Cardiff (WOC for short) and *A Life in Ten Pictures* in which special guests choose 10 pictures which represent significant moments of their lives. Access is on Sky 134, Virgin 159 and Freeview 23.

The company behind Made In Cardiff, Made TV, will see its stations cover a combined audience of more than 10 million in Britain.

In another capital city STV Edinburgh launched on 12 January 2015. It is one of two local television channels owned by STV Group plc, along with STV Glasgow.

<http://edinburgh.stv.tv/>

The TV station will include current affairs, arts and A further 10 are preparing to launch by next February which will leave almost half of the original 30 licence holders yet to deliver a start date.

Birmingham City TV, of course, folded sans premises or output, towards the end of last year. The licence was transferred to Kaleidoscope TV, which has until 28 February to launch.

City TV Chief Executive Debra Davis said she was "deeply saddened" by the failure, but remains upbeat about the future of local television across the UK.

"Local TV can absolutely work," she said. "But it requires enormous goodwill, investment to underwrite costs for up to three years and a deep appreciation of working with creative people. This is not community TV but local TV."

Currently Manchester TV is headed in the same direction as Birmingham and it appears very unlikely that YourTV Manchester, chaired by former BBC Trust boss Sir Michael Lyons, will meet its transmission deadline.

London Live is known to have been under severe financial pressure and is said to be planning to cut a third of its staff as its focus shifts to acquisitions and commissions.

The optimism of launch time when Jeremy Hunt said, "Our goal is to be able to award the relevant licences by the end of 2012, and for local TV to be up and running soon after" has been replaced with caution at best.

A few channels might make it through, if they can keep swimming against the tide for the next couple of years. Attracting a substantial following in the face of scores of channels the viewer has to choose from is vital not least as a means of garnering increasingly hard-to-get advertising spend.

Former Labour culture secretary Ben Bradshaw predicted back in March 2013 that the Government's local TV scheme would "flop".

He described local TV as Jeremy Hunt's "pet project", which he backed despite reservations from the industry and politicians.



In Motion with Polecam

Camera cranes and dollies go right back in the history of movie making. Cinematographers discovered that adding a controlled camera movement to a shot could significantly add to the drama or impact of that shot. The shot became a move.

To get the camera to move while you are shooting these days there is a multiplicity of choices, and if you have been shooting largely from a fixed position, you should definitely be considering to up your game by adding some camera moves to your production.

A tripod will keep the camera steady, which is very important, but the pan and tilt shots it gives are very predictable and recognisable; rather than enhancing, they sometimes detract.

Sliders are all around lately, especially for DSLR cameras, and could be an entry point to getting your first moves. But why limit yourself to such a relatively inflexible device when you could use something that would bring you enhanced moves like the ones that the top cinematographers use? Why not use a jib or a crane?

The cranes and jibs that you have seen on movie sets are generally very large, very heavy and very costly. Traditionally that's because the many of the cameras and lenses were big and heavy too and some were even designed to have the camera operator and maybe focus puller on board too.

With the rapid advance of electronics now most movies are shot electronically and not with film, and the cameras and associated equipment have generally got smaller and lighter and both the equipment cost and the running costs have dropped substantially.

Somebody who is very qualified to talk about camera movement is Steffan Hewitt. He spent the first part of his working life as an extreme sports cameraman working hard to

get the shots he wanted. When he needed to shoot footage of a wind surfer in action, he wanted to somehow get right in close to the action to get a dramatic moving shot of the windsurfer from a boat moving alongside. He looked around to find a suitable camera mount or grip and couldn't find what he wanted, so he set about making his own. It was basically a minicam on a remote pan and tilt head at the end of a windsurfing pole and operated from a strimmer harness.

This was the beginnings of the product called Polecam, a portable, lightweight crane. He built the rig and got the shots he wanted. He then refined it further (custom carbon fibre and harness) and others who saw it wanted one too, and eventually he decided to manufacture it as a commercial product.



Polecam entry-level kit

Steffan explained: "What a crane can do is give you that ability to lose the shackles of attachment to a tripod or a slider - it allows you move into the third dimension, that is to move vertically."

"Now I know that with a slider you

can hold it vertically and then slide up and down, but then you've lost the horizontal dimension."

"So a crane is the next logical step from a slider, or let's take it further back, you can go hand-held, to tri



pod, to a slider and then to a crane, or Steadicam, or gimbal rig, then you lose the final shackle, and you go to a drone."

"Consider that in each of these steps there is a piece of grip equipment required to make it work. Even hand-held, there is a piece of grip equipment - it's a pair of legs - physical human legs! In this instance they are the grip equipment, and the shot is as good as the grip equipment that's being used. If you can hold a nice static steady shot, that's fine. If you have a long lens you might then choose to go to the tripod. But if you want to increase your production value, if you want to get a new dimension to the shot, to get the customer and the viewer to feel there's more going on, you move to the next level. The slider is the next, very easy level to just allow you to move from one side of the subject to another, and to add more dimension to the shot. But the next step again, to go to the crane, that frees you up even more, especially into the third dimension - because now you've now got up, down, left and right."

The Polecam of today comes in different packages and configurations to suit different budgets, but the basic concept has remained. The poles that make up the boom are each around a metre long, made from carbon fibre, very lightweight, but very strong and very long lasting. They quickly clip

together, without tools, extending from the aluminium back plate of the rig up to the remote pan and tilt head at the head of the boom. You choose how many poles to use according to the job in hand.

The camera is mounted at the top in the pan and tilt head, and at the rear end of the boom you have your power and distribution, sometimes the camera CCU if it's a two piece, perhaps a solid state recorder, and the counterweights right at the back. It's a balanced system. The tripod mounting point is forward from the back end, and it's normally balanced around that point. This is the operator position, and here you have the joystick controls for the head, and camera and lens controls too, as well, forward of that, the high definition monitor with the camera view.

Polecam can be operated from a body harness for complete mobility, but mostly it is operated from a standard medium weight tripod and dolly. The operator stands close in by the tripod. A right-handed operator will usually stand on the left of the tripod, right hand on the joystick with that arm resting on the pole, and left arm extended forward along the boom to steady it, move it, and control the movement of it. Once you have the balance right, it is a wonderfully intuitive and creative tool, and a joy to use. It soon becomes an extension of yourself, with a direct connection to your senses.

Steffan continues: "The beauty of a crane like Polecam is that it does allow you to use it a lot more right across your production."

"You can do all the crane shots and moves of course, but then you can also do static shots from a huge range of different positions with the camera anywhere between right down at ground level, or many metres up in the air. There was a film 'Inevitable', that was shot in the Middle East, and the entire film was shot on Polecam; there were crane shots and moves, and there were static shots, where they just didn't do any pan or tilt, because Polecam afforded stability, and it was quick. What is different about Polecam compared to most other cranes is that it's light-

weight and very portable.

Polecam operators just tend to pick it up and move it when they want to move to another shooting position. It is most often set up on a dolly so on fairly level surfaces it can also be wheeled around or even set up on tracks if you want to. It depends what you want to do."



"Lightweight & portable" - here's the test!

"If you are on a tight budget you can even try to make your own crane, as I did at the beginning. There are good entry level cranes, but they always have limitations. Polecam puts you more at the BMW or Mercedes end of things - you will pay a little more but you will get a lot more. That not only applies to the performance of the product, but with the backup and support as well, which we pride ourselves on. Everybody who has taken a Polecam into their kit of production tools has really seen the validity and benefit of doing such a thing."

"We've seen a big change in production with the rise of DSLRs. They've gone from being stills cameras to being high end video cameras. We're seeing feature films being shot on them so the requirements of grip equipment for DSLRs are now huge as well as all the OEM things that go with them. We saw this change coming so Polecam went from a minicam head to a larger head option with a digital control system which could accommodate DSLRs as well as the new large single sensor production cameras."

"Funnily enough lately we are actually seeing a return to the smaller head again because some of these new minicams coming out are of stunning quality, and they afford shots and fast moves that you couldn't get with full size cameras.

We even have an Ultra Slow Motion minicam now, the Antelope PICO that will mount on Polecam and can be fitted into our Polecam FishFace underwater housing. This has already been used for the coverage and analysis of swimming and diving, Steffan having just returned from shooting the FINA 25m Swimming Championships in Doha, Qatar.

Based in Kempston, UK, Polecam Systems is very active with more than 500 Polecam rigs now delivered globally and as always, continuously working on R&D to design and offer upgrades and enhancements to existing rigs when new technology comes along and via feedback from users.

See and try Polecam and meet Steffan Hewitt at BVE 2015 London on stand C12 at London Excel 24-26 February. www.polecam.com



Steffan Hewitt

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Hands-On with Mocha Pro / Plus

by Ian Sandall F.Inst.V.

For a good part of my working life I survived without knowing how a single piece of broadcast software worked. This all changed when I got my first NLE and from those early Speed Razor days to now I've got pretty reasonable on editing software and especially the fascinating plugins that we all need to get the latest effects. I now have a favourite NLE for commercials and high production value work (Premiere Pro) as well as a favourite for speedy cut'n'shuts (that would be Avid) as well as a choice if I just want to have a laugh and see how badly wrong they got it. I'll leave you to work that one out.

But the elephant in the room has proved to be After Effects. I know what it does and what it's good at but even after some hours have never actually managed to make it do anything that looks vaguely professional – something that a skilled person could do easily. So I normally just walk away. And I think part of the problem for me is that everything takes so long! So for now I'm content to know what AE does (which is useful from a production point of view) but get other people to do my 'dirty work'.

So when I was asked to review the latest version of Imagineer System's Mocha, something – that to my eyes at least – appeared to have some of the elements and work methods of After Effects, I was initially less than enthusiastic. How wrong I was - and how pleased I am to have reviewed it.

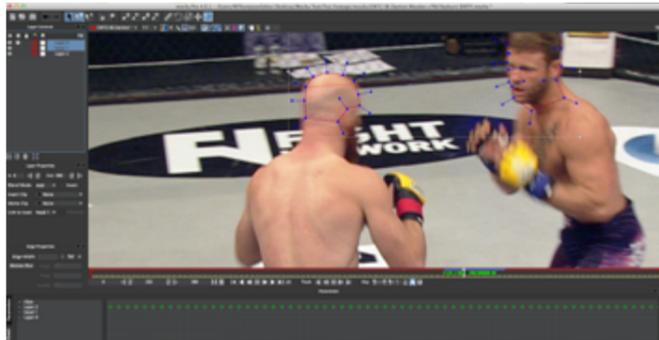
My mind was changed in two stages. First, when I spoke to a few GFX wizards who told me how amazing Mocha was and second when I saw just how quickly and just how brilliantly it works.

Mocha is available in (pardon the pun) various flavours and a basic version is bundled

with After Effects CC already. One notch up from that is Mocha Plus at \$245 which works with After Effects, Premiere Pro, Final Cut, Motion, and Boris FX; above that is Mocha Pro at (gulp) \$1495 which works with just about any video software out there including some very esoteric ones.

At its heart, Mocha is basically very clever planar tracking* technology. So clever that they've licensed the technology to loads of other companies in the FX business. And won an Academy Award.

To stabilize anything, remove things from shots, add elements that track with your shot, rotoscope or basically match anything into existing scenes, you need to know where everything



is first. You need to track it. Everywhere you look there are flat planes. On any given shot you may have a wall, a floor or any number of them. By tracking a plane as opposed to 'point tracking' (which is how simpler tracking technology works) you get far more accurate results and are much less likely to run into problems with motion blur, noise, things in the way or lighting changes.



And problems mean duff effects and basically scenes that don't quite look right - which would never do! So you need to get it right first time. And Mocha delivers.

Anyone who's marvelled at some of the effects in the Harry Potter movies, The Hobbit, Black Swan, The Amazing Spiderman or The Wolf of Wall Street will have seen (or not seen as the case may be) Mocha at its best. So how's it going to be useful to those of us with rather lower budgets who are (to put it politely) a few steps further down the production food-chain?

Well, actually quite a lot. But before we talk about the possibilities for corporates, lower-end commercials and web promos, I'm going to hand over to a multi-talented editor and AE person, Matt Thompson ...'

'From now on I will only be using Mocha for tracking! In the past I used AE which did a good job, but before I even started projects I would advise producers how things should be shot in order to get a good track when in post. There is no need for me to do that anymore as Mocha will cope with anything!

Mocha is very easy to use and considerably more accurate. This is because its engine is intelligent enough to figure out tracking data without using tracking points so it can be used effectively on pretty much any type of shot you want.

Tracking is considered by some to be a very tricky and complex technique that requires lots of prep, skill and hours; if the footage isn't quite right the tracking probably won't be either. On a certain level that is still true, but using Mocha has really changed my mind. Within minutes I was getting perfect tracks on footage I wouldn't have considered trying to track in AE! Not only was the tracking and stabilization more accurate, it was much quicker. It really made me change the way I looked at footage. I used to have a good idea of what I was capable of with regards to things like this, but Mocha has

expanded my horizons and got me looking at things differently.

Mocha Plus's integration with Premier is a perfect example because if you aren't necessarily up to speed on AE/ Nuke/etc. (he means me I think) you still have opportunity of taking advantage of some of its great features.

Filmmakers, videographers, don't be scared! Have a try as it really is simple to use. Mocha's website has loads of video tutorials that can help you get to grips with the program so whether you are trying it for the first time or if you are an experienced Motion Graphics artist, there is something there for you.

As someone who is familiar with After Effects, I found the integration Mocha has with it to be one of the best features. Exporting the information to subsequently copy into AE was something I found very easy. This software is fantastic!

It's unfortunate that both Matt and I did not have more time to really push Mocha as whatever we threw at it, it just worked. The final clincher (for me) was seeing how fast Mocha worked. Admittedly it was running on a fast Macbook Pro with SSDs but even so I was blown away. Inevitably we were just putting HD into it so cannot judge what 4k or higher will do.

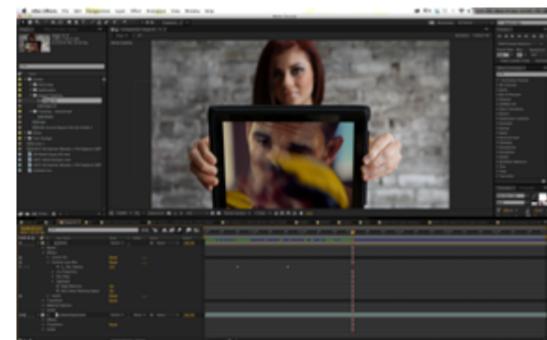
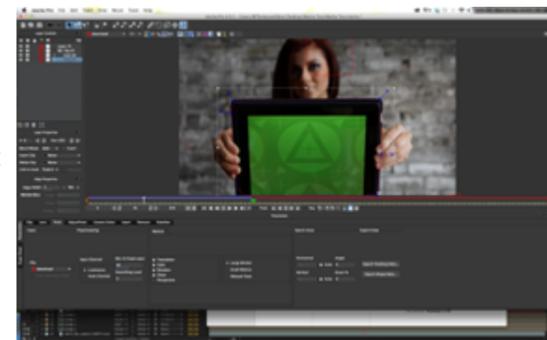
A few of our tests are here and thanks to Matt for editing these: <http://vimeo.com/107194121>

So what's it going to be useful for (and do you need the Pro version when the Plus version is much more justifiable?)

Well in terms of use, the inevitable first choice is stabilization of anything where the camera is moving. Tracks, handhelds and even in-car are all possible – quickly and accurately.

Replacing stuff or even removing it altogether is another possibility and this works better than you could even imagine, Mocha just filling in massive parts of the frame.

And finally for adding titles that 'track' with the action this software is just phenomenal. But that is all really the tip of the iceberg. Drill down and Mocha does far more as a cursory look round the Imagineer site will prove.



So is it worth spending \$1495 for Mocha Pro? Certainly if you're going to use it every day. Nothing else comes close. It'll speed up workflows no end; for any type of Motion Graphics setup or AE station in a facility house, it's a no-brainer. For rather less frequent use, the 'stripped out' Mocha Plus will probably do. It doesn't have so many features (but are you going to use the extensive 3D features of Pro? I didn't think so) but the features it does have are really useful.

For years we've been saying 'we'll sort it out in post' and finally here's a tool that actually WILL! But more than that, having its capabilities means that we can now plan shots and effects to take advantage of the great things that Mocha can do. So it's not just become a filmmaker's servant, it's become a true part of the creative toolkit. And it's rare that you can say that about software.

*To find out more about planar tracking, Imagineer have a good video here: <http://vimeo.com/14671544>

I'm indebted to Matt Thompson www.mthompsoneditor.com for his cheerful help and input on the preparation of this review.

The Imagineer website www.imagineersystems.com has loads of how-to videos showing the various features of the software in use. Check these out first and also note you can download demo versions before you purchase.

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VIDEO OF THE MONTH

by David Strelitz M.M.Inst.V

David's winning entry for January 2015 certainly fitted the magazine's theme, with its dazzling colour, all-action, high-kicking, drama. And that was just the film crew! Now, that would be a picture! Now over to David to explain how it all came together.



The project started way back in frosty February 2014 when I received an email from David King, Executive Producer of Spirit Productions. I am lucky enough to have been a part of their creative team for 10 years and have worked on around 30 of their shows, from Cirque to Burlesque and musical shows featuring many genres of music, including Abba, The Beatles, The Jersey Boys, Queen, Ray Charles, etc. working in locations from Milton Keynes to Monte Carlo and including London's West End. David King was "puttin" together a new show that would feature the music of Cole Porter, Irving Berlin and George Gershwin. It is quite remarkable how 3 or 4 numbers featured in the show are used in TV ads currently running.

A preliminary promo was put together using conceptual footage and then, in June, a 20-second TV ad was made that was shown on STV and 4 ITV regions, ahead of the UK tour. My attention was then "focused" on assembling the multimedia that was to be used in the show from supplied footage and images. Quite by chance, the show was opening its UK tour at the Cliffs Pavilion, Southend just 10 miles from my studio and so the final tweaks to the multimedia were done in the theatre, during final rehearsals in late August.

Once again Emma Rogers produced some amazing Choreography and David King's magical fine tuning produced a show that opened to well-deserved standing ovations for the incredibly talented cast of 6 singers and 16 dancers. The following week my crew descended on Eastbourne and the Congress Theatre, where we filmed over two days. Two of the crew are IOV members, Pete Silver, who I have known and worked with for 20+ years and fellow Essex Boy David Bass, who as well as having a good "feel" for theatre work, has a daughter who is a professional dancer. David and I had previously met with the theatre manager in Eastbourne to finalise arrangements for the filming ahead of the shoot. It is so important to get this right and know that the theatre staff are "on board" and not alienated by our presence, not just for "us" but also the production company, who regularly take shows there. The Eastbourne team was very helpful and accommodating. The other members of the crew were Carl Owen (25 years experience in broadcast TV) and Luke Williams a talented Jib operator.

We shoot these shows in a tried and tested way. All cameras are iso'd. There is no live mix. The camera positions and key shots have been worked out in advance. During the day all important numbers will be filmed at least twice, including Jib and track shots and then in the evening when the audience is in, the cameras are positioned so that they are not invasive but still well positioned. For POTR we used 5 cameras during the day, 3 big Panasonic cameras, filming to either P2 or Blackmagic recorders (one of which was on the 24 ft jib with a wide angle lens), a small P2 camera on a track on the

stage apron and an EX3 which was on a tripod close to the front of the stage to one side. Two of the crew did shoot some DSLR footage as well, which for various reasons, didn't quite work. For the evening "baby-cam" was locked off on a balcony and just the 3 large cameras were operated – all recording to the Blackmagic SSD recorders using Pro Res codec. Audio from each take was recorded by Nick Pugh, from Session Corner for subsequent post production. The footage was to be used in 3 ways;

1. Short and longer promos to sell the show worldwide to promoters and buyers.
2. A merchandise DVD for the subsequent tours.
3. Updated TV ad.

There is a specific requirement for 1 and 3 to ensure the show looks both big and colourful reflecting costume changes etc. Close ups don't sell shows to promoters but do have a place in the DVD.

were made into one track of the best shots and these were then put into timelines with the evening "lives" to make individual edits of the main numbers.

quite like it – and much sleep was lost!!!

However, by chance a week later, I was at IBC and spent a long time watching and talking to Matt Scott (Matt Matt) who is an Edius grad



These edits were all individual sequences, which were updated/modified in line with David King's notes. The final edits are used in the DVD and selective sections in the longer promo.

ing guru. I managed the corrections wholly within Edius without having to get into Resolve. PHEW!!!

The 60-second promo was finished with a voiceover from Charles Nove, who is our preferred v/o for the TV ads made for such shows.



Some of my favourite edits – solos with lots of slow dissolves and gentle jib sweeps didn't make the final promo and are only in the DVD.

Following the UK tour, the show also toured in China. The Show opens at the Kings Castle Theatre, Branson in March ahead of other US dates, and a UK tour for late 2015 is also being finalised.

@ David Strelitz 2015

Post production followed back at my studio in Basildon where I worked closely with David King via the internet. Editing was on Edius 7, on my new David Clarke built system, where the 10TB raid 5 came into its own allowing up to 16 tracks often with P2, EX and ProRes playing multi-screen in real time. In order to minimize the tracks, to make shot selection easier, the day takes from each camera,

The biggest problem encountered was with the LED stage lighting on some numbers. A single camera Archive, filmed in Southend, didn't show too many issues but in Eastbourne this was not the case. On some numbers, whilst all the cameras would look right on one part, a lighting change would send them into different parts of the colour spectrum. I had never seen anything

New Year's Resolution

Why bother? You knew full well days, nay weeks, before that all was lost. Good intentions just aren't enough. History proves that.

Long gone are those energetic car trips to the gym, peer pressure has reinstated those filthy fag breaks and cake now consumes the body as well as the mind. And, being more kind/considerate to 'er in doors was fatally flawed. (Well, recording over Ellie's carefully crafted Countryside clips was tantamount to mischievous and hostile intent, M'lud.)

Remember when 3-D was the second coming and we'd better sell one of the kids, and adapt fast before missing that particular train? Well, gird your loins as I have it on good authority (t'internet) that 4K will be in big demand this year. Really. Even by them with 720 HD ready sets purchased with the cauliflower five years ago with Tesco points.

To be fair, it's not such a giant leap with all the recent kit offerings - whether wanted or not. Tons and tons more pixels are squeezed into that thing in your pocket. As near as damn it, the iPhone 6 can record/play 4K video (allegedly, some 'other' mobiles, too). Pundits predict it will be standard in TVs within 24 months. The likes of Sainsbury's supermarket are presently selling an LG 42" 4K TV for under four hundred of your English pounds.

This augurs well for the UK economy as technological strides ahead with gusto since businesses not directly associated will feel the ripples. For example, with 8K just around the corner, the building industry can install the obligatory solar panels on the roof and construct internal walls consisting of large OLED panels as standard.

Purveyors of Botox will have yet another generation of actresses to 'assist'.



What with Microsoft offering Windows 10 free (where on earth did they get the idea?) alongside their cool looking HoloLens, great wearables, an iPad Pro, Haptic tech, advances in DNA circuitry, 4.6Gbps Wi-Fi, 512GB SDHC's, IBM's TrueNorth, Nano this and Nano that, the future looks as bright as a very bright LED.



Retro-styled i-Mac 2015

Moore's Law of widget doubling every 18 months better have a rethink and employ a decent lawyer.

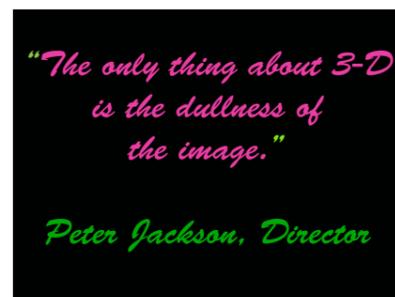
Good intentions aside, (although, I did successfully give up chocolate in 1989) advances are not all on the up. It will be interesting to see the direction Google will now go having

dropped their innovative Glass this year.

And, whilst it's really good to see Kodak back on the shelves, whether they can improve on their somewhat lacklustre IM5 smartphone and the 'mediocre' 16MB camera is still in question. My, how quickly we've accepted larger numbers as commonplace.

Those ardently wishing a Retro-wave allowing them to dust down that 9mm cine camera, need more than citing the return to vinyl because digital lacks warmth. Or, which is probably a better argument, films shot in digital, do indeed offer much more detail but take away in equal measure from the realism, which many can't stomach.

Anyway, I'm personally really looking forward what Mr. Abrams does with Star Wars VII.



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Cartoon by Simon Woolford

<http://www.cinema5d.com/blackmagic-davinci-resolve-11-free-editing-software/>

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<http://www.filmlight.ltd.uk/resources/video/bleditions/baselightforavid.php> **Feature tutorials that show you how to use our systems.**

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<https://fstoppers.com/video/4-days-depth-look-sony-nex-fs700-5762>

<http://nofilmschool.com/2015/02/sundance-shorts-directors-share-advice> **People Who Make Movies Don't Have a Choice**

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<https://www.youtube.com/watch?v=5h1Owi5Mv8E> **Red Giant | "Old/New" - Narrated by Patton Oswalt**

<http://kimpok.com/Sports-Cameras/30M-Water-proof-1080P-HD-Wifi-Sports-Camera-KP-SPC80W.html>

http://www.focusfeatures.com/the_theory_of_everything

<http://www.adobe.com/creativecloud/video/pro-video-tools.html?allowfullpath=true&sdid=KRNFL&#videopros-2>

<http://www.robertwhite.co.uk/open-day> **Zeiss & Lee Filters Open Day 27th February 2015 in Poole, Dorset**

<http://promoviemaker.co.uk/> **Say Hello to your Clients**

<http://freeflysystems.com> **Redefining Movement**

<http://www.videoedge.net/news/expertise/media-optimization-solution-internet-video-bottle-neck/359617>

Media Optimization for the Web

<http://hdsirshooter.com/faa-tells-police-how-to-deal-with-illegal-drone-operation-could-you-be-a-target/> **Drones and the FAA**

Got to Keep Moving

Bringing extra value to your productions
by Mark Scotton of Cameragrip

Over the last 10 years professional video equipment has become much more affordable and this has helped cameramen bring additional movement to their productions. The days of having to hire expensive equipment in order to get tracking shots or jib movements have gone and the kit we carry is now more diverse, which opens up our options. The trusted tripod is still an imperative mainstay but just adding a few pan shots to the footage doesn't really add the type of movement associated with modern day productions which now heavily rely on moving shots.

Movement is used for a variety of reasons but it is often used to bring shots to life or to make you feel closer to the action. A stabilizer shot of someone walking through the woods for example creates the feeling of being closer to the person as branches pass by and the camera seems to be floating through the air. Compare this to several static tripod shots from different angles of the same walk and you can see why our reliance on movement has become so important.

Another good example of adding a small but effective bit of movement is when it's added to a scene shot. If you have a shot of a house, which traditionally may have been filmed as a still shot on a tripod, and add a little bit of crane movement so that the camera position moves slightly past a bush it adds to the footage. Using a slider shot to slide out from behind a wine glass to give a view of a restaurant is another simple but effective shot.

The bonus is these shots can now be easily incorporated into every day filming as the products required are readily available and are also affordable. They also now come in a variety of shapes and sizes which mean you don't necessarily need a large tracking system or a big jib to get the desired effect. This also means you don't have to have a crew of people

carrying equipment or be limited to where you can use the equipment. One of the best bits of kit to create movement is a tracking system but historically they can be a bit time-consuming to set up and often take up a lot of space. This isn't always ideal, especially when you just want to add a very small amount of movement to the shot or are operating in a confined space. This is why camera sliders have become so popular as they are small, lightweight and can quickly be used in a variety of environments.

There are now many options available on the market, my only suggestion would be to invest in a decent system from a reliable brand such as Glidetrack, Hague or Edelkrone rather than compromising on the quality just to save a few quid.



Camera jibs can offer an extensive amount of movement and allow you to capture some amazing shots. The beautiful thing about jibs is that even small movements can add great value to the shot and they can add movement both vertically and horizontally. A brilliant example of this is the Hague K3 Mini Jib which supports cameras up to 3kg yet it is so small and light you could carry it up a mountain or to set it up in a small



cave. The shots you can achieve though, and the movement you can create, is astounding.

Then there are stabilizers. What can you really say about stabilizers? A stabilizer just gives you the freedom

to move and to keep the movement smooth as you operate. These brilliant solutions allow you to capture footage that just makes the camera look like it's floating through the air and can allow great movement.

Stabilizers are now available for large camera set-ups right down to small cameras such as GoPro or even mobile phones. These are not only great devices to improve footage but are also fun to use.

Some of the kit requires a bit of practice to get used to, and I would always suggest having a play with them before trying to utilise them on an actual shoot, but with a bit of practice they can add great movement and great value to your production.

Which leads me on to....

5 Point Stabilizer Practice

1. Get it **set up** correctly - This may sound obvious but if the stabilizer isn't correctly balanced you will not achieve the desired results. Setting up a stabilizer for the first time can be a bit challenging as you have to get use to how the counterbalancing works so don't be afraid to read the instructions or watch a set-up guide video. A bit of extra time here will really help when you start moving.

2. **Control** the unit - Yes a stabilizer is a wonderful tool and can allow the user to create beautiful smooth movements but you need to control it and work with it as it will not just do it by itself. As you move you need to try and create the movement through



your whole body rather than being static and rigid.

3. Find a **subject** - Stabilizer shots are great when you have a subject to film and really bring the shot to life. They also help initially whilst you are practising as they act as a focal point when watching the footage so people won't notice if you are swaying slightly. A great example of this is walking down a corridor with nobody in shot compared to following a

subject. If you have nobody there the person watching the footage will be concentrating on whether the shot is stable whereas if you add a subject your focus will be drawn to them.

4. **Move close** past things - Moving close past an item, such as a tree branch or a person walking towards you, really gives the viewer a feeling of being there as it appears like you are about to brush past them. This is accentuated with a wide-angle lens.

5. Give it some **TIME**. Spend at least two hours playing - get used to your stabilizer before trying to film anything important, and try different shots/techniques to see what works and what doesn't. The bonus of learning to use a stabilizer is that it is actually fun, so get out, have a play and see what you can achieve.

Mark Scotton | Cameragrip | www.cameragrip.com

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(Makes your DVDs look more professional)

Step 3

Insert the Video Warning as the first-play chapter on your DVDs.
(If the hologram is missing it's a dodgy one!)

Holograms are available to IOV Members only and come in convenient pack sizes starting with 168 holograms for £14.70 including VAT, postage and packing.

Each pack comes with a licence to freely use the IOV Hologram VT sequence.

To buy your stock visit www.iov.co.uk/hologram
Or call 0333-566-0064

A Review of Gobe Media Cards

There are some parts of our kit that we're inclined to take for granted. This is often the case with our recording media. Out of the blue we get a harsh reminder to take care of that weakest link in the production chain!



By Ian Sandall F.Inst.V.

Digging through a drawer the other day I found an old SD card at the bottom and had to laugh. It had a capacity of 256 Mb!

I think it came with my second digital stills camera (the first was a 1996 Olympus Camedia which used what they called 'Smart Media' cards) and this old SD card still had some pictures on it – of decidedly iffy quality. At the time of course, we thought it was state of the art...

How things have changed in less than twenty years!

But at least that card still downloaded. Not so long ago I had a card go faulty half way through a shoot – after shooting some unrepeatable interviews. You may be familiar with that sinking feeling in your stomach! Fortunately on that occasion the card eventually gave up its contents with only the last file unusable. But it's not something I'd like to repeat and decided there and then to make sure I replaced media on a regular basis.

movals into a camera or reader. Fakes often have sub-standard connectors or even bodies that are not quite 'to spec' size-wise. And that's in addition to the fact that they often have less capacity than advertised and could easily have much lower read/write speeds than you expect.

So after some research I found Australian manufacturer Gobe and decided to take a punt - this with my own money, bear in mind! I was buying direct from the manufacturer with a lifetime warranty thrown in. However compared with some of the more established brands I still made a decent saving.



So a few months ago I needed to get some new high capacity cards, bearing in mind ProRes HQ creates quite large files on the Black Magic, and soon realised that 128 Gb Class 10 SDXC cards were not the cheapest of things to buy. Also there are now so many fakes of some of the more popular brands around, I was loathe to buy from an unknown overseas supplier on an auction site, even though they were a lot cheaper than more established domestic outlets. As professionals we just can't afford to have cards fail!

Memory cards now are quite sturdy and the established manufacturers now expect them to last through one million read/write/erase cycles. The weakest part of any card is the connectors, but these should still withstand around 10,000 insertions/re-

Gobe say their cards are waterproof, shockproof, resistant to X Rays and magnetism and work over an extremely wide temperature range. Conventional wisdom says that's basically all of the things that you should NEVER subject a card to! However over the past few months I've been able to test two Gobe cards in some pretty extreme conditions in a variety of cameras and can report they have performed faultlessly throughout. However just to be on the safe side I always keep my cards in a sturdy waterproof, shockproof case.

I've used the cards in everything from Go-Pros to my conventional Panasonic video camera as well as the Black Magic. Essentially the cards' read and write capacities are overkill for most of my cameras apart from the BMPCC but it was a thorough, if

unscientific, test!

On a recent shoot in Asia in extremely hot and humid conditions, the BMPCC reported dropped frames in Pro Res HQ but when playing back on a fast edit computer none was found, so I expect a firmware upgrade from Black Magic will cure that.

And recently on the coldest day we've had for a while in the UK, the cards worked perfectly too.

They always formatted quickly and downloading was fast and trouble-free.

Gobe's site features some very interesting facts and figures on data rates and capacities (<http://uk.mygobe.com/memory-card-information/>) and this is worth a read when you're looking for new cards. (Incidentally, Black Magic's approved card list still doesn't feature Gobe cards, but they do work fine.)

In conclusion, the Gobe cards worked perfectly for me and as I upgrade I'll be getting more.

If you're a media professional, you can't afford to use substandard kit but often SD and CF cards are one of the things that are overlooked. Don't. Consider upgrading and replacing cards on a regular basis and get the best and fastest cards you can.

I'm sticking with Gobe from now on!

© Ian Sandall 2015



Art of Glass

With the increasing adoption of DSLRs for video production and the rise of the cinematography Super 35mm cameras (ARRI, Blackmagic, Sony Alta, RED, AJA Cion, etc) producers are having to think a great deal more about the choice of lens for their camera or particular assignment. Sure, there are possibilities to use existing and readily available low-cost lenses, but having invested in top-end technology you will probably want a lens, or a set of lenses to match. And you probably won't get much change from £4000 in many instances. So by the time that FS7 is fully kitted out (for shoulder operation, etc) your investment will be between £12K and £15K.

One option of course is to get to know the cameras by first hiring from a reputable specialist, such as ProMotion, Hirecamera or VMI. As well as having the kit they will have considerable product knowledge and a range of lenses and adapters for you to try. Even better, the hire is part of your client's fee!

There are, of course many manufacturers to choose from Canon, Zeiss, Cooke, Leica, Fujinon, Angenieux, Tokina, Tamron, and Sigma.

At the top end the precision involved is astonishing. The new Zeiss Compact Zoom CZ.2 lenses are as versatile as they are powerful and incorporate features never seen before on lenses of this kind.



They are handy, compact, ready for 4k and even offer full-frame coverage. With their zoom lengths of 28-80 and 70-200 mm, they give you a wide range of creative options. The price, however, is an eye-watering £16100 (plus VAT)!

More realistically these are lenses that are likely to be sought out this year for cameras such as Sony's FS7 and JVC's GY-LS300.



Designed for an EF mount, it is compact, lightweight (1.2kg) and easy to use; a f/1.5 maximum aperture allows hand-held shooting in low light.

- Spectacular 4k image quality
- Full frame image circle
- Industry standard manual control
- 11 blade diaphragm for attractive blurring
- Designed for EF mount 35 mm and Super 35mm cameras
- Mountable on full size cameras

Cooke Anamorphic HD Test Footage 1920x1080

<https://vimeo.com/channels/706138>

This is a powered zoom lens with a zoom servo that can be controlled via the hand grip or top handle zoom rocker or by using a small finger control on the lens.

Lens features include:

- Superb 35mm full frame imagery
- Compact design and dust and moisture resistant
- High speed operation with independent control rings
- F4 OSS with extendable zoom range

Expect to pay around £2050 (including VAT).

Next a contender from Canon, the CN-E24mm T1.5 L F Cine lens.

A wide-angle fixed focus prime lens offering spectacular 4k image quality, the CN-E24mm T 1.5 L F provides a broader perspective to capture grand vistas or small interiors.



Finally, if you've got the Bokeh bug and yearn for that hard to describe look, there's Cooke's lenses, still hand-built in small quantities in Leicester.

Cooke's Hollywood workhorse lenses are the S4/i series. You will need a rich and reckless uncle, or to rent. They cost upwards of \$20,000 each and can only be built to order.

You can, however, order the complete set of 6 Panchro minis for a mere \$48000. A snip!

http://www.bhphotovideo.com/c/product/829480-REG/Cooke_CKEP_SET6_Panchro_Six_Prime_Lenses.html

With a resurgent interest in good glass, people are seeking out antique and collectible lenses via specialist dealers and, of course, ebay. Right now there are 13 people watching a Cooke 8-46mm zoom, even with a price tag of \$18500!

Wonder how my Uncle Ernie is getting along. Really must look him up!

@ Tony Manning 2015

Update Your Software Now

By Tony Manning

The new 15.9 (2) version of your software will transform your experience as a video professional. With new and enhanced features you can complete projects at a Hollywood level in a fraction of the time previously required.*

The Update Process

This should take no longer than 10 minutes.

First let's hit that PAY button.

PAY NOW

I accept the Terms & Conditions associated with this software * (required)

Click [HERE](#) to read the full Terms & Conditions document. This should take no longer than 2 hours, and is best appreciated when read in the presence of a lawyer familiar with US media and civil law.

On receipt of your payment you will be able to retrieve your Registration Code. Please visit this page of our website to get started:

https://www.gravapsonmediaupdates.net/update_path-/cC2ig49638427770Og/regonline/memstatus046tiq*pp!<2/rapid-update

We should point out that cut-and-paste has been disabled for this operation for security reasons, which we are sure you will appreciate, and we apologise if you have already attempted this.

We also apologise that for similar security reasons you will now be locked out of your account for approximately 15 minutes. Please note that this is an estimate and cannot be relied upon.

WELCOME BACK! We appreciate your patience.

You should have received an email with all of the information you need to complete this simple process. Some users have noted that proceeding to access this email may result in your being locked out of our system if you do not return within 90 seconds.

Please enter your User Registration in the box below. This will be a 32-digit code in blocks as in the example below.

000000-0000000000000000-000-000000-00

Please note that your User Registration is not to be confused with your Registration Code, and was notified to you when you first registered for your Upgrade.

WELCOME BACK! We really appreciate your patience.

SUCCESS!

Just a couple more things and you can begin to use your exciting new software.

First to ensure you receive the correct version of the software, please answer the following two questions.

- Have you at any time knowingly used or knowingly known any other user who knowingly used an Academic version of this software?

YES NO

- Do you consent at all times to only utter complimentary statements by means of any medium concerning the Company, its products and personnel, while denigrating that of all others?

YES * (required)

Thank you.

We are about to scan your system.

Please enter the Scan Code (see documentation provided on original purchase, or download from here):

[https://scancode.download.gravapsonmedia/dinglemydongle/4ht6*>>!78913466Z2Z\)`00](https://scancode.download.gravapsonmedia/dinglemydongle/4ht6*>>!78913466Z2Z)`00)

Please remember that cut-and-paste has been disabled for this operation for security reasons.

You will need your Scan Code ID and password.

NEARLY THERE! We appreciate and admire your patience.

Scan Code

Registration Code

Authorization Key

Online Member Number

Once the scan is complete you will be able to see your Final Activation System Transfer (FAST) details.

Simply enter these in the appropriate box on your Account page.

You will be notified if this process was successful. Please do not turn off your computer or navigate away from this page. This process may take up to 3 hours.

Please note that the Company cannot be held liable for any errors made in the Upgrade process, nor for any consequential damage to equipment, software, earnings or mental health.

You have previously agreed that the Upgrade Process is Once-Only. Therefore, in the event that your upgrade process is unsuccessful or incomplete we will automatically send you an application form enabling you to re-purchase this upgrade.

Thank you.

We welcome user feedback. Please tick the box if you would like to comment on any aspect of your experience.

GREAT NEWS!! Version 15.9 (3) is now available, and the same simple procedure is still in place.

*Please note that this advanced software may not be compatible with operating systems or pre-existing software that is more than 6 months old and that additional RAM (minimum 64Gb) plus a high-end graphics card may be required for an optimal experience. A new high-end computer is probably your best option.

CLICK **HERE** for our latest unbeatable offers!

Oh and don't forget our Customer Helpline is available 24/7 online:

https://gravapsonmedia/customerhelp/show_unavailable_notice/forward/purchase_support.htm



Greg, Wisconsin.

I thought I was lost and alone in a morass of cyberconfusion.

Your Help system soon reassured me, introducing me to a whole community of similarly abandoned and distressed creatives.

Thank you.

Greg

[NOTE: Greg is not currently receiving visitors.]

Sixteen Files Blues

Verse 1

*I woke up one mornin' to finish my work
Opened up my laptop, but the thing's gone berserk!
The program wouldn't open
It would make you spit!
"Would you prefer to leave now
Or alternatively QUIT?"*

Chorus

*You load sixteen files and whaddya get?
A whole heap of conflict in a tanglin' mess
I wish I never started now I can't stop
So load another file and start again from the top.*

Verse 2

*I had my little project @bout ninety parts done
Just finish after breakfast then laze in the sun
Now I sit by my computer in the glow of the moon
Well the answer's surely coming
Just no time soon*

[Chorus]

Verse 3

*If I had my time over there's one sure bet
I'd stay away from software and the Internet
"Forgive me valued user if I interrupt
Your soul might be pure but your file's corrupt!"*

[Chorus]

"Sixteen Tons" was first recorded in 1946 by Merle Travis, although there is some uncertainty as to who composed the music and wrote the lyrics.

INDUSTRY NEWS

BVE 2015 at ExCel will soon be upon us, so here are a few tidbits to guide you through the maze of what's on offer - not just kit, of course, but an array of seminars and presentations alongside unmissable opportunities to meet, enjoy and network.



London's BVE Show has evolved over recent years through its free seminar program into a very enjoyable and informative 'creation to consumption' event. The 16,000 industry people that show up also get a post IBC and pre-NAB trade show at which the small and medium vendors generally demonstrate all their new technologies, and the big vendors cherry pick a few products from what they took first to Amsterdam whilst keeping any major Las Vegas unveiling plans wrapped in secrecy.

While the recession has hit travel and has cut European attendees at NAB, BVE has had the chance to grow and improve, and grab that budget strapped audience. "That is precisely our aim. We have been told by our visitors that they travel to overseas shows less and less frequently so BVE is now the best chance for our exhibitors to reach a very important and influential audience of UK broadcast professionals," said Diana Little, brand manager - technology BVE.

At the time of writing there are 316 exhibitors, including 73 first timers. Despite this richness of offerings, the footprint of BVE makes it manageable to do the tour painlessly albeit with some planning and sustenance

breaks. Many find it worthwhile to visit on two occasions during the show, and by this means to catch additional seminar material.

Keynote speakers:

Bruno Mahe The future of computer animation and the road to 4K.

Nick Holt is a multi BAFTA, Grierson and RTS winning director. His first film 'Guys and Dolls' - about men and their imitation girlfriends - won plaudits for its restraint and sensitivity. Nick is part of a Panel discussion: Pros and cons of self-shooting - are we suffering from its limitations or benefiting from the flexibility and cost savings?

Sue Quinn Scouting locations 101: Key elements to remember when sourcing locations.

DOP **Franklin Dow** began his career at the age of 18, working as a camera trainee for his father later studying Cinematography...Franklin presents a Keynote: Cinematography in feature documentaries - capturing the beauty in challenging environments.

Michael Stein's Keynote is : The game changers - the technology revolutionising the creative post industry.

Select your seminars here:
<http://www.bvexpo.com/Content/Seminar-Themes-for-BVE-2015>

The info you really wanted was that the Institute Of Videography can be found on stand C62!

A number of companies, small and large, with long associations with the IOV will also be exhibiting. These include AKM Music, Hague, Hirecamera, Sony, JVC and VITEC.

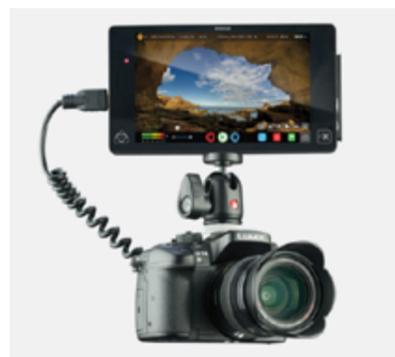
Here's a couple of things I'll be seeking out during the show.



This is the Black Armored Drone, the world's most advanced Aerial Cinematography Platform. Capable of taking camera, lens/control, HD links up to 9Kgs.

Every Boy should have one!

More realistically I will also look at this fine combination. Yes the 4K Shogun and the GH4 - or maybe the Alpha 2S?



Steadicam Solo

The Tiffen Company, a leading manufacturer of award-winning imaging accessories, has announced the availability of the industry award-winning Steadicam SOLO (pictured), its revolutionary camera stabiliser. Perfect for both DSLRs and camcorders, the SOLO can be used handheld, as a monopod, or with a Steadicam arm and vest. Its sleek and lightweight frame makes it the perfect stabiliser for DSLR videography, and its durability matches that of the larger, professional-grade Steadicam models.

Capable of being folded to a highly compact 25 x 6 inch (64 x 15 cm) profile, the system readily supports cameras weighing up to 10 lbs. (4.5kg). The closely engineered three-axis gimbal design enables the most precise movements and incomparable stability demanded by professional operators, while the ergonomic foam handle and grips - which control the four-section telescopic post - provide a high level of comfort during the most challenging of operations. Bringing versatility to the set, the SOLO effortlessly converts to a monopod mode for shooting from confined spaces.



Other features include a quick-release camera mounting plate, push-on lock, push button release, positive positioning clamping, standard 1/4-20 and ?-16 camera mounting, and simple dual knob fore-aft vernier adjustment.

The Steadicam SOLO is available as an upgradeable hand-held camera stabiliser or as a complete system with sled, arm and vest.

Prokit has it at £408 including VAT <http://www.prokit.com/products/steadicam-solo.html>
<http://tiffen.com/steadicam/steadicam-hand-held-stabilizers/steadicam-hand-held-solo/>

StreamingMedia is partnering with Skillfeed, Shutterstock's new online learning platform. For a limited time Skillfeed is offering access to all courses and tutorials for FREE! Video editors, media producers and other creative professionals can pick up career-building skills in After Effects, Premiere Pro, and more, from anywhere, at any time. To celebrate its launch, Skillfeed is offering 30 days of free access to thousands of online courses. Don't miss out! What you can learn: **After Effects DSLR HD Final Cut Photoshop**
<https://www.skillfeed.com>

Drift Innovation Ghost S

The latest version of the much-admired sports and action cam the Drift Ghost is now available.



What's New?

+ 1080p at 60fps video
Double the frame-rate for our sharpest image quality yet. Relive your adventures in rich, vibrant HD.

+ 3.5-hour Battery Life
Super-efficient and primed for epic sessions with the longest battery life in its class.

+ Scene Mode
Normal, Vivid or Low-Light video modes - whatever the environment, the Ghost-S excels.

+ Clone Mode
Multi-camera control from one master Ghost-S - seamless head cam synchronization.

+ Bit Rate
Adjustable video compression for the best quality video playback.

+ Flat Rotatable Lens
300° rotatable flat lens for capturing natural HD video from any angle.

+ Sony CMOS Sensor
12MP sensor produces excellent low-light capability with dynamically adjusting shutter.

More info:
<http://store.driftinnovation.com/uk/>

Affordable Sophistication from JVC

JVC knows it's not the biggest dog on the street, so it has chosen its market positions with care and skill, producing well-thought out cameras that are both practical and amazingly affordable given the design and technology that has gone into them. Their 700 to 890 series has become something of a classic with an enviable reputation for ease of use and ergonomics. At the end of a long day your body still loves it.

So will JVC hit the spot with their latest UHD offerings?

JVC's flagship offering is the eagerly awaited GY-LS300CHE Super 35mm camcorder, which won the prize as best camcorder at CES Consumer Electronics Show 2015 Las Vegas in January. Stand interview here: <http://www.videomaker.com/video/watch/product-spotlight/17999-ces-2015-jvc-gy-ls300-interchangeable-lens-4k-camcorder>

Ultra HD, full HD with 4:2:2 sampling, SD and web-friendly proxy formats.

At a list price of under £3000 (sans glass, of course) many will wonder about the benefits of paying double that for a camera from a rival stable. Of course the badge matters, but so does the cash.



Sporting a 4K CMOS Super 35mm image sensor uniquely combined with an industry standard Micro Four Thirds (MFT) lens mount the 300 can use Super 35mm Cinema lenses which will retain their native angle of view (appropriate adapter required).

The GY-LS300CHE records to non-proprietary SDHC and SDXC media cards in a variety of image formats including 4K

I suspect that in reality there is clear water between the GY-LS300 and, say the Sony PXW-FS7, not least because the latter seems to be positioned as entry-level cinematography rather than a day-to-day working camera, which is what one tends to associate with JVC. And nothing wrong with that!

Maybe JVC will lure a few more

away from GH4s and the like so they can spend more time filming and less time fiddling with various bolt-ons to make a stills camera somehow approximate to a video camera.

With increasing competition in this sector of the market much will depend on user feedback concerning image quality and how the camera functions using a range of expensive and affordable lenses.

Although the product is too new to have many test shoots out there, JVC does have a demo to show.

http://pro.jvc.com/pro/attributes/4k/clips/delimex_ls300.jsp

JVC has launched two other cameras alongside the 300; the GY-HM200E handheld streaming camcorder priced around £1880 (list) and the GY-HM170E compact camcorder - List price £1430.

The GY-HM200E delivers 4K Ultra HD, 4:2:2 full HD (50Mbps) and SD images with a 1/2.3-



The new HM200E inch BSI CMOS chip. It has a built-in 12x zoom lens with optical image stabiliser and 24x dynamic zoom in HD mode. Audio includes dual XLR inputs that are mic/line switchable and features built-in phantom

power, an integrated handle with hot shoe and dedicated microphone mount, and SDI and HDMI video outputs.

The GY-HM200E is also JVC's most affordable streaming camcorder and can stream to Ustream or other destinations. A built-in HD streaming engine with Wi-Fi and 3G/4G connectivity allows live HD transmission directly from the GY-HM200E and GY-LS300CHE to hardware decoders, Ustream, Wowza Streaming Engine and Zixi servers. A variety of streaming protocols, including RTMP, allows content to be delivered directly to popular streaming web sites and content delivery networks.

GY-HM170E compact camcorder - List price £1430

While very compact, the GY-HM170E still records 4K Ultra HD as H.264 files and can record HD and SD footage in a variety of resolutions and frame rates. Other features include an integrated 12x optical zoom lens with two ND filters, built-in stereo microphone and 3.5mm audio input, and live 4K UHD output through a built-in HDMI connector.



JVC HM170E

Panasonic is rumoured to be already working on a new mirrorless camera, the GH5, an evolution of the already well-regarded GH4. Videos shot in 4K resolution on the GH4 have a frame rate limited to 30 frames per second, while on the new GH5 this will reach 60 frames per second, i.e. the maximum currently supported by HDMI 2.0.

The 4K resolution is however not the end-point and Panasonic, and



Sony as well (it is now working on a new camera), aims to integrate the ability to shoot video at even higher resolution. The GH5 could be the first Panasonic camera to capture video at 8K resolution, 7680 x 4320 pixels.

RØDELink Wireless Audio Systems and Kits

Headlining the announcements is RØDELink www.rode.com/wireless, a fully-digital wireless audio system. RØDELink will be sold in solution-oriented kits that combine receiver and transmitter combinations relevant to a specific application. All systems will operate using a series II 2.4GHz digital transmission with 128-bit encryption, allowing it to constantly monitor and hop between frequencies to maintain the strongest possible signal level at a range of up to 100 metres (over 100 yards).



RØDE also announced two new shotgun microphones - the NTG4 and NTG4+ www.rode.com/ntg4. Positioned between the NTG1/2 and the NTG3, these mics offer incredible performance at their price point, and versatile filters and EQ available on the body of the microphone via secure and convenient digital switches.

A world first, the NTG4+ features an inbuilt lithium battery that provides over 150 hours of operation from a two hour charge using the supplied Micro USB cable.

REDirect® competition 2015

Last year, RED teamed up with The Berrics to equip some of the most renowned filmmakers in skateboarding with the best cameras in the business. For this year's REDirect® competition, RED has partnered with Surfer Magazine and selected 12 unique and talented filmmakers from the industry. Each contestant will receive a full EPIC DRAGON camera package and compete to capture the best and most exciting footage in surfing. Equipped with the 19 Megapixel, 6K RED DRAGON® camera—contestants will be responsible for every aspect of their project—from capturing footage to post-production. Filmmakers will also be supported by LowerPro's new DryZone 200 waterproof and soft-sided camera backpack, G Technology's G-RAID and new G-DOCK ev™ with Thunderbolt storage solution.

In the end, each contestant will be judged on a short film project for 'Best Highlight Reel', as well as their 'Best Moment in Time'—a captivating still image pulled from motion footage. The Grand Prize winner will take home the EPIC DRAGON package they used during the competition—valued at over \$50,000. Additional prizes will be awarded for second and third place, as well as the 'Fan Favorite'.

promotion | HIRE | CROWDING | TRAINING

Pro Motion Hire will be demonstrating some of its most popular cameras at BVE 2015, and inviting visitors to discuss their project requirements or to just ask questions about broadcast technology.

Duncan Martin, Director, Pro Motion Hire, said, Our team is passionate about the latest technology, but also has an innate understanding of production requirements and budget sensitivities. Drawing on our in-house knowledge base, we'll be available on Stand C42 to discuss the pros and cons of 4K, data storage issues, shooting in hostile conditions, and any other broadcast issues that people want to talk about.

Pro Motion Hire will also present its latest training schedule, which includes camera workshops, in-depth self shooting courses, equipment maintenance sessions, guides to 4K/UHD, and data management advice.

www.promotionhire.com/

Red Giant Pulls the Trigger With Magic Bullet Suite 12

Red Giant announces Magic Bullet Suite 12. Delivering a powerful colour correction and grading experience, Magic Bullet Suite 12 includes an unprecedented number of new features and improvements to existing tools, and introduces the all-new Magic Bullet Film. Built on the same foundation as the award-winning Red Giant Universe, Magic Bullet Suite 12 includes GPU acceleration for Magic Bullet Looks, Colorista III, Mojo, Cosmo and Magic Bullet Film, bringing real time colour correction and grading directly to the editing host application.

Watch the introduction to Magic Bullet Suite 12 here:

<https://vimeo.com/117964767>

"Magic Bullet Suite 12 is a return to our roots: powerful colour correction with a focus on a simple and enjoyable user experience," comments Nate Sparks, Magic Bullet Suite product manager. "We stepped back and looked at every feature introduced over the years and asked, 'How can this be better?' Every tool has been optimized for the GPU, providing real time rendering and so much more."

To celebrate this monumental release, Red Giant's film team has created "Old/New," a new film narrated by Patton Oswalt. Watch it at redgiant.com

Atomos Shogun Updates

Eager Shogun users will be keen to find out about Atomos' programme of playback and other updates, which include:

- Separate L & R audio channels
- Tag IN & OUTpoints for Favourite clips
- a rolling clip menu
- 4K to HD downconvert
- AvidDNxHD support
- A new much larger battery (5600 mah)
- New large yellow Sunhood

Get it straight from the man here:

<https://vimeo.com/118091183>

Success for Avid artists

Avid today congratulated its many customers recognized for their craft as winners and nominees at the British Academy Film Awards 2015, hosted by the British Academy of Film & Television Arts (BAFTA®) in London on Sunday, February 8.

The world's most respected creative professionals embraced Avid to craft award-winning films, including Best Film winner *Boyhood*, and nominees *The Grand Budapest Hotel*, *The Theory Of Everything*, *Birdman* and *The Imitation Game*.

In the Best Editing category, all six nominated films were cut using the industry's preeminent editing solution, Media Composer® Software (www.avid.com/US/products/Media-Composer). The winner was Tom Cross for *Whiplash*. Fellow nominees were Douglas Crise and Stephen Mirrione for *Birdman*, Barney Pilling for *The Grand Budapest Hotel*, Jinx Godfrey for *The Theory Of Everything*, William Goldenberg for *The Imitation Game* and John Gilroy for *Nightcrawler*.

Latest Polecam Rigs at BVE

At BVE 2015 Polecam Systems will show the latest Polecam rigs, along with a collection of recently launched, highly desirable cameras and lenses including the new flagship Toshiba IK-HD5 and the IK-4KH minicam with the new Fujinon TF4XA-1 prime HD lens. Also on show will be the new Fujinon XT17SX4 with 17x zoom lens drive and control.

The Antelope PICO high speed ultra-motion minicam will be on show with its dedicated FishFace underwater housing and new lens drive. The PICO minicam is capable of producing stunning ultra slow motion HD footage up to 350fps and can be mounted on a Polecam to give superb ultra Slo-Mo POV both above and below water.

A total of 5 Polecam rigs will be at the show and can be seen on the Polecam stand #C12, at the Kit-Plus Studio stand #P48 and, on the Shadowcam stand #E23 where it will be featuring the Shadowcam S-5 stabilised head.

Polecam has a wide user base and the introduction of new features have brought entry level costs down. The rig's motorised heads have been upgraded to digital control enabling the use of larger high end cameras such as the Canon C300, Sony F5, 55 & 7, the Black Magic Design series, RED Epic, Panasonic 171 and all leading manufacturers of DSLRs including the Panasonic GH4.

AJA IO 4K

AJA Video Systems has announced availability of Io 4K, an evolution of its popular devices for professional video I/O, updated and customized for Thunderbolt™ 2 technology and the latest 4K workflows.

Io 4K connects to any Thunderbolt™ 2-enabled device such as the new Mac Pro, and uniquely offers an additional Thunderbolt™ 2 port for daisy-chaining other peripherals in supported workflows.



Key Io 4K features include:

- 4K/UHD and HD/SD capture and playback across Thunderbolt™ 2
- Two Thunderbolt™ 2 ports for daisy-chaining other peripherals in supported workflows
- Use with the new Mac Pro for video output up to 4K at 10-bit quality
- Enables 10-bit 4K video monitoring with Final Cut Pro X 10.1

- 4x bi-directional 3G-SDI
 - 4K/UHD/HD HDMI input and output
 - Simultaneous SDI and HDMI outputs
 - Realtime 4K to 2K or UltraHD to HD down-conversion for HD-SDI and HDMI output
 - 10-bit high-quality 4:2:2 and 4:4:4 workflow support
 - 16-channel embedded audio on SDI
 - 8-channel embedded audio on HDMI
 - Multi-channel analog audio output on DB-25 connector
 - 2-channel analog audio on RCA connectors
 - XLR 12V power for battery or AC use
 - RS422 VTR control, Reference, LTC Input
 - Headphone jack with level control
- "There has been so much anticipation for the Mac Pro from video professionals whose workflows truly stand to benefit from its incredible power," said Nick Rashby, president, AJA Video Systems. "Io 4K not only represents a new evolution in our video I/O devices, it is also the first product to market showcasing AJA's new product design aesthetic while still embracing our commitment to performance, reliability and support."
- www.aja.com



Harley-Davidson's latest campaign exclusively lit by Rotolight LED Lighting!

Rotolight was the exclusive light of choice on Harley-Davidson's recent International advertising campaign with award winning photographer and film-maker Benedict Campbell who has worked with brands such as Nike, Jaguar and Mercedes.

"The power and mobility of the ANOVA was the biggest seller for me, it's such a light-weight unit you can hold it, so it's great as a fill in light during the day and ideal for key lighting video or photography on location or in the studio...In fact, I do a lot of high speed video so I need lights that are portable but have enough power to light the subjects. Having the battery powered option is critical to my workflow - the ability to place the lights where ever you want is so useful.



Weighing in at just 3.5 KG, the ANOVA's pack a punch in terms of output, using up to just 42 Watts, the innovative LED Floodlight range offers totally flicker free lighting and emits up to 3.9 kW tungsten bulb equivalent / 5938 lux at 3 feet - powered by mains or V-Lock battery as standard!

"Part of a week long shoot in Spain, we planned to capture a Harley-esque Biker BBQ on the beach with

the 'Street' Bike" Campbell explains, "Set in the early evening we knew we didn't have long to capture the scene before the Sun set so everything had to be in place. Just as we went to take the shot the sun went behind a cloudbank, it was critical we got the shot; I grabbed the ANOVA, reproduced the missing evening light and shone it on the subjects! It was perfect and created the exact quality needed. If we had any other light, there's no way we would have got what we needed"

Rotolight's LED Lighting systems offer a beautiful soft lighting source; available in either 110° or 50° beam angle, the ANOVA creates a natural 'wrap-around' effect and are ideal for key or fill lighting. The Bi Colour ANOVA can accurately reproduce any colour of white light from 3150K to 6300K controlled locally, by DMX or wirelessly using the Rotolight Magic Eye iPhone/iPad app.

In a studio in Portland, USA, Benedict was tasked with capturing close-up's of the new Harley 'Road Glide', he explains: "We did a lot of light painting for this particular shoot, the RL48 Ring-light was extremely useful as we could get very close to the bike which enabled us to capture a lot of detail in the paintwork.

The ANOVA was mainly used on a stand as the main light source to bounce into the studio and create amazing light graduation in the paintwork!

Used on Tom Hanks' latest Captain Phillips, James Bond Skyfall and Disney's Maleficent, the Rotolight RL48 ringlight delivers 'Flicker Free' continuous light with excellent colour rendering (CRI>91) and provides soft, diffuse lighting, the ideal light of choice to light hard to get to



places as a key or fill light.

"Harley were so surprised that we used just two lights in a huge studio. They were happy with the results, and very impressed with the Rotolight's. I love the Power, Versatility & Portability! Benedict Campbell - www.benedict1.com

Rotolight's lighting systems are fast-becoming a household name within the industry, from lighting famous faces such as Andy Garcia and Quincy Jones to location shoots for global brands such as Maybach and Harley-Davidson - Rotolight is now the lighting source of choice.



SONYat BVE 2015

Sony is set to return to this year's Broadcast Video Expo (BVE 2015) to showcase its range of 4K and HD technologies and workflow solutions, for productions of all sizes. The show will provide the opportunity for visitors to experience the latest generation of Sony XDCAM products, which are helping broadcasters and content producers to modernise their workflows and reduce time between acquisition and transmission.

Also at the show will be the **BVM-X300** www.sony.co.uk/pro/product/broadcast-products-professional-monitors-4k-monitor/bvm-x300/overview/ 4K Monitor which makes its European debut, as well as the **PXW-FS7**



www.sony.co.uk/pro/product/broadcast-products-camcorders-digital-motion-picture-camera/pxw-fs7/overview/

Look here www.hdwarrrior.co.uk/ for Phil Johnson's views on lenses. **PXW-X200** www.sony.co.uk/pro/product/broadcast-products-camcorders-xdcam/pxw-x200/overview/



and **PXW-Z100** www.sony.co.uk/pro/product/broadcast-products-camcorders-xdcam/pxw-z100/overview/



Enhancing the visual experience Visitors to the Sony stand at BVE 2015 (F50) will be able to see how Sony's latest developments in 4K technology continue to address the needs of content creators and unite its vast network of products, systems, services and expertise.

The 2014 FIFA World Cup marked a major milestone in live sports production and a tipping point for the future of 4K broadcast. Sony partnered with select firms to deliver three matches in 4K

<http://bit.ly/VKLRsS>, including a quarter final match and the final itself, which were streamed live to digital cinema screens <http://bit.ly/1jpWjAX> for the first time ever in Ultra High Definition.

As part of their commitment to the future of broadcasting, Sony and Televisual will this year be sponsoring the 4K theatre. Presentations here will offer insights into the latest 4K developments in acquisition, post production and delivery through a variety of panel discussions and case study sessions.

Newest products in Sony's workflow This year's BVE will see the European show debut for the 30-inch BVM-X300 4K OLED Monitor. Fitting easily into Sony's established XDCAM and 4K workflows, this monitor is ideal for content producers looking to create a full and seamless HD or UHD workflow.



As the flagship model in Sony's professional monitor line-up, the BVM-X300 is proving to be a vital tool for a wide range of applications such as colour grading and quality control in 4K.

In addition, the BVM-X300 supports High Dynamic Range mode and a wide colour gamut conforming meaning the black is black, and peak brightness can be reproduced more realistically with colours that are typically saturated.

Sony will also demonstrate how its products offer a comprehensive choice for productions both large and small.

For more information visit www.sony.co.uk/pro/hub/home

Sony announces winner of short documentary competition

Judges choose Martin Zarka's 'Who are you - Portrait of a Photographer' as the winner of a PXW-FS7 from more than 1,000 entries.

Entrants were invited to create or share a documentary of up to two minutes and submit it to YouTube or Vimeo using the hashtag #MyNextProCamera. The videos were shortlisted by Sony and the winner selected by a panel of judges that included industry experts Pol Turrents, Nino Leitner, Gaby García, Den Lennie, Tom Swindell and Emmanuel Pampuri.

After careful deliberation the judges decided that the 2014 #MyNextProCamera Sony PXW-FS7 winner is Martin Zarka, from France. Martin's winning entry, 'Who are you - Portrait of a photographer', explores the motivations of photographer Rémi Chapeaublanc while working on his 'Gods & Beasts' project in Paris and Mongolia.



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** Freelanse 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 895889 ABC
 - Mark Stuart M.M.Inst.V. 01224 861060 ABCDKJMNQRS

- Scotland South (Area 1b)**
- Danny Hart M.M.Inst.V. 01563 542195 AB
 - 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
 - Jonathan Robertson M.M.Inst.V. 0131 476 5432 ABCK
 - Michael Ward M.M.Inst.V. 0141 644 1136 ABCKL
 - Pro-Create.Co.Uk * 0141 587 1609 ACEFGKLR

- North East England (Area 2)**
- Ian Black M.M.Inst.V. 01325 718188 AB
 - Andrew Charlton M.M.Inst.V. 01661 844542 ABCR
 - Andrew Crinson M.M.Inst.V. 07960 261191 ABCK
 - Chris Gillooly M.M.Inst.V. 0191 286 9800 ABCDFMQRS
 - Chris Hughes M.M.Inst.V. 01661 831935 ABCJK
 - Brian Jenkinson M.M.Inst.V. 0191 300 6292 ABCFGHJKLNM
 - David Pethick M.M.Inst.V. 0800 081 1982 ABCJKL
 - Mike Trewella M.M.Inst.V. 0191 536 6535 ABCFKINR

- North West England (Area 3)**
- Graham Baldwin M.M.Inst.V. 01257 264303 ACK
 - Paul Cragg M.M.Inst.V. 01204 847974 ACFK
 - Chris Dell M.M.Inst.V. 01772 622522 ABCKM
 - Jack Ebdon M.M.Inst.V. 0161 428 9646 ABCN
 - Gavin Gratton M.M.Inst.V. 0161 637 6838 AKMS
 - David Harwood M.M.Inst.V. 01253 763764 B
 - Peter Hinkson M.M.Inst.V. 01253 461107 ACKR
 - John Hodgson M.M.Inst.V. 01253 899690 BCD
 - Brian Hurst M.M.Inst.V. 01253 781203 ABCGJKNQR
 - 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
 - Cath Prescott-Develing M.M.Inst.V. 07894 114423 B
 - Arthur Procter M.M.Inst.V. 0161 427 3626
 - Ian Sandall F.Inst.V. 0161 456 1046 AFGIKLMN
 - Stephen Slattery M.M.Inst.V. 0845 430983 ABCJKR
 - Steven Smith M.M.Inst.V. 0161 797 6307 ABN
 - Kindred Films * 0161 973 8889 B
 - Mirage Digital Video * 01253 596900 ABCDFKLMNQS

Is this list accurate and up-to-date? An email to focus@iovs.co.uk will fix it!

- E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)**
- Andrew Blow M.M.Inst.V. 01522 754901 ACFGKIM
 - Joe Caneen M.M.Inst.V. 01476 897071
 - 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 ACDFFGIKN
 - Ben Newth M.M.Inst.V. 0115 916 5795 ABK
 - John Port M.M.Inst.V. 0845 293 9348 ABCFEFGKMN
 - Darren Scales M.M.Inst.V. 07876 021609 AN
 - Tim Smithies M.M.Inst.V. 01246 813713 ACFJKLNR
 - Phil Wilson F.Inst.V. (Hon) 01430 471236 ABCFGJLNMN
 - Broadcast Media Services* 0115 955 3989

- North & West Yorkshire (Area 04b)**
- Sean Atkinson M.M.Inst.V. 01472 507367 ABCFGHJKLNMN
 - Colin Campbell M.M.Inst.V. 01274 690110
 - Ian Jackson M.M.Inst.V. 0113 220 5265 ACFJKLNR
 - Christopher Lawton M.M.Inst.V. 0113 218 9298 ABCFHK
 - Simon Marcus F.Inst.V. 0113 261 1688 ACDFFGHJKLNMNQRS
 - Dave Marris M.M.Inst.V. 0778 727 9449 ACFHKMNP
 - Richard Mortimer F.Inst.V. 01924 249700 ABCCHK
 - Terry Mullaney M.M.Inst.V. 01924 864613 BC
 - Paolo Pozzana M.M.Inst.V. 01756 798335 ABCCHK
 - Dave Redmond M.M.Inst.V. 0113 263 2496 ABCGKN
 - Mike Wade F.Inst.V. 01484 684617 ABCFGN
 - Mike Walker F.Inst.V. 01924 515100 ACDEHJKLNMN
 - Mike Wells M.M.Inst.V. 01347 868666 ABDS

- North Wales & Borders (Area 5)**
- Martyn Chidlow M.M.Inst.V. 01978 350122 ABCCHKNQR
 - James Edwards M.M.Inst.V. 01952 616201 CN
 - Peter Eggleston F.Inst.V. A
 - Dave Hall M.M.Inst.V. 07927 691454 B
 - David Jones F.Inst.V. 01743 891286 ABCKNQ
 - Richard Knew F.Inst.V. 01244 570222 ACFKMN
 - Stuart Mottershead M.M.Inst.V. 0151 648 0583 BC
 - David Pearson M.M.Inst.V. 07775 965908 ABCFKN
 - Christopher Smith F.Inst.V. 01948 780114 ABUN
 - Cam 3 Media * 01588 650456

- Midlands (Area 6)**
- Steve Hart M.M.Inst.V. 01527 878433
 - Thomas Hill M.M.Inst.V. 07780 691809 ABCFKMNMN
 - David Impey F.Inst.V. 01926 497 695 ACFGJKLNMNRS
 - Bob Langley M.M.Inst.V. ABJNMO
 - James MacKenzie M.M.Inst.V. 01902 342154 A
 - Chris North M.M.Inst.V. 01530 836700
 - Mike Payne M.M.Inst.V. 01283 567745 ABKN
 - Roger Perry M.M.Inst.V. 01676 541892
 - Gillian Perry M.M.Inst.V. 01676 541892
 - Bob Sanderson M.M.Inst.V. 01384 374767 AI
 - Daniel Thompson M.M.Inst.V. 07708 506657 ABCFKGHMN
 - Ice Productions Ltd * 01926 864800 AJM

- East Anglia & A1 Corridor (Area 7)**
- Dave Parkhouse F.Inst.V. 01263 862231 ABCDHK
 - Mike Brown M.M.Inst.V. 01362 637287
 - Craig Stanley M.M.Inst.V. 07984 005074 ABCCEGKM
 - David Bird M.M.Inst.V. 01733 789809 AN
 - Hamdy Taha M.M.Inst.V. 07770 937634 ABCDFHKLNR
 - David Haynes F.Inst.V. 001 407 782 4507
 - 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 CDKNQRS
 - Peter Baughan F.Inst.V. 01480 466603 ABCKNQR

- South Wales & Bristol Channel (Area 8)**
- Peter Cluer M.M.Inst.V. 01453 832624 ACGKN
 - Manolo Lozano M.M.Inst.V. 01792 481285 ext. 3023
 - Andrew O'Leary M.M.Inst.V. 01656 650249 ABCCKN
 - Nick Pudsey M.M.Inst.V. 01646 651555 ABCKQRS
 - Alan Vaughan M.M.Inst.V. 01453 884800 ACFGN

- West London, Middlesex & Herts (Area 9)**
- Alan Bennis M.M.Inst.V. 07768 078667 ABCCKMN
 - Andrew Cussens M.M.Inst.V. 0800 234 6368 ABFN
 - Anthony Myers M.M.Inst.V. 020 8958 9838 BCK
 - Paul Cascarino F.Inst.V. 020 8898 2229 ABCD
 - Peter Fison M.M.Inst.V. 020 8133 0081 ACFGHIKN
 - Stuart Little M.M.Inst.V. 020 8347 9567 ACFGKLN

- Oxfordshire & M1 Corridor (Area 10)**
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 - Anthony Barnett M.M.Inst.V. 01553 776995
 - David Blundell F.Inst.V. 01234 764883
 - Ray Burnside M.M.Inst.V. 020 7193 0721
 - Mario Crispino M.M.Inst.V. 01295 262260
 - Matt Davis F.Inst.V. 079 6631 2250 ACFGK
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 - John Rose M.M.Inst.V. 01375 483979 ABCN
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 - Iain Wagstaff M.M.Inst.V. 01376 556417 B
 - Peter Walters M.M.Inst.V. 01708 724544 ABCFFN

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 - Nicky Brown F.Inst.V. 01275 376994 ABCDFGHJKLNOQS
 - Mark Huckle M.M.Inst.V. 01872 270434 ABCK

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 - David Bennett M.M.Inst.V. 01590 623077 ALM
 - Nick Curtis M.M.Inst.V. 01794 324147 ABCCHKMNR
 - Steve Feeney M.M.Inst.V. 01962 622549 ABCKLN
 - Jennifer Greenwood M.M.Inst.V. ABJ
 - Stewart Guy M.M.Inst.V. 01256 850142 ABCDFIKMN
 - Steve Hart M.M.Inst.V. 01425 838479 ABCJKN
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 - Eric Montague M.M.Inst.V. 01202 486330 ACN
 - Bryan Stanislas M.M.Inst.V. 0845 260 7737 ACDFELMNOP

- Surrey, Berkshire & Sussex (Area 14)**
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 - Matthew Derbyshire M.M.Inst.V. 01323 484418 ABCJKM
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 - Peter Howell M.M.Inst.V. 01483 765605 ACFKMN
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 - Gerry Lewis M.M.Inst.V. 07766 484559 ABCCHKNO
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 - Anthony Neal M.M.Inst.V. 01489 581397 CO
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 - Ines Telling M.M.Inst.V. 01737 373992 B
 - Gerald Thornhill M.M.Inst.V. 01342 300468 ABCGHKNS
 - Chris Towndrow M.M.Inst.V. 0845 450 0961 ABC
 - Chris Waterlow F.Inst.V. (Hon) 01293 885945 ACDFKLMNOR
 - Barry Weare M.M.Inst.V. 01628 528682 AB
 - Mike West M.M.Inst.V. 01903 892951 BC
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 - Focused Film Ltd* 01428 787528 ACDJKN
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- Kent & SE London (Area 15)**
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 - Vince Babbra M.M.Inst.V. 0208 653 9289 BCD
 - Ben Bruges M.M.Inst.V. 07766 052138 ABCFGJKLNS
 - Colin Fowler F.Inst.V. (Hon) 01732 454593 ABCGHKR
 - Brian Harvey M.M.Inst.V. 01892 652379
 - Michael Hughes M.M.Inst.V. 01959 576255 ABJKN
 - Steve Kane F.Inst.V. 01233 742722 ABCGK
 - Alan McCormick M.M.Inst.V. 01634 566567 ABCCHKL
 - Roger Missing M.M.Inst.V. 01322 663098 ACKN
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 - Mike Page M.M.Inst.V. 01892 576510 ACKN
 - Peter Snell F.Inst.V. (Hon) 01634 726000 ABCDEFKQR

- Channel Islands (Area 16)**
- David Le Brocq F.Inst.V. 01534 723166
- Ireland - Ulster (Area 19a)**
- Cathal Hegarty M.M.Inst.V. 028 3754 8749 ABCDFGHKLMNOS
 - Frazer Smyth M.M.Inst.V. 028 933 44807 ABC
 - Martin Stalker M.M.Inst.V. 028 902 41 241 ABCCEKGNOR

- Ireland - Munster (Area 19c)**
- Michael Lynch M.M.Inst.V. 00353 21 7332222 AM

- Rest of World**
- Jon Goodman M.M.Inst.V. (Cyprus)
 - Michael Hill M.M.Inst.V. (Germany) 0049 802 51807 ACDDIKN

* indicates Corporate Member

Guide for potential clients.

Why choose an accredited IOV member?

To reach this stage, the member has demonstrated a commitment to the craft of video production and his or her work has been formally assessed by experienced judges against industry recognized criteria: Titles & Graphics; Camerawork & Lighting; Sound; Post Production; Overall Production Quality.

More recently accredited IOV members will first have passed a technical exam too, demonstrating their grasp of key areas of knowledge affecting video production.

Although you should always satisfy yourself that the person selected is suitable for your particular task, this level of qualification provides a basis of trust that you will be dealing with a competent professional, dedicated to producing work to a high standard.

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