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April/May 2015



The creative industries are booming if we are to believe Government statistics. Our members are part of that industry, which incorporates:

- Advertising and marketing
- Architecture
- Crafts
- Design: Product, Graphic and Fashion Design
- Film, TV, video, radio and photography
- IT, software and computer services
- Publishing
- Museums, Galleries and Libraries
- Music, performing and visual arts.

Feels good to be in such artistic and sexy company doesn't it? While most of us are not involved with broadcast and feature films, our involvement with businesses large and small, the public sector, and private clients at important moments in their lives, is significant and worthwhile. So let's be confident and assertive about what we do, and compete successfully for business, one of the themes of this issue. Hope you enjoy it! ...and if you produce for the web or you are involved in streaming solutions we'd welcome an article for the next issue! Tony Manning, Editor

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ProVideo 2011, ProVideo 2012 and ProVideo

What matters most when it comes to running a successful video production business?

1. Good camera operator
2. Vast array of gear to cover pretty much any eventuality
3. Lighting expertise
4. Competent sound recordist
5. Strong business skills
6. Stylish editor
7. Effective publicist
8. Strong interpersonal skills
9. Skilled administrator
10. Artistic temperament

In the old days these skillsets or attributes might be distributed across a team, some out on the shoot others back in the studio or office. The lighting guy might not have the best customer rapport, but that's not his task, nor what he's hired for. So we give him space and he gets it done - well.

Our profile might well be lop-sided, and we may as well - in fact we must - identify our weaknesses. It's these weaknesses that will cost us money. A common example is that of a personable skilled camera guy who gets the work in regularly but makes little profit, because he works too cheaply and takes on too much work, often disappointing his clients through inevitable delays in completing the work.

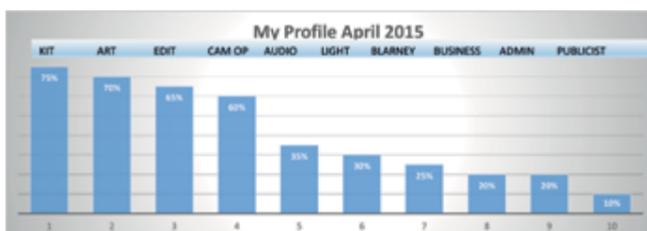
So let's say we try the exercise and give ourselves an honest score at this point in time in percentage points. How about a maximum of 80% since everyone has something to learn, and in our industry the pace of change is rapid?

So here's how one guy scored himself, using abbreviations.

CAM OP 60%
KIT 75%
LIGHT 30%
AUDIO 35%
BUSINESS 20%
EDITOR 65%
PUBLICIST 10%
BLARNEY 25%
ADMIN 20%
ART 70%

So we rearrange it high to low then make a chart

KIT	75%
ART	70%
EDITOR	65%
CAM OP	60%
AUDIO	35%
LIGHT	30%
BLARNEY	25%
BUSINESS	20%
ADMIN	20%
PUBLICIST	10%



How would you describe this profile? To be fair, first you would have to find out more about the individual and what he's based his self-ratings on.

However, at face value this would seem to be someone with an emphasis on craft and less skilled - or interested - in business. He's probably reasonably competent and possibly is likely to take too long on finishing a job because of his artistic sensibilities.

He's aware of some craft training needs, e.g. audio and lighting - or at least he is now. Maybe for the kind of work he typically does his knowledge and skill is adequate.

Maybe he'll get enough work to make a living, provided the work finds him through recommendations as a competent cameraman.

New work, and particularly new **kinds** of work is likely to be a different story. I've used the term "blarney" in place of "strong interpersonal skills" since in business these qualities are utilised to sell. Many of us don't like to think of ourselves as salespeople. It suggests pressure, a lack of genuineness, sheer commercialism - and we are pure artists! I don't think there needs to be a conflict as long as selling co-exists with a sound ethical framework.

That framework begins with the recognition that there are potential customers out there who have a need for exactly what you offer.

No need means no sale. Chocices are still not selling well amongst the Inuits.

Some might cavil that our services are

more a want, or a desire, but that is the case in an advanced society even for food. We need food but we desire particular kinds and particular brands. And if Nutella is not available it feels like a need!

The business owner maybe doesn't need a promotional video, since there are many other ways of getting the publicity out. On the other hand his main competitor has one and seems to be doing well, and he's read that people stay on your website for significantly longer...So maybe a video would be a good idea. He's not convinced there's any need to spend a lot of money on it, or

even use a professional. His son-in-law has a fancy video camera and is pretty savvy, and besides there are lots of business videos on the web where a guy talks to the static camera about his products, so that's OK isn't it? In fact doing it that way I could afford to make a longer video maybe 45 minutes or so! Then they'll really get the message!

How would you sell your services to such a prospect? First you would have to consider whether they are a realistic prospect in the first place. "...do this by researching the potential client to see if they are a good candidate to meet your price needs. This saves you from wasting time talking to people who only want the cheapest deal." www.inc.com/guides/201107/how-to-sell-on-value-rather-than-price.html

Certainly they could make it themselves, if they don't need it to stand out from the crowd, and it doesn't particularly matter if it ties in with their brand - which is more than products, and combines how people perceive and feel about that company, and its people and how they operate a set of principles about service to their customers. If these things really do matter perhaps a professionally produced video or series of the same will prove to be good value. Indeed anything less would be a risk to their reputation aside from the hassle of busy people trying to pull it all together.

Remembering to think about value (including your own) will save you a lot of anguish in getting caught up in a pricing war as the demands get higher and your potential income gets lower. If you do get the job you might do it with a sense of regret or even resentment. You still have to complete the work to your usual high standard, but learn from the experience. Insanity is when

someone keeps doing the same thing while expecting the outcome to be different.

Going back to our list, and acknowledging that you might make a different one, each of the categories can be broken down further and generate ideas followed by actions. Under the category of "publicist" this will include what you say when someone asks you what you do. How positive and enthusiastic are you about your work? Will your listener remember?

Are you merely cutting stones or helping to build a cathedral? <http://bestpracticesforbusiness.com/2010/05/07/purpose-in-motivation/>

You are a publicist in many other ways too. Most likely you have a website, and possibly you advertise by one means or another. How effective are these vehicles? Do you even know how to find out? When did you last get unbiased feedback? As the old saying goes after a couple of years in business you will find out that 50% of your advertising budget is a complete waste of money. But which 50%?

It may be that your publicity materials - all of them - need a rethink and redesign with some consistency across content and design. Of so this will probably involve some consultancy and professional services. You will also need to map out a timescale so that it really gets done.

Possibly things are OK as they are and the real issue is how you respond to leads generated.

One approach some people take in terms of publicity and visibility is to market themselves - to become an industry "influencer". That's a term that didn't come to mind as a kid when asked what I

wanted to be when I grew up.

Nevertheless that's what some people do and they become sought after as speakers, reviewers, "names" to get visitors to your event or trade show. I doubt that this fame happens by accident, It appears to be hard-won by ceaseless blogging, writing, answering queries on specialist websites, etc.

On creativecow.net one name to look out for is Walter Biscardi. <https://blogs.creativecow.net/WalterBiscardi/archive/2015/04> His advice and opinions are worth listening to. Other well-known names here are Philip Bloom, Larry Jordan and Den Lennie. Each has his own style, and a good dollop of "chutzpah" and if like the "Urban Spaceman" "you were to knock me down I'd just get up again" (as Philip is having to do after facing some web unpleasantness).

Note: I've just looked up the meaning of "chutzpah." The classic definition is that given by Leo Rosten: "that quality enshrined in a man who, having killed his mother and father, throws himself on the mercy of the court because he is an orphan."

So perhaps substitute "resilience", "determination" "audacity"!

If you decide to travel the route to become a go-to industry name, there are pitfalls. Since your endorsement will shift product you will be courted by manufacturers and shows. Once your audience loses trust in your impartiality (as in "he would say that, he's the Apple, Sony, JVC... guy") or otherwise starts to believe you are getting too big for your boots, the game's up.

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On the Wings of a Drone.....it must be MADNESS

by Bryan Stanislas

I have always liked remote controlled aircraft such as planes, gliders and helicopters. The fun that they provided to me as a child and into my teens was immeasurable. This interest has stayed with me over time and having spent many years working in extreme filming environments either underwater or above it from aircraft, it seemed the next logical step for me with providing a different type of filming service to clients.

A few years ago in the early 'noughties' (2000 - 2006), when remote controlled aircraft were becoming more reliable with increased payload capabilities I became even more interested in their technological advances. In fact, back then, I attended an intake exam for the Fire and Rescue Service, to become a 'pilot on call' for their large remote controlled helicopter system that had stills and video capability for use overhead at major incidents. As time wore on I heard about the DJI Phantom's design when it was launched.

Fast forward then to BVE 2015 and the Wednesday of the show. I managed to take a little time out from the IOV stand and search out a representative from Heliguy, who are based in Newcastle. He was extremely helpful in giving me an overview of the DJI Phantom 2 and Inspire multi-rotor systems. My chosen specifications for a Remotely Piloted Aircraft System (RPAS) was to be under 7KG in weight with a Global Position System (GPS) and geo sensors to assist with stabilisation and capable of carrying a small 4k detachable camera (GoPro 4) which could capture images/footage and give a ground station HD feed as well so that Directors/Clients had an opportunity to view in real time opposed to downloading post flight.

With this spec in mind I was directed to the DJI Phantom 2 as a platform solution. The Phantom 2 is in the sub 7KG class of RPAS and has a weight of just 1.0kg without the filming platform attached. With a Maximum Take Off Weight Limit (MTOWL) of 1.3kg with the camera and Zenmuse Gimbal attached it really is a super small lightweight system.



I completed the BVE Show on the Thursday and returned to Hampshire that evening only to re-pack ready for 12 days of commercial diving in Plymouth. On Friday mid morning a large parcel arrived by courier while I packed the Land Rover and it had Heliguy on the side, talk about prompt service.

With the diving operations concluded I returned to H2O Films to give my undivided attention to the Phantom 2 along with its ancillary equipment. My purchase had consisted of the Phantom 2, the Zenmuse HD3D GoPro gimbal, 2 Phantom 2 Li-Po batteries, 1 Boscam Galaxy FPV LCD Monitor RX unit, the DJI 2.4Ghz DataLink with iOS to connect my iPad Air 2 for waypoint flights and a custom 'peli' case for the system.

I managed to scrape some time out of the office and took my Phantom 2 to a private six-acre training location I own and duly prepared myself and the machine for take off. At first the process seemed a little daunting however once the system checks and start-up procedures were firmly in my mind along with a modicum of common sense I was happy to 'lift off'. The first thing to note about the Phantom 2 is the very forgiving feel of control and stabilisation of the unit.

This is due to the excellent internal controllers, accelerometers, altimeters and GPS systems that are used. However if you attempt to fly with them turned off and in full manual mode straight out of the box be prepared to crash within a few minutes.

Over the coming weeks it was a case of practice, practice, practice in order to gain some flight time. Having previously flown real aircraft over the years such as microlights and helicopters I already had the notion of aviation rules of the air and to record my flights within a log book as evidence of experience. This is something that can prove to be of benefit when liaising with a client, training organisation or even the Civil Aviation Authority.

While I was away in Plymouth filming I had done some research on CAA approved flight training for small unmanned aircraft (S.U.A) commercial aerial filming purposes and had narrowed the results down to two established companies with proven track records in this new emerging market. After further discussions with some industry colleagues I decided to undertake my training with Resource Group, an established and leading organisation within aviation at one of their UK training locations in Cwmbran near to Newport, Wales. While visiting their website I made telephone contact with a very helpful chap named Ryan, a Resource Group customer service sales assistant, and he advised me of the route to becoming a qualified RPAS Pilot.

The course enrolment was extremely easy and with a few clicks of a mouse

I had completed the procedure for the Resource Group Remote Pilot Aircrafts System Course.

A few minutes later my inbox received several emails welcoming me to different aspects and topics of the online training which was required to be completed prior to attending the Ground School phase of the course. As one would expect the online training included topics such as The Principles of Flight, Global Position Systems (GPS), Basic Map Reading and Evaluating Meteorological Data. These are basic topics required to make informed judgements and decisions for flight. I duly undertook my online training fitting it in around my schedule which worked very well indeed. My only criticism was that it was difficult to do so on my Apple iPad Air 2 and the course really did require a laptop for ease of navigation of online, but with that said I completed all the training and exams for distance learning gaining my completion certificates.

The day of the RPAS Ground School training arrived and I found myself at a very well presented Resource Group Office in Cwmbran, near Newport, Wales. The course tutor, Paul German (ex British Military with a vast array of Unmanned Aerial Vehicle experience with thousands of hours of flights), welcomed myself and the other 19 students to the course and after a venue orientation and our schedule for the following 3 days was set out we then dipped straight into an exam that would highlight our challenges from the previous online learning that

all had completed.

After the shaky start to the course and dusting out cobwebs from the grey matter with the exam it was headfirst into more knowledge acquisition, this time with the governing bodies within aviation, from world-



wide and European to our very own Civil Aviation Authority.

We looked at reaches, roles and responsibilities for the use of our skies and it was interesting to find out that pretty much anyone simply lifting a 'drone' with a camera off the floor for a fun flight is probably breaking laws and legislation in one form or another. Various C.A.A. Articles and publications stipulate what can fly where, when and for what purpose. The BIG ones to remember are the C.A.A. Civil Aviation Publications and the overriding principle under which operators

must fly is that they will not "recklessly or negligently cause or permit an aircraft to endanger any person or property, stated in Article 138 of the Air Navigation Order (ANO).

More specifically, S.U.A. operators must comply with ANO Articles 166

and 167 as follows:

Operators will not cause or permit any article or animal to be dropped from a S.U.A. so as to endanger persons or property (regardless of whether it is attached to a parachute or not).

The operator may only fly if they can be reasonably satisfied that the flight can be safely made. They must assess flight conditions (such as weather, site congestion, pilot health and other air users) against C.A.A regulations as well as the technical capabilities of the S.U.A.

The operator must maintain a visual line of sight (VLOS) with the S.U.A. This is defined as a maximum of 500m away from the operator, and may be less depending on factors such as the S.U.A's size, weather conditions and physical obstructions.

The S.U.A must not be flown:

Over or within 150m to a congested area, defined by the CAA as "any area of a city, town or settlement which is substantially used for residential, industrial, commercial or recreational purposes."

Over or within 150m of an organised



open-air assembly of 1000 or more people.

Within 50m of any vessel, vehicle or structure not under the control of the



flight team.

Within 50m of any person not under control of the flight team (including the flight team).

During take-off and landing, the S.U.A may not fly within 30m of any person not under control of the flight team.

In Class A, C, D or E airspace without permission of the appropriate Air Traffic Control Unit (ATCU).

In an aerodrome traffic zone during the notified hours of watch of the ATCU without their permission.

At a height of more than 400ft above ground level (approximately 120m). This is to avoid manned aircraft, which must fly at altitudes of above 500ft.

With regards to the point made earlier, the operator must maintain VLOS with the S.U.A at all times, and so must reduce this altitude if this cannot be achieved.

If an RPAS Pilot wants to fly outside any of these regulations, they must define this in their Operations Manual alongside complete safety procedures for the intended sorties. There may also be a requirement for further flight assessments under these altered conditions. When a data capture device is fitted to a SUA operations must also comply with the

Data Protection Act as well.

As one would expect this Ground School element covers a great deal of Aviation Legislation however we also had in-depth training on aviation maps, grid references and GPS mapping so that flights can be planned safely and effectively in order to carry out sorties. After a full 2 days of classroom tuition and presentations the course candidates were greeted on the morning of day 3 with a 75 minute duration exam under official exam conditions.

With the difficult port out of the way we then went onto look at what the C.A.A requires from an R.P.A.S Pilot when submitting the platform Operation Manual for consideration of 'permission for aerial work' (PFAW). The CAA defines conducting aerial work as flying an aircraft on a commercial



basis with the purpose of obtaining 'valuable consideration.'

In order to obtain this permission, the operator must be able to prove that they can safely, competently and responsibly control a SUA in UK airspace. This involves the submission of an Operations Manual which details information such as emergency procedures, safety checks and technical specifications of any SUAs to be used. Operators must also provide proof of insurance and of remote pilot

competence. The latter of these must be proved by the successful completion of a pilot competency course by a CAA approved body. These courses involve an intensive ground school, theory exam and a practical flight assessment. During the latter of these, operators must demonstrate both regular and emergency flight procedures which must comply fully with the aforementioned Operations Manual.

Craig Palmer, Sales Manager for Unmanned Aviation Services for Resource Group said

"We have 2 years of teaching R.P.A.S training courses under our belt and by the end of 2015 Resource Group will have completed in excess of 50 ground school courses totalling about 1000 pilots. Currently Resource Group have 4 training locations at Cwmbran, Manchester, Huntingdon and Newcastle with 3 more coming online by the end of summer 2015 in Scotland, North of England and in the South".

With my elements of Ground School now successfully completed I just have the remaining Flight Assessment left to complete and then submit my Operations Manual to the C.A.A for consideration of 'permission for aerial work' (PFAW).

Part 2 of my drone journey will conclude in the next issue of FOCUS Magazine.

However if you have any questions regarding the use of S.U.A's for image and film capture feel free to email me on bryan.stanislas@iov.co.uk or give me a call, I will be happy to help.

© Bryan Stanislas 2015

Alan Howard reviews Panasonic's HC-X1000

I struggled when DSLRs took over from "proper" video cameras like Z7s and the like, I really did. I missed the way that you held the camera, I missed XLR inputs for audio, headphone sockets that appeared at least to have some kind of strength, I missed internal ND filters and the way clients looked at you like you had some kind of specialist knowledge to understand all those knobs and buttons, and that was partly the reason they gave you decent rates of pay. But I gave in, bought myself a GH4 and took the humiliation from my Jurassic friends still in broadcast ("Call that a camera? THIS is a camera").

After a while though, I grew to love that camera and still do. The picture quality is extraordinary, (as long as there's enough light), and, having fashioned a stereo mini jack splitter into my Varavon cage I can now send 2 x audio signals to left and right and get pretty good sound straight out of the camera (just wish I could adjust levels separately though).

The GH4 is my main work horse and along with my GH2, it covers 99% of the work we get, which means



corporate work, internet videos, the occasional posh wedding, and a regular gig with new Sky channel British Muslim TV.

By way of an introduction to BMTV they're a new entertainment channel on Sky that aims to appeal to all sections of Muslim society by remaining non-sectarian and open to different views, they produce everything from football programming, to cookery shows, to political debate shows. So, when a 3 x camera, low budget



shoot came up, it was the perfect time to try out the latest offering from Panasonic, the traditionally styled, non-DSLR, HC-X1000.

Essentially the gig was a 4 person chat show, with 4 x girls talking about their lives as Muslims. I needed something that would match the GH2 and GH4 colourwise, and also something that didn't look ridiculous on a third tripod along with 2 x DSLRs. I wanted something 4K because the set up was thus, GH2 at 1080 giving a central wide shot, GH4 shooting 4K on the right offering up a 2 shot of the couple on the left, allowing the editor to pan and zoom up to 100% so this unmanned static camera can provide both singles and a 2-shot....

Obviously I needed a 4K on the other side to match and, not having access to another GH4 I plumped for the HC-X1000.

Having been dragged away from my beloved Z7 a few years previously, it was odd going back to a video camera shaped camera, not least because it's pretty small... Even though many of my clients haven't accepted that newer cameras can still be great cameras, even if they're small, I eventually came round to it, I've even started to see it as an advantage.

The HC-X1000 is a pretty remarkable piece of kit for the asking price of approx.. £2300 inc. VAT. It falls into

Panasonic's prosumer range, which means it's aimed squarely at the events and wedding market, plus ambitious (and presumably wealthy) hobbyists.

One of the main advantages of a camera this size, apart from the 4K, is accessibility and portability. It's small size means it's entirely unimimidating as an events and wedding camera, it's a great run and gun

number, and playing with it on the day reminded me of what I'd left behind from my HDV days, i.e. everything in one place without the need to build a rig.

I'd actually forgotten how nice a slow zoom can be using a powered zoom, how reassuring it is to have big fat chunky XLRs feeding your audio, and the joy of not having to stop start a session every 29min 59 secs is unimaginable (in fact impossible for me as I had a GH2 & 4 on the go at the same time).

Build quality wise we have to be realistic, it's a sub £2500 camera, so compromises have to come somewhere and the camera does feel a little plasticky, it's light, coming in at approx 1550g without the battery, which means you can hand hold it without too much trouble for some time, which is where decent image stabilization is a must, and thankfully

the HC-X1000 has it. I tried a very scientific experiment in the garden using both software and optical stabilisation, whatever that means, bottom line, as I say, it works pretty good. Recording formats come in a variety of flavours including 4K (3840 x 2160) Cinema 4K (4096x 2160), Full HD (1920 x 1080) and Web HD (1280 x 720), with the ability for record AVCHD, .MP4 or .MOV. maxing out at 200mbps (in HD) and 100mbps (4K). It also boasts an impressive 60P at 4K Ultra HD, which means silky smooth movement and high res imagery, ideal for sports or fast moving imagery rather than the softer, light blurring of 24P. It also means you



could pull a pretty decent still image out of footage shot at 60P 4K.

The camera records onto inexpensive SCHKD or SCXD cards, and has the usual dual card slots that enable dual recording which offers an immediate back up of your footage, consecutive recording, i.e. once card A fills up, card B starts recording, or Panasonic's new belt and braces option, background recording where one card is constantly recording and the other is controlled by start stop, which means if don't hit record on time because something starts unexpectedly, say a speech or brides entrance, you've got it on the background card.

Another feature this camera has that is surprisingly useful, and nothing like the gimmick I initially thought, is the inbuilt WiFi. The camera pairs with your iPad/iPhone/Android so you can adjust shutter speed, aperture etc remotely, as well as looking at the viewfinder output on your iPad something which is extremely useful when you're on a chair, on your own, getting a fine light set up for an interview. I could also see it being pretty useful when the camera is being used as a

second camera for speeches or vows etc, even if only for the comfort of seeing that no one has knocked it. Be careful when using this though, it will have an affect on the battery usage. The biggest buzz about this camera though, is the fact it's brought 4K into affordable territory for an actual video camera rather than DSLR. So why is this such a big deal when very few people want delivery in 4K? Firstly, as mentioned earlier, capturing at a resolution larger than you deliver in means that you can frame for a 2 shot and zoom into a single without losing resolution, or frame for a mid shot interview and cut to a close up,



GH4 scaled 50% on HD timeline



GH4 scaled 100% on HD timeline

which means you can cut the hell out of interviews with no noticeable jump cuts.

If your delivery is 720 you have even more latitude. I shot a Happy Mondays gig recently and had a locked off wide GH4 covering the whole of the stage, in the suite I cut from a zoomed in left side of the stage, to a zoomed in right side, then to a zoomed in centre stage, one after the other... three cameras from one!

The second big thing about 4K is that 4K footage zoomed out to fit an HD frame actually looks nicer than the

same footage shot in HD, especially if you've upped the ISO and there's noise present. The shrinking of the frame shrinks the noise as well, so you can push the gain that little more...

Thirdly, with the likes of Curry's selling 4K TVs for around £500 it probably won't be long until people are demanding 4K delivery.

So, I hear you ask, how did the HC_X1000 fare up against a GH4 and GH2? After some grading it looked fine and with the 3 x cameras intercut it was a pretty good match as you'll see from the stills.



HC-X1000 scaled 50% on HD timeline



HC-X1000 scaled 100% on HD timeline

There are limitations to the camera, again being a £2300 camera there's bound to be. The footage doesn't stand up to too much post manipulation before it starts to degrade. The dark colours are a little muddy and in hindsight I would have swapped the GH4 position with the HC-X1000 position to see if the GH4 handled the dark background better. The location also didn't help in that the producer was keen on the stained glass background, but that's sunlight streaming in there and the green light doesn't



help the skin tones on the HC-X1000's shot. That said, there really isn't anything else in the same area as this camera to compare it with. For who it's aimed at I think it's phenomenal for the price. If I were making a first move into "prosumer" video then the 4K, the WiFi, the background recording, the ability to use decent XLR mics, and the inexpensive media would persuade me it's a good, future proof, investment.

It's unlikely to set an experienced professional's world on fire but for someone moving into 4k or starting in wedding or event coverage it really should be on your list to investigate further.

© Alan Howard 2015



News from the IOV Executive

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This where I pick out some of the things we as an Exec are doing on your behalf and invite feedback and participation.



So, in no particular order...

- **Area Meetings** It's good to see some areas getting active again - and some that never went away - there is an important social function, plus the chance to exchange ideas, make links with manufacturers or otherwise have a look at some new gear in a small group setting, as well as the function of introducing and welcoming new members.

Area 6 meeting with presentation by Holdan - more next time.

- A key priority for us is to have a **website** that is functional, modern and attractive. The prohibiting factor has been five figure quotes, but we believe there will be a way of doing this on a staged payment basis. Whilst we will have to give notice to our current provider we will be able to lose some quite expensive regular outgoings to maintain the existing sites, which most would agree are old and tired and in need of retirement. Still, that's enough about me!

- Training initiatives not one but two day workshops on achieving better sound in your productions.

The first of these is a partnership involving Rycote and Sennheiser and a venue provided by Prokit in West London. The event title is simply "Better Audio."

The date of the event is **Thursday 4th June** and full details and an application process will appear on the IOV website soon. There will be some technical teaching to outline important principles of sound, but plenty of time for practical exercises to improve techniques, as well as Q&A and the chance to check out the latest audio gear.

There are 12 places reserved for IOV members and our partners will reserve a further 12 for their contacts.

This should be a great day and one which will pay off in your productions since often audio is the poor relation of image yet problematic sound is noticed immediately.

Paid up IOV members and those who join on the day will pay only £35 (otherwise £50).

- Then in the Autumn we are planning an Audio skills event based around small groups, working with those fine Pinknoise fellows, John McCombie et al (good old AI!) at their premises in Gloucestershire).
- As like the rest of the economy we crawl out of austerity we aim to do more for our membership. One element is to provide VideoSkills workshops and events in the regions as well as partnering with others in the industry to do so (e.g. Kitplus, more on which below).

We welcome (and need) feedback from the membership:

- what training workshops would you like to see and support?
- are you able to offer training and/or presentations and if so on what subjects?

- are there trainers/presenters you know that you could recommend?

Our aim is to pay a decent rate and get sufficient numbers to break even when all associated costs are calculated. If not enough people come forward we will have to have a cut off date to cancel.

The training programme overall will be managed by Bryan Stanislas with input from all of us on the Exec. Please support us as we try to move these things forward.

- **The Kitplus (formerly TV-Bay) Tour** will happen in June, with venues confirmed in Manchester (Tuesday 9th June) and London (Shoreditch) (Thursday and Friday 11th and 12th June) on this occasion. For further details see: <http://www.kitplus.com/tour/>

Kitplus are experimenting with a new format for the second day in London and providing an opportunity for guilds and associations to take centre stage, and as such the IOV will be represented, running two panels/workshops (details to be announced shortly).

- We are developing a Business Plan for the IOV. It feels like the last little while has been very much about maintenance, and now we need to look ahead. We suspect the list of "work needed" will be extensive and we know it will include a lot of modernisation, including having a stronger presence as a brand on the web. Top of the list will probably be sound financial management, including generating income, without which we can achieve very little!

We are looking for members who would like to participate in two significant projects. Your commitment could be modest or intensive as the case may be!



Tony Manning, Exec Chair

Give your customers complete peace of mind

Dub and record whatever music they want on their wedding or live event production (CD, DVD or Blu-ray)

You can now fully license your Private Function productions from as little as £8.99"

ATTENTION!!

DO YOU PRODUCE LIVE EVENT DVDs OR DUB MUSIC ON TO YOUR PRODUCTIONS



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PPL Licence

The PPL Private Function Licence from the IOV covers you for the record company and performers rights on your commercial recordings



Price

£4.00 per each PPL licence which must be attached to each copy of your production (subject to a minimum order of 5 licences)

LM Licence

The Limited Manufacture (LM) Licence from MCPS covers you for the music used within any audio and audio visual product you create e.g. CDs, DVDs and Blu-rays.



Prices start from £4.99 per product produced.



you need just **Two Licences**

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

Review: Magic Bullet Suite 12

by Ian Sandall F.Inst.V.

Publisher: Red Giant (redgiant.com)

Price: \$799 (Upgrade individual programs from \$99)

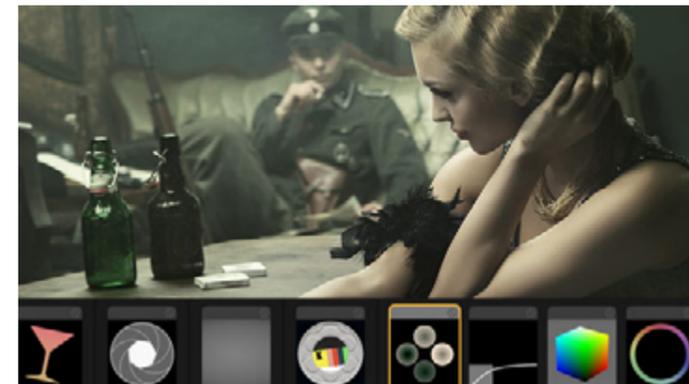
OS supported: Mac OS X 10.8 onwards; Win-

What's in a name? A lot or a little but when it comes to roses, as Shakespeare said, 'By any other name would smell as sweet.'

Coincidentally (but slightly tenuously) the headquarters of Red Giant, publishers of the Magic Bullet Suite reviewed here are a few miles west of Portland, Oregon – a city known for warm dry summers and wet chilly winters – ideal conditions for growing roses. In fact, Portland is known as The City of Roses.

I'll come back to the significance of that later but in the meantime let's hunker down and look at what you get for your money with Magic Bullet Suite 12.

The centre-piece of the suite is Magic



Bullet Looks itself. Introducing a whole generation to the concept of creative grading, MBL's acceptance and evolution has been hand-in-hand with the DSLR/large sensor revolution and has in no small part contributed to the classic 'look' of films of the early '10s.

But that period has almost passed now and hardly anyone makes those moody 'sixteenth of an inch DoF' films any more. We've all grown up a bit

and so has Magic Bullet. But fortunately not too much – as we'll see.

This third generation of MBL shows that Red Giant have been doing more than just a bit of tinkering to the way it works; there's obviously been some continued and serious work 'under the hood' which (to me at least) results in faster renders and a more stable workflow. Every preset is new or re-worked and there are now a lot more of them – 198 at the last count! And someone with a whimsical sense of humour has been let loose naming them too! You'll discover just how amusing once you get into the program but first time for me caused more than a few smiles ... ideal to relieve the stress of a heavy edit!

For those who have never looked into Magic Bullet, the program works in much the same way as it ever did. It's basically a big fancy plug-in and once you apply it to a clip, the fun starts. Editing it opens a separate

screen and from there a mass of presets can be accessed from the left, or individual tools from the right.



. These can be mixed and matched at will, giving an infinite variety of looks (not all good, of course, but that bit is up to you ...) Usefully histograms and other graphs are now more accessible (great for keeping video levels legal) and compared with previous iterations, the interface is now slicker and far more intuitive.

Of course (and depending on your hardware) the more manipulation you do, the longer things will take to render afterwards – notwithstanding the fact that each generation of Magic Bullet renders faster than the one it replaced. So for a programme of any length you could easily end up with long renders, but normally I do these overnight anyway.

What is impressive is that a far greater variety of presets is presented to you as starting points for your grade, making it easier and quicker to get to the feel that you require.

In conclusion, this latest and greatest iteration of MBL is far more useful and creatively inspiring than previous versions. Red Giant have achieved what I thought was impossible – they've improved something that was already merely great. Now it's fantastic!

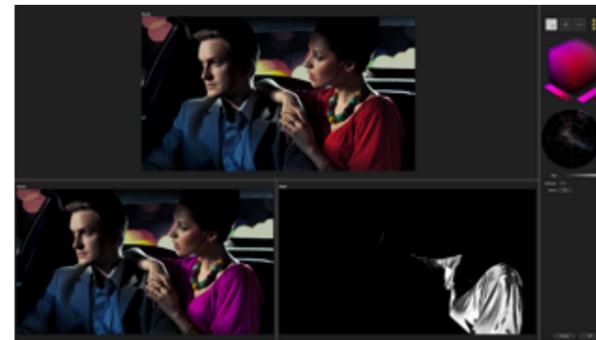
Turning now to the rest of the Suite, there are plenty more tools to get the grade you want – and many you've never even thought about!

Colorista III is an update of what you may have seen before. This time round it too has been extensively re-worked and with a little application can create beautiful and subtle grades that hitherto were really in Resolve territory. It also borrows and builds upon some of the tools previously seen in MBL. The advantage here is that this grading can be applied to shots within your timeline and users of PP and AE will be pleased to know that it works with the masking tools inside those programs. Thus, effects can be applied to specific parts of shots without altering the rest. Really it offers most of the main functionality of Resolve without having to go into another program – a great time-saver.

The grading controls of Colorista III are simple but the results are powerful. Three colour wheels for Shadows, Midtones and Highlights are presented to you – this allows you to get your main grade and after a while adjustments become intuitive.



Additionally there are now features that allow you to use a keyer to highlight and change specific colours – something that works far better than any native adjustments in most mainstream NLEs. You can create and manipulate vignettes and there's a really useful tool to play with the white balance – useful for mixed lighting conditions.



Pop (a simpler version of which we've seen in earlier versions of MBL) allows manipulation of skin tones and sharpness whilst a new Shadow and Highlights tool allows region-based control over the brightness of shadows and highlights which can be useful for recovering highlight detail, or adding fill light to shadows.

Finally Red Giant say that the whole program has been rebuilt to allow your GPU to render – so that should make it a lot faster. Although I have not done a back-to-back test, this seems to be the case.

Next, Magic Bullet Film includes

presets for 22 negative stocks and 4 print stocks, giving you 88 possible cinematic combinations. Red Giant say Magic Bullet Film gives your digital footage the look of real film by emulating the entire photochemical process - from the original film negative, to color grading, and finally to the print stock. They also say that the presets have been developed with the help of a real 'industry expert'. Whatever, for some uses – but probably not your standard industrial corporate video – these work a treat and it's worth experimenting.



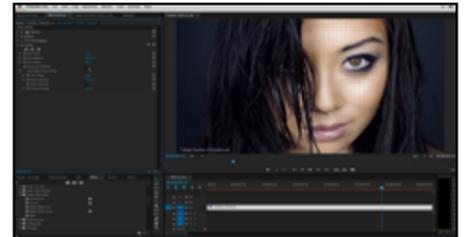
Now we come to Mojo II. This plug-in makes it easy to instantly give footage the stylized colour grade of a Hollywood blockbuster film according to Red Giant. Mojo accentuates skin tones, cooling off backgrounds so that actors stand out.

Basically this is a stand-alone version of something that you could approach yourself with a bit of 'fettling' in MBL – but in this form it works quickly and offers up some interesting starting points. Again, not for every production though!

I've been using Cosmo II, the plug-in



that makes skin tones look sexy on some recent productions and can say it works very well. It instantly identifies and targets skin tones for fast and easy cosmetic cleanup. Intuitive skin colour controls make it simple to keep skin looking natural and consistent. From shot-to-shot, it's also easy to keep a consistent grade on skin tones – which is very important.



Finally the suite throws in a couple of programs we've seen before. De-Noiser does what it says on the can – albeit rather slowly! This really does banish a lot of noise and cleans up dirty shots no end. Although it now has the option to use the GPU for rendering, I've found that it's not the fastest

to render but you have to offset this against what it'll do!

Last is LUT Buddy. We've seen this before but as part of a grading suite it's a useful addition here. Basically LUT Buddy allows you to generate Look Up Tables within its host app and then export them as either 1D or 3D. Magic Bullet Looks (and Red Giant's Bulletproof which I have reviewed here in the past) reads and understands these, so a useful tool for maintaining a set of grades/LUTs over a longer project or a project where several people will contribute to.

In conclusion, Red Giant have really put together an incredibly useful suite of colour grading tools here. They've massively improved and build on what was already a useful set of tools to make it probably unbeatable at the price.

© Ian Sandall 2015

With no final decision available for the latest Video of the Month competition this gives us an opportunity to look at some guidelines on making the short film.

What makes a good short film or video?

by Tony Manning M.M.Inst.V

Short film competitions are very popular despite the fact that most entries disappear without a trace and even the winners have a very short shelf life. Here's just a short selection of competitions of varying kinds in 2015.

<http://encounters-festival.org.uk/call-to-submit/>

Encounters Festival is the UK's leading short film and animation festival. The festival discovers, supports and develops new talent in filmmaking, providing a platform and meeting place for emerging and established filmmakers from around the world. (entries up to 30 minutes)

<http://www.asff.co.uk/submit/>
BAFTA Qualifying Aesthetica Short Film Festival 2015. City of York (entries up to 30 minutes)

<http://www.rode.com/myrodereel/>
(entries up to 3minutes)

<http://www.edinburghshortfilmfestival.com/call-for-entries/> (entries up to 20 minutes)

<http://www.bfi.org.uk/lff/bfi-london-film-festival-2015-submissions> Short films (under 40minutes, features over 40 minutes)

<http://48hourfilm.com/>
The 48 Hour Film Project is a wild and sleepless weekend in which you and a team make a movie - write, shoot, edit and score it - in just 48 hours. No creative work is allowed prior to the Official Filmmaking Period.

On Friday night, you'll get a character, a prop, a line of dialogue and a genre, all to include in your movie. 48 hours later, the movie must be complete. Then it will screen at a local theatre - usually in the next week.

Locations (Probable): Dublin, in September, Glasgow, October, London, November.

<http://raindancefestival.org/submissions-2015/>

The Raindance Film Festival aims to show the very best in new independent cinema from around the world and specialises in first-time directors and discovery. The Festival accepts films of all lengths and genres and is committed to showing the boldest and most innovative work, and films that challenge the boundaries of filmmaking.

What kinds of people enter such competitions? I guess the stereotype would be young bearded males wanting a stepping stone en route to feature films. Short of that they might start to get a following and bag a commission to make a promo or ad, having established that they can do short form storytelling. Or they get lots of web and YouTube followers and start to attract on site advertising from companies targeting the profile of their fans.

Others more modestly seek to establish they stand in relation to their peers. They want to challenge themselves and improve their standards. They hope for some feedback and guidance, but in this cruel world if you don't win that just doesn't happen. Often you may be left bemused or at best curious about what it was that the judges disliked. Feedback is time-consuming and risky in a number of ways. People who want feedback do not always like the feedback they get, or they can take positions that challenge the judges' decisions - mine was at least as good as the winning entry. So the rule is that the judges' decision is final and no further correspondence will be

entered into. The same is the case with our own humble Video of the Month competition. We have often wondered whether we should provide feedback for those most obviously in need of it but haven't for reasons already stated. I guess if someone specifically asked we would respond, but even then it could start to border on training. In practice some entrants persist and so far have shown definite improvement, and this will have benefitted their business, although few have added that extra something that makes a winner. So what is it that makes a winner, something that stands out so much you almost forget the rest?

Generally given our membership, entries are commissioned pieces or excerpts/re-edits from those pieces. So the question arises as to how much creative feedback can you have when the task is to satisfy your customer, meeting his or her brief, and get paid? You might not even like the way they insist on doing things, but they're always right aren't they? Incidentally there's nothing to prevent entrants from making something purely as an experiment with no customer banging the drum, and occasionally that happens.

When judging submissions inevitably there is an element of subjectivity. Even so, there are criteria that it makes sense to follow whether it's our own competition or an external one.

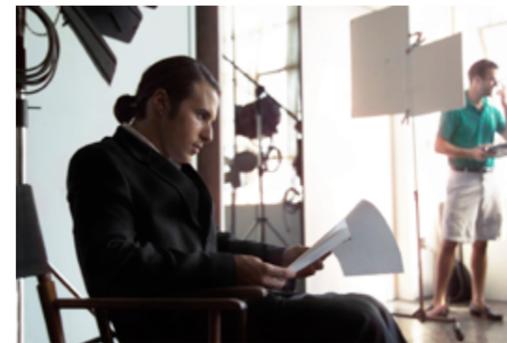
Here's some valuable guidance from the BBC about making an impressive short film.

<http://www.bbc.co.uk/filmnetwork/filmmaking/guide/introduction/what-makes-a-good-short>

You will need:

- **An Exciting & Original Idea**
Watch lots of other short films, look out for any trends and stay clear of them!
Try to look at the subject matter from a different angle or using a different style/technique.

- **A Strong Script**
Test your script out on friends and strangers (as friends might fear offending you) and get as much feedback as you can. Consider whether writing is really your strong suit.



- **Good Acting**
Avoid casting your mates.
- **High Production Values**
Everything counts - sound, lighting, camera work and editing. The part that's weak will be the part that's noticed. Filmmaking is predominantly a collaborative process - don't be a hero and try to do everything yourself.



- **Make It Short**
Can you really sustain interest for more than four minutes. Unless it's a documentary you probably can't.

- **A Strong Beginning**
Grab the viewer's interest right from the start.... If the pace of your film is naturally slow and ambling, make the shots as rich and enticing as possible

to draw the viewer in. Note - a good editor can really transform a film. If you're directing and editing your own film you might be too attached to certain shots to know which bits to chop out to make your film a stronger, more coherent piece.

- **Avoid Repetition & Punchline Twists**
If you've got a great punchline twist then consider making it short and snappy as viewers might be disappointed if they sit through 7 minutes for one joke at the end, especially if they've already seen it coming.

- **Exciting New Techniques & Style**
Even an average plot can be made intriguing by an exciting new technique or style - whether it be a new kind of animation, camera work or art direction. Try experimenting and developing your own style. Note - having said that, beware of style over substance.

Rode are equally generous with their advice, maybe more so because as well as making their own demo "The Mascot" to learn from

http://www.rode.com/myrodereel/our_entry

they also offer a series of "how to" films which are really very useful and cover the following topics:

- Scripting
- Casting & Auditions
- Storyboarding
- Art Direction
- Costume Design
- Boom Technique
- Lighting
- On-set Audio
- Data Wrangling
- Colour Correction
- Audio Processing

How often would we think about Art Direction as part of the production task? This is more than correct framing, it's about what is in the shot that provides additional information about a character or adds (usually subtly)

to the storyline. If we need people to see it (even subliminally) there's no point in throwing it out of focus. It should at least be recognizable.

As well as providing information Art Direction or set design is about the overall aesthetic, the look and feel of the piece.

Even if we can't dress our set we can look carefully around the frame and decide what to include, while excluding the ugly or intrusive.

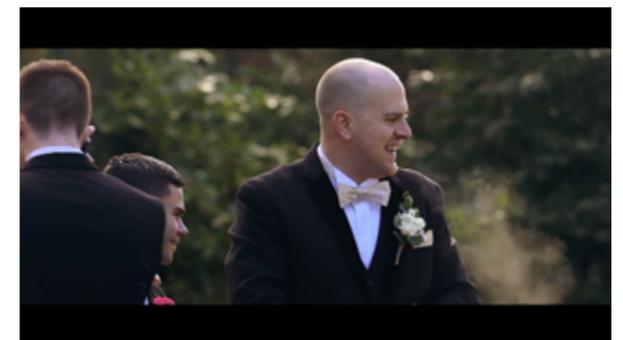
I do hope something in this short article will be of use and inspire further research and experimentation in our short film makers.

As this piece closes, news arrives of the latest VOTM winner, Chris George, who is a new member.

Mike West, who co-ordinates this project reports:

Congratulations go to Christopher George for his entry "A Valentine's Wedding". See it here <https://vimeo.com/120854291>

This is the wedding of Karen and Cormac, with a ceremony in a working monastery and reception at Ramster Hall, Chiddingfold, Surrey.



Comments from judges included :-

Very accomplished work showing a range of techniques, slider, steadicam reveals, collapsing of time, e.g. on the aisle, generally keeping variety and attention without distracting editing.

There will be more in the next edition of Focus.

Droning on and on and on...

You know how it is. You look forward to something, say BVE, and whoosh! – it's over.

Another show stuffed to the gills with smiling vendors beckoning the unwary into their lair of goodies. As this was a research slash networking mission, the Matalan and Nectar points cards were locked away in case I faltered. The buzz and the continued confidence of the event must bode well for the industry as a whole and us videographers in particular.

To my eye, it appeared that every other stand was selling a drone. Ah, this year's must-have in a multitude of colours. Yes, there are major issues of privacy, but modern life continues regardless. I can just recall when the office Roneo was used to duplicate documents and was then replaced by a behemoth photo-static copier with an engineer forever in attendance. Now, even a three year old has the ability to copy stuff. Not quite sure where I was going with this analogy other than to say we adapt.

Anyway, we should be more concerned about idiot drivers causing way-more problems than worrying whether your bald-spot has been filmed or being seen with someone you shouldn't. Or, being naked.

So, a couple of IOV Area 6 evening meetings sorted with suppliers, a jolly useful chat with the guys at Rotolight, and an unsuccessful attempt, despite tears, to persuade the TVBay Tour back to Birmingham this summer.

And, another chance to meet the Exec men (think Mad Men, but less so) who manly manned the IOV stand over the three days. Thankfully, last year's IOV 'cupboard' was a distant memory as, by a clever/crafty

bit of negotiating, we actually had a proper stand! Alongside us sharing the floor were new best mates Aaduki Multimedia Insurance following the special deal for members announced at the show.

Some exhibitions can often be a combination of expectation and excitement then the dawning realisation of a successful marketing ploy over any actual substance resulting in ultimate disappointment. Not so BVE, as fool-



"Yep, it's going to change the face of wedding films!"

ishly I still believed that a one day visit would be more than adequate to sate any needs. Apart from thanking my parents, teachers and close friends, I must doff my make-believe cap to Tony, Bryan and Mike for their hard graft during BVE 2015 to increase our membership.

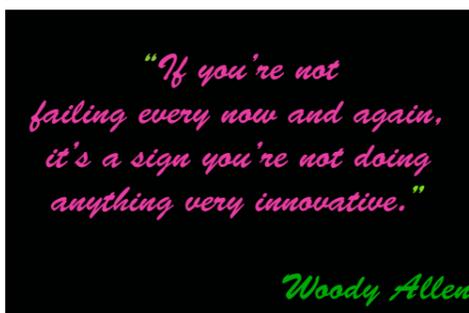
Having inexplicably decided to launder, along with various smalls, Guru Larry Jordan's business card from our last meeting, I was keen to replace it. Several circuits of the hall proved exhaustingly fruitless as we were obviously in different time zones.



It's calling my name...

Rumour has it that next year's show at ExCel will be held in the even larger hall opposite. However, I do have one complaint. Whilst the venue can't honestly be faulted what with the excellent road links, public transport, hotels etc. - it can be oh-so hard on the plates of meat. Many exhibitions have delightful masseuses working those necks and shoulders, so why oh why not our poor sore feet? (Perhaps an opportunity for another IOV partnership with a provider of specialised services...)

The day ended with a stroll around the capital's bright lights, a meal with a sister and favourite niece, and an abortive West End theatre visit (thank you so very much Ms Aterton and your unexpected drainage problem).



Woody Allen

© Keith Woolford 2015
Cartoon by Simon Woolford

<http://carlolson.tv/dcp-133-den-lennie-no-nonsense-business-filmmakers/> Den Lennie – No Nonsense Business For Filmmakers (article and podcast) If that impressed you, buy Den's book here: <http://www.businessforfilmmakers.com/>

<http://www.cinema5d.com/meet-freefly-alta-generation-professional-aerial-cinematography/> Freefly Alta at NAB - for the first time, your camera and gimbal can be placed above the rotors for a greater flexibility when shooting aerial videos.

<https://fstoppers.com/bts/treasures-zakynthos-bts-videos-showcase-joys-and-challenges-time-lapse-68690> Maciej Tomków's "Treasures of Zakynthos" is a beautiful, award-winning time-lapse that highlights the titled Greek island.

<https://vimeo.com/groups/filmschool/videos/95030117> Counterpoint in Film Music: An Audiovisual Essay from Film and Media Studies Groningen (You'll need your brainy head on for this one!)

<http://provideocoalition.com/blackmagic-announces-micro-cinema-camera>

Blackmagic Releases The Micro Cinema Camera

<http://www.videoguys.com/blog/computer-hardware/diy11/>

Build an Affordable Editing & Streaming Workstation

<http://nofilmschool.com/2015/04/glorious-new-aerial-gimbal-footage-alexa-mini>

New Aerial & Gimbal Footage from the ALEXA Mini

<https://vimeo.com/117471938>

Exclusive interview with Duncan Russell, Head of Colour Grading, Glassworks

<http://www.promoviemaker.net/index.php/case-studies/398-the-secrets-of-movement>

Movement and Proactive Film Making with Vincent LaForet

<https://vimeo.com/124556378>

Stillmotion team film to show what is possible with the Freefly MōVI M5

<http://tiffen.com/steadicam/steadicam-curve/> Innovative GoPro support product

<http://pro.sony.com/bbs/ssl/product-PMWPZ1/> Sony 4K player

<http://video-artisan.com/video-tutorials-the-benefits>

Tutorial - audition, edit, and create the perfect music track using AKM royalty free music

<https://www.youtube.com/watch?v=S47dceBcuJI> Test footage for the JVC GY-LS300

<http://raydemski.com/Videos/5/> Directing action using a Nikon D750

<https://vimeo.com/106104395> Walimex Aptaris cage at IBC - UK Distributor is Top Teks

<http://www.videoguys.com/blog/news-and-sales/introducing-the-roland-v-1200hd/>

<http://hdslrshooter.com/crazy-canon-price-drops-canon-c100-c300-get-1000-price-cuts/>

<http://www.hdwarrior.co.uk/2015/04/> Latest reviews from Philip Johnston

<http://www.artsalliance.com/event/faberge-a-life-of-its-own/>

trailer for doc on limited cinema release from 22 June 2015

You wait ages for the X1000 to Neasden, then two come along at once! Typical! But which one is best? Place your bets! [Ed.]

Panasonic HC-X1000 4K camcorder

Brief User Review
by Ian Sandall F. Inst. V.

I've recently taken on a contract that requires concentrated bursts of shooting in short time-windows. And in that window I need to shoot a lot. The subject matter could be anything and has often been not what I was expecting.

That all sounds like News. In fact it isn't, but is almost as immediate and almost as guerrilla-style. The upshot was after a couple of gigs struggling with changing lenses and messing around with a DSLR / Black Magic connected to a load of Mec-cano (and a separate sound recorder) it was obvious that Large Sensor just wasn't the kit to use. Too time-consuming and too stressful.

What was required was something that:

- Could cope with almost any shot size – so had a decent zoom
- Would work in low-light
- Had a decent auto function
- Would shoot more than HD in case I needed that facility

In other words – a regular cam-corder!

At the same time it just so happened that Panasonic's UK distributors, Holdan, offered me a try of their new 4K HC-X1000 so all seemed to be falling into place!

First Impressions

The first thing you notice is how small and light it is. Smaller than Panasonic's previous generation of semi-pro cameras, the HC-X1000 shares many of its dimensions with other current Panasonic HD prosumer offerings.

Layout is entirely conventional with a flip-out touchscreen as well as a conventional colour viewfinder and main controls ranged along the side. Adjustment for some of the settings like gain, shutter speed and white balance is by a very fiddly thumb-wheel that you assign to each func-

tion according to how you're using it. Fine in theory, but too small for a chap with big hands who's also wearing gloves!



Gloves not supplied as standard. [Ed.]

Zoom, focus and iris are taken care of by three rings on the lens. There are also two more zoom rockers on the body and a handy focus-checker near an array of user-assignable buttons. Lastly there is built-in ND which is very useful.

Writ bold on the other side of the flip-out screen is a large '4K' logo. This (and once you get into the operation of the camera, some of the settings and the instruction manual) are the prosumer giveaways on (let's face it) a very keenly priced 4K camera.

But is it any good for pro use? At the price it compares favourably with getting a GH-4 and a set of primes. So the real question was would the ease of use of a 'one-piece' offset the better quality and nicer pictures of a 'DSLR' type set-up?

Over the course of the test I was able to test the camera on a variety of jobs shooting both in HD and 4K. One great advantage of this camera is that it'll record to .mov, mp4 or AVC files natively at a variety of data rates. These range from 28Mb/s for AVC right up to 150 Mb/s for some HD / 4K formats. In terms of 4K it'll either shoot C4K 16:8 or UHD 16:9.

However the .mov files are not Pro-Res but look pretty clean anyway. Frame rates available are from 24 – 60 fps.

And my impression? With a few provisos, it's a remarkable camera for the price.

In Anger

First things first, if you're going to shoot 4K you'll need incredibly fast cards. Panasonic supplied me with some 32 Gb Class 10 UHS-3 SDXC cards for this test. They will cope with anything – but before the camera went back I was also able to test it with a brand new 64 Gb 'Magic' card from Gobe which work equally well and are probably rather cheaper!



The first shoot was a local TV commercial and apart from finding that the Leica lens didn't go wide enough (something I got round by using a generic screw-on wide angle attachment) the camera performed well throughout producing clean noise-free pictures even in challenging lighting conditions. Only after getting into the edit did I notice that although I thought I had put the camera in manual, some artefacts that looked very like AGC seemed to be creeping in. For the purposes of that shoot it don't really matter.

My next job was outside on a cold and wet day in Liverpool and prior to that I did some fiddling and found that actually just flipping the camera out of 'Intelligent Auto' to manual doesn't actually do much to the iris – notwithstanding what the instructions say. As I mentioned above, many of the minor controls are accessed by a fiddly thumbwheel arrangement.

Only after putting the camera into manual and then using this to adjust the gain to 0dB (you can add up to 20dB of boost into the gain) did the camera actually work manually. Once we knew that, it was simple to check after re-powering during the shoot to avoid any nasties.

Holdan had just updated the firmware on this camera so perhaps (and we can hope) that future upgrades will make it easier to go into manual mode without this faffing around. Apart from that foible I was again pleased with the pictures (consider-



ing the grim weather) and what we got. They graded up nicely with no discernible noise.

Next up I decided to go to my local park on a bright winter's morning and shoot some 4K footage. All I can tell you is it looks great playing back the rushes, but my edit system struggles with 4K footage so I have not yet found the time to edit it!

What I can say is that considering the mp4 codec (you can't shoot .mov files in 4K – only .mp4) the pictures hold up well and offer a considerable amount of headroom for grading in post. OK this is by no means RAW but considering the size of the files and the 4K definition, it does remarkably well.

The last shoot was a studio-based production, and in retrospect I should have been slightly more careful with the white balance as we were using mixed lighting – but pictures were again remarkably clean, even after

colour correction with the wonderful Red Giant Magic Bullet Suite!

My general impressions after using it on a variety of jobs is that it's a well-priced camera with many good features and for the price you can forgive its foibles! Battery life (as on most Panasonics) is excellent and as it has two card slots you can set it so you get continuous recording – great for conferences. Its in-built mics are reasonable (although suffer from wind a lot) and it has flexible enough sound and monitoring options.

There's no SDI output – but at the price I think that's perfectly acceptable. The full-size HDMI is latest spec so will output 4K.

Conclusions

This is a great camera for the money and having 4K flexibility makes it rather more future-proof

than some other pieces of kit.

Pros:

- Price
- 4K
- Good choice of codecs for HD
- 24 – 60 fps so works all regions
- Long battery life
- ND filters
- Good flip-out touchscreen monitor
- Useful check focus and fast zoom

Cons:

- Small - fiddly to operate especially wearing gloves
- Lens' doesn't go wide enough
- Manual mode isn't - unless you force it
- Fixed lens system (Obviously...)

My thanks to the nice people at Holdan for the review sample and Gobe for the UHS-3 'Magic' SDXC card.

Mirror, mirror to save my wealth
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Say nothing to the cameraman
But what's this little hologram?



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Step 3

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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

The Look Listen Experience Tour March 2015

The LLE Tour of the Regions, jointly produced by Visual Impact, root 6, and Broadcast, is becoming an established part of the industry calendar. Tony Manning attended the London Show held at Stamford Bridge, home of Chelsea FC.

The LLE's strategy of bringing the latest technology and a rich menu of presentations to the regions in the form of relatively small-scale free one-day shows is proving to be a very popular one. This time the venues were Glasgow, Manchester, Bristol and London, on Tuesdays and Thursdays, a pattern that seems to work well, drawing in a good spread of exhibitors, the big manufacturers like Sony, Vinten and Panasonic, and dealerships and specialists like Senheiser, PAG and the shows' sponsors, and over 1000 attendees.

Seminars on offer covered:

- Production Budget Planning
- Managing your Workflow
- DoP Masterclass
- Succeeding as a Freelancer
- Directing in the Edit
- The Modern Storage Workflow
- Final Cut ProX and Resolve 11 Post
- Drama in the North (Manchester session)

You can find out more about the presenters here:
<http://www.looklistenexperience.com/speakers.php>

Getting out to at least some of the regions (and coverage might vary year to year) is clearly an important element as is keeping costs and travel commitments down for exhibitors. Visitors can also hear themselves think, and talk to exhibitors in a relatively relaxed environment.

My own "experience" was held in one of the hospitality suites at Chelsea FC, which was more than adequate for the purpose, if a little dimly lit, and easy to get to (Tube to Fulham Broadway).



JVC's new 4K star the GY-LS300 was at the show just prior to UK launch



..and a Canon C300 rig, ready to go

The workshop I chose was "Succeeding as a Freelancer," led by Spencer Macdonald Assistant General Secretary, BECTU.

Essentially the talk was about employment rights and what BECTU could do to help its members. Not having read the brochure in advance this was not what I expected but it was still highly relevant and useful.

Spencer touched on a number of sensitive topics (including some that are getting an airing in the build-up to the General Election).

The points below include responses to a number of audience questions, of which there were many in a lively session.

- Work experience (and internships) should be time-limited and based on teaching and practical experience. Once that stage is finished and you begin working you must receive at least the National Minimum Wage.

- Often production jobs are set up on the phone and often at short notice. Even so get something confirmed in writing so that expectations on both sides are as clear as possible. BECTU has a confirmation form on the website. It's not completely binding, but a paper trail in the event of a dispute always helps.

- BECTU has a good track record in monies owed cases where members have good records. If the company is unco-operative, BECTU can list them as "Ask First."

- BECTU has an Early Birds service for members detailing upcoming projects (British Film Commission, etc)

- Membership brings networking opportunities too.

- Members can also make substantial savings on Public Liability Insurance.

- An important role is to work towards collective agreements as with BBC Drama. This can establish Rate Cards for different departments at least as a reference point.

- Individually craft skills have little negotiating power but it's a different story when they get organised - as the Lighting Technicians did, complete with their "Batphone" - everybody knows when a company is not paying the rate.

- BECTU offers members advice and support, particularly around fair contracts. One, which was contested required the worker to "Waive all employment rights"!

- If a contract imposes conditions you see as unreasonable you can put a line through the offending content and sign it - but get advice first.

- In short term work often contracts don't exist and the company requires a signature on their standard contract at the end as a condition of payment.

- The "introductory rate" (jam later) was seen as unfair in a number of ways, not least that it limits entry into the industry, since only those with private means can afford to do this and still survive.

- There was concern about a number of sites enticing people to supply their services and kit (some cheeky enough to specify the high-end kit required) for free (sandwich, credits and a copy of the DVD - if the project is ever completed). Here's one from Talent Circle, late April 2015, "...expenses only opportunities to those who are really motivated by their passions of video & film making craft and would love to build up their profile..." While over on fiverr.com a professional with 10 years experience offers to edit your home video of up to 30 minutes material for \$5. OK it might work for you, but BECTU shares the concern about driving the market down and the potential exploitation of the eager.

- Verbal contracts are relatively weak (not worth the paper they're not writ-

ten on) unless followed up with some kind of confirmation. Even without this there might be "implied terms" based on custom and practice for that kind of job.

<https://www.bectu.org.uk/about>

BECTU's 10th Freelancers' Fair will happen on Friday 29 May 2015 at Ravensbourne (SE10 0EW). Seminars, workshops, one-to-one advice sessions, the fair exhibition and technical area will combine to deliver a fun-packed, informative day. Whether you're a new entrant or an experienced professional this day is for you. This event is free to BECTU members and probably less than £15 for others, but check here first:

<https://www.bectu.org.uk/events/freelancers-fair>



Ravensbourne students interview Sony's Bill Drummond at the ITTP Conference

More training, better production, new contacts

Here are some upcoming short courses that caught my eye. I struggled to find much outside the metropolis, but they must exist, so recommendations are welcome.

Gimbal training day using DJI Ronin
Offtrax, Brentford TW8 8HQ
Tuesday 12th May
£85 per person
www.offtrax.co.uk/
jonathan@offtrax.co.uk
020 8232 8822

Phil Coates Canon Workshop -
19th May 2015
Prokit Chiswick
Purchase any camera from the Canon XA20/25 or XF200/205 ranges between now and April 30th for EXCLUSIVE training with critically acclaimed Director cameraman and Canon Explorer Phil Coates.
020 8995 4664
www.prokit.com/products/phil-coates-canon-workshop-bve-2015-promotion.html

Sony F Series 4K MasterClass
Wednesday 20th May 2015
Sony DMPC, Pinewood Studio, Iver Heath, SLO 0NH

Discover the benefits of working in 4K and how to get the best out of the Sony PXW-FS7, PMW-F5 and F55 cameras from one of the leading experts in the industry. £60
www.visuals.co.uk/events/events.php?event=eid2234

For the photographers amongst us (and there are many), or anyone interested in continuous lighting...
Photographic Workshop with Award-Winning Photographer Jason Lanier
13th May (morning and afternoon sessions)

www.rotolight.com/photography-workshop-at-pinewood-studios/

Check out the short courses on offer at Elstree (Borehamwood):
www.elstree-film-school.co.uk/

Mohamed Amin Africa Media Awards (MAAMA)

By William Inganga, in Nairobi, Kenya

Documentary film producers and other content developers from Africa have submitted entries for the inaugural Mohamed Amin Africa Media Awards (MAAMA). The awards will be held from May 20-22, 2015 in Nairobi, Kenya. "It's time for Africa to get together to see the quality and innovation of our Journalists," says the Chairman of Africa24 Media, Salim Amin."

"Nairobi will be the Centre of the universe," says Amin regarding the dates of the awards, in a promo shown. Over a hundred entries have been received since the first call for submissions was made on February 18. "The competition will be quite stiff," Amin thinks. "It will give us an opportunity to showcase the great talent on the continent." The deadline for submissions was April 12.

Providing some background to this event, Amin recalls, "For many years my father covered this continent and every major story." He was seen as yet another African. He was treated badly. He was underpaid. He was not recognized for the work that he did. He sort of forced himself in the international media scene. He made sure that people recognized him for who he was, not because he was an African, but because he was pretty good at what he did."

The younger Amin says that his father, Mohamed Amin, "wanted to empower African Journalists to tell their own story. He realized that the reason why he could do a lot was because he was born and raised here and therefore could get into places that international journalists could not. He had the advantage of contacts that could help him get the

stories that he did. He realized that only Africans could tell our stories."

Salim Amin states that the media landscape on the continent has certainly changed. Many international Journalists have told great African stories. "The fact that we have so many new television channels coming up, may be a vindication of all the efforts and the faith that my father had in young Journalists."

This is part of the reason why we want to host the awards. The A24 media is partnering with the MultiMedia University (MMU) located on the outskirts of Nairobi, to provide a masters program in Broadcast Journalism to be launched soon.

Awards will be given in several categories such as best newscast, best documentary, best sports content among others. Students in the production industry have not been ignored. They are urged to go for the student award.

Amongst the Judges are Peter Murimi from Kenya who won the CNN Journalism Award in 2004, Tom Kirkwood and Prof. Murej McOchieng'.



Tom Kirkwood addresses guests at the official launch of the Mohamed Amin Africa Media Awards (MAAMA). On the right (standing) is the Chairman of Africa 24 Media, Salim Amin.

"It's an exciting time to be a Journalist and made in Africa," thinks Peter Murimi. "We also have a voice." Murimi sharpened his production skills as a student at the Mohamed Amin Foundation.

Kirkwood is a former head of Reuters Africa. "It's time to make noise about what we are doing. Without making such noise, we can't capture international attention," he says. "These awards are just some steps in the right direction."

Prof. McOchieng' is from the Multimedia University. "The name Mohamed Amin is very much associated with this country and it brings a lot of memories," he says. "This attests to the fact that media can actually impact greatly on people's lives." He anticipates that the legacy of Mohamed Amin will be further fostered by the partnership between A24 Media and MMU.

During the three-day event, the participants will attend daily workshops and symposiums covering various aspects of production.

"Workshops will feature expert instruction from international media professionals on Sports Event Coverage; News Writing; Effective Use of Social Media; Camerawork Innovation; Line Producing Newscasts; and Presenting on Talk Shows," states the website www.mohamedaminama.com.

It adds, "Symposiums will line up prominent featured speakers to discuss Television Production Standards; Reporting on Crises/Disasters/Political Conflict in Africa; Media Freedom/Responsibility."

Productions are not limited to English, French or Portuguese, the major international languages in Africa. The Judges will consider any language spoken on the African continent. However, subtitling is advised. Awards will include paid contracts to produce content for current and future AFRICA24 MEDIA productions.



Invited guests including some who submitted their productions, watch one of the entries

All finalists from outside Kenya will earn themselves an all expenses paid trip to Kenya for the grand event where they will be honored at a gala dinner.

This event is named after Mohamed Amin the famous photographer and video journalist, who started the Camerapix production house.

© William Inganga, 2015

The kitplus Tour June 2015

That special tour from Kitplus (formerly TV-Bay) is about to get on the road again.

These events have become extremely popular by means of their well-balanced mix of the latest kit, seminars and networking in a friendly atmosphere where people have time to talk to you and you have time to get hands-on.

Below are some stills from the last tour.



Dates and venues are:

Manchester - 1 day - Tuesday, 9th June - The Pie Factory, Media City M50 2EQ

Returning to our favourite sound stage in The North of England with twice the space as last year and so much to show and talk about.

London - Day 1 - Thursday, 11th June - The Old Truman Brewery 91 Brick Lane E1 6QL

With three times the space of last year The Old Truman Brewery continues to be our all time favourite destination combining an easy to access venue with the creative buzz of Shoreditch. This years highlights will include a drone arena, camera bar and day long lighting surgery. Plus expect an unbeatable seminar program and a plethora of exhibitors just waiting to show off their latest kit!

London - Day 2 - Friday, 12th June - Day two is where we break with tradition and launch into a day of in-depth workshops and seminars to cater for every level of knowledge and expertise.

Look out for the IOV stand as well as our own seminars on 12th June.

INDUSTRY NEWS

BVE 2015 at ExCel was considered by many to be the best yet with over 15,000 visitors from across the industry, a broad and very popular range of presentations, and record numbers of new exhibitors including Aerialworx, StypeGRIP, West End Studios, Trickbox TV and Pinewood Studios.



As we go to press NAB has just closed but we'll still take the opportunity to look back at BVE 2015 at ExCel.

First off anyone who came for a chat will have noticed we had a much better stand and position than before, and also that there was something going on involving Aaduki. This was the outcome of a deal brokered by Bryan Stanislas on our behalf for a 3-year period involving special deals



Bryan with Nik Stewert of Aaduki at BVE

for our members on Public Liability and Professional Indemnity Insurance.

Our stand was very busy throughout the three days, and as well as taking

numerous membership enquiries we used the opportunity to renew industry links (including the first stage of planning a Better Audio Course with partners (more elsewhere in this issue) and to make new connections with businesses and colleges where there might be some synergy.

The Show organisers commented, "BVE 2015 has been widely acknowledged as the best yet, with a high quality and diverse audience attending from across the broadening content creation industry. With a seminar programme full of world class speakers and industry leading debate, the event combined overflowing theatres with a huge variety of exhibitors, new and returning. New features such as the Live! Ammunition! pitching contest and fascinating keynote sessions from Richard Ayoade and Catherine Hardwicke also caused great excitement, and the facilitated networking sessions were packed every day."

Alison Willis, Portfolio Director, said, "We're so pleased with the response we've had to this year's BVE. We worked hard to reflect the continuing

evolution of the broadcast industry by introducing new features and partners from non-traditional sectors including marketing and AV, and also broadened our offering for pre-production and production professionals. The feedback we have received so far has been phenomenal, and strongly supports our plans to create a broader event that will bring all of the UK creative industries closer together."

It certainly feels like better times in the industry and there is an air of (cautious) optimism and willingness to invest that has been absent for a while.

In terms of the positioning of the IOV within the industry the message is that we are there to support creatives who are running their own production or freelance businesses, including those who aspire to, predominantly in the non-broadcast sector. That sector is massive and moving at a rapid pace particularly around web-based delivery.

Stars of the Show? Where to start (and you'll have your own)? First a link to new exhibitors so you can see what they're about:

<http://www.bubblesqueak.co.uk/new-exhibitors-choose-bve-2015-to-reach-uk-content-creation-audience/>

Obviously it depends what you're looking for, and indeed some visitors just want to browse and mingle get an impression of innovations and trends, meet a few mates and maybe get to a seminar or two. Others plan with military precision and have a few specific things in mind when visiting. Often spending decisions are made some time afterwards.

On the Holdan stand two small and relatively inexpensive items were launched, firstly the Alphatron Bi-Colour Camera-top light retailing at around £180 with D-Tap, twin rotary controls for intensity and colour and surface-mounted diodes giving a significant light output for the size of the unit.

Fancy live-streaming a 4-camera wedding to be watched on the Internet anywhere in the world? Enter the

Vidui Mini from Teradek, a matchbox-sized camera-top encoder which will take multiple sources and even using a proprietary app, allow you to do basic editing - cuts, graphics, transitions, amongst the cameras.



There is no release date for this concept camera from ARRI (above) nor for this stunning but impractical new mobile jib design (below) seen on the CVP stand.



On Day 1 the one seminar I attended was in the Production Theatre, on the theme of "The Challenges and Solutions of Extreme Shooting." This panel session was moderated by Phil Coates, and the Panel consisted of Ian Burton, Dan Etheridge, Pete Lee, Stefanie Williams and our own Bryan Stanislas.

In this kind of filming where the elements are often the organizing factor, you have to be trained, organised as a team, and ready. Some of your opportunities will be one chance only.

Often you will have a range of cameras on the shoot from GoPros to 4K, for wildlife you will probably have a set of prime lenses and a high speed camera, some hired-in, using and risking perhaps £200k's worth of cameras. What you want may well be limited by what you can safely carry to the location, how you can store it,

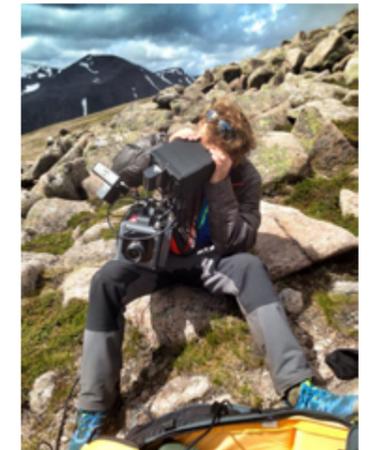
keep it dry, etc. And careful what you drop - gravity always wins! Especially when you drop a large rock on your foot as Ian Burton (below) can confirm!



Ian's advice was adventure first camera later. If you have a passion for mountains, learn to climb and climb well, literally learn the ropes. Only when you're expert take the camera.

All presenters emphasised the requirement for proper training to a level accepted by broadcasters - and insurers - and after that regular CPD and all necessary

Health and Safety tickets associated with your discipline.



Point taken Ian - try climbing with this lot!

There were differences in terms of constructing the narrative, some preferring to arrive with it pretty much planned, others to hang out with the team and get to know them and figure out who's best to build the story around.

With some shoots, especially aerial, there often isn't that much of a plan and the shots are assembled into a storyline after the event.

Temperamentally you have to be dedicated/patient/remorseless enough to last maybe 7 weeks of discomfort on location, sometimes literally for seconds of good footage.

Links:

Ian: <http://beelinebritain.com/2014/11/23/as-the-crow-flies-wins-peoples-choice-award/> and... <http://www.iawf.org.uk/profiles/member.asp?membersid=1029>

Dan Etheridge: <http://www.imdb.com/name/nm1889989/#cinematographer>

Pete Lee: <http://www.petelee.co.uk>

Stefanie Williams: <http://www.aerialworx.co.uk/>

Bryan Stanislas: www.h20films.co.uk/

Phil Coates: <http://www.philcoates.tv/filming/>

Latest Kit from the Shows!

Sony PXW-X320 high-performance XDCAM camcorder

The PXW-X320 is a high-performance SxS memory camcorder which inherits field-proven operability from the reputable PMW-320. The PXW-X320 has become a part of the XDCAM HD422 family, comes equipped with cutting-edge imaging technology – three 1/2-inch-type Full-HD Exmor CMOS sensors with an extremely high S/N ratio – with Flash Band Reducer feature to provide outstanding picture quality.

The PXW-X320 supports XAVC offering high quality content creation in the HD domain. In addition to XAVC, MPEG HD422, MPEG HD, MPEG IMX, and DVCAM are supported. Two HD/SD-SDI, HDMI, i.LINK™, and composite outputs provide a wide range of AV and IT interfaces. The PXW-X320 also supports wireless operation using an optional adapter, the CBK-WA101.



With various functions inherited from Sony's world-acclaimed XDCAM camcorders and yet highly cost effective with lens included, the PXW-X320 is an ideal choice for many different camera professionals whether speed or picture quality is crucial.

- High picture quality recording on SxS memory cards offer high resolution, high sensitivity (F11 at 59.94 Hz / F12 at 50 Hz), low noise (60 dB), and a wide dynamic range.
 - Selectable format and bit rates
 - Includes Full HD (1920 x 1080) 59.94i/50i/29.97p/25p/23.98p and HD (1280 x 720) 59.94p/50p, as well as XAVC Intra at 100 Mbps, XAVC Long at up to 50 Mbps, MPEG HD422 at 50 Mbps, MPEG HD at up to 35 Mbps, MPEG IMX at 50 Mbps and DVCAM at 25 Mbps.
 - Variety of interfaces - 2 x SD / HD-SDI, HDMI, USB and i.Link.
 - Wireless adaptor increases operational flexibility
 - Supports wireless operation using an optional wireless adapter, the CBK-WA101, for live streaming via an IP network.
 - 1/2-inch 16x HD zoom lens
- Supplied with a 16x high definition auto-focus optical zoom lens.

<http://www.sony.co.uk/pro/product/broadcast-products-camcorders-xdcam/pxw-x320/overview/>

Dedolights have often been described as "painting with light" these new LEDs take it to another level! The New LED 40w units offer the great optical performance, and control expected from a Dedolight but these also have added ability to dim without any colour shift, as well as the capacity to tune the colour on bi-colour versions.

The DLED lighting system addresses many of the challenges when shooting with the new digital cameras in a busy environment - not only does it provide great optical control that will make you more efficient on set, it also provides a new level of dimming control. This allows you to fine tune your stop to camera and make small adjustments on the fly, also important is the ability to add effects and highlights with the projector system. www.cirrolite.com



Helix - The Revolutionary 4-Axis Gyro Stabilised Gimbal

The Letus Helix is three axis modular camera stabiliser system. It utilizes the optical centre of the camera for both balance and image stabilisation. Originally designed to roll the camera on optical centre, the Helix has evolved from a 1 axis auto-horizon system to a full blown, handheld, 4 axis stabiliser.



The patent pending 4th Axis is one of a kind solution only available for the Letus Helix system. It's the cruise control feature in the operating of the Helix 3 axis system. It allows the operator to realistically utilise the high payload capability of the Helix system without risking back or arm stress/injury to the operator. The incredible and unique 4th axis can either rest on a third party balancing system such as our L'Aigle Steadicam arm/vest, with all 3 axes in function or when flipped over to the top, it can be attached to a handle to provide yet another handling point for a low angle shooting as well as top mounting option for jib or crane.

The Helix will carry fully loaded High end DSLR and 4K Cinema cameras from the likes of Canon and Black Magic Design with consummate ease.

For heavy full-size cinema cameras the Double Helix is now available (as used on BBC Drama Luther).

<http://letusdirect.com/cart/letus-helix-category/www.letushelix.co.uk/>

JVC's 4K contenders

There has been a real buzz around the JVC stand at recent shows where they displayed their new 4KCAM camcorder product line, comprising three new handheld camcorders and a remote head camera system. The new JVC GY-HM170 and GY-HM200 handheld camcorders feature a 1 / 2.3" CMOS sensor with a 12x optical / 24x dynamic zoom lens, recording 4K Ultra HD and full HD files (H.264 4:2:2) at up to 50Mbps to readily-available memory cards. Other features include built-in ND filters, stereo microphone and 3.5mm audio input, with live 4K UHD output through a built-in HDMI connector. The GY-HM200 adds dual XLR audio inputs via an integrated handle with hot shoe and microphone mount, and is also JVC's most affordable live streaming camcorder, streaming instantly to Ustream.

Meanwhile, the GY-LS300CHE handheld camcorder and GW-SP100E remote head camera system (comprising camera head, a recording/playback device with foldable/detachable 7-inch HD LCD monitor and a wired camera remote control panel) each use JVC's new 4K Super 35mm CMOS sensor combined with an industry-standard MFT lens mount. They record to non-proprietary SDHC and SDXC media cards in a variety of image formats, including 4K Ultra HD, full HD with 4:2:2 sampling, SD and web-friendly proxy formats. JVC's unique Variable Scan Mapping technology maintains the native angle of view for a variety of lenses, including Super 35, MFT and Super 16 and, as a result, lens options for the cameras are almost limitless.



GY-HM200

GY-LS300CHE with follow focus

GY-HM170

Aries Blackbird X10

The Aries Blackbird X10 is a professional remotely controlled airborne photo/cinema quadcopter that enables you to use First Person Video (FPV) to record with its unique on-board 1080p HD video camera and shoot still images in ultra high 16 megapixel resolution.



Expand your cinematic options, recording at altitudes of up to 1640 feet and for up to 25 minutes per charge flying time! Capture amazing and dynamic shots from otherwise unreachable vantage points using this amazing aerial camera with adjustable angle, multi-channel flight control system. The aerodynamic design creates minimal drag, for smoother recording and flight.

www.adorama.com/AIRBBX10.html

Powerful location LED from Lowel

The Lowel PRO™ Power LED is the perfect solution for run & gun location lighting. Its powerful output, and wide focus range fresnel lens, allow you to light from greater distance, getting more of the location into your shot.



In classic Lowel tradition, it comes with a host of mounting & light control accessories, and is available in a number of kit combinations.

<http://lowel.tiffen.com/pro-power-led/>

RED DIGITAL CINEMA DEBUTS WEAPON AT NAB 2015



At this year's NAB Show, RED Digital Cinema unveiled the newest member of the 6K DRAGON family, WEAPON-TM. Combining a refined color science with the dynamic range of the 19 megapixel RED DRAGON® sensor, WEAPON features an array of performance enhancements including simultaneous on-board REDCODE® RAW and Apple ProRes recording (4444 XQ, 4444, 422 HQ, 422 and 422 LT) as well as 1D and 3D LUTs for precise colour matching.

The BRAIN® itself has been completely redesigned for modular performance and features on-board audio recording, improved thermal management, new interchangeable OLPFs with smart detection, an integrated top plate, and built-in WiFi functionality. Capable of faster data rates with the RED MINI-MAG® SSD cards, WEAPON also offers tethered streaming ProRes via Ethernet while concurrently archiving R3D masters. It also offers several operating improvements such as automatic sensor calibration with a wider operating band for sensor temperature and improved low light performance.

Available in a Magnesium or Carbon Fibre editions, WEAPON will be offered as both an upgrade for existing customers as well as a new camera option. Customers who placed a deposit during the week of NAB also qualified for specialty pricing incentives and had the opportunity to preorder RED's 8K Sensor Upgrade at a special rate. For more information including tech specs, photos, and ordering options, please see www.red.com/products/weapon-dragon

At \$50000 plus lens, power, etc., this may not be a suitable purchase to cover school nativities. If there's a movie in you dying to get out however, you can hire it e.g. <http://decodeuk.com/kit-hire/cameras/digital-film-cameras/red-dragon/>



Atomos News

With Nikon Inc.'s announcement at NAB 2015 (www.nikonusa.com/NikonandAtomosNAB2015), users of D4S, D810 and D750 will have the start/stop trigger signal output over HDMI allowing synchronized operation with the entire Atomos range, from the pocket size Ninja Star through to the larger Ninja 2 and Ninja Blade and even the high frame rate 7" Shogun.

Atomos products have start/stop trigger with the most popular HDMI cameras from Canon, Nikon, Panasonic and Sony as well as SDI based control from cameras from Canon, Sony, Panasonic, Arri, RED, JVC and Ikegami.



2015 FUTURE SHOGUN UPDATES

1. Anamorphic de-squeeze (including Panasonic 8:3)
2. Pre-roll record (8s HD, 2s 4K)
3. Custom time lapse recording (multi stage, duration & interval)
4. Custom playlist generation
5. LUTs applied on output
6. Cinema 4K DCI support (4096 x 2160p)
7. RAW recording to ProRes, DNxHR, Cinema DNG.
 - Sony FS series.
 - Canon C500.
 - Arri Alexa.
 - AJA Cion.
8. Uncompressed v210 recording
9. Custom meta data tagging
10. GenLock

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

Fostex DC-R302 DSLR Mixer/Recorder

Many DSLRs can now capture HD video, many also have microphone inputs. However most do not have headphone monitoring or metering capabilities, and none have on-board mixers. Enter the new Fostex DC-R302.

The DC-R302 is a professional stereo recorder with on-board 3-ch pre-amp audio microphone / line mixer designed for use with video-capable DSLRs. Recording pristine quality stereo audio direct to SD cards, the DC-R302 not only allows DSLRs to be easily used in field production applications, it also simplifies the capturing process allowing the camera operator to operate the recorder and camera at the same time.

Housed in a rugged, extruded aluminium chassis the DC-R302 combines Fostex's usual high pedigree of electrical engineering and mechanical construction with a compact footprint and high-quality components.



Main features of this no-compromise unit include up to 24bit / 96kHz stereo recording to SDHC cards, 3 channel mic/line mixer with XLR inputs, 48V Phantom Power, limiters and high pass filters, slate tone, flexible on-board headphone monitoring, remote DSLR control and large LCD metering.

<http://www.fostexinternational.com/docs/products/DC-R302.shtml>

Blackmagic's URSA Mini

In exciting news from the opening of NAB, Blackmagic Design has announced the release of the URSA Mini, a "compact and lightweight Super 35 digital film camera that's perfectly balanced for handheld use."

The URSA Mini is about half the size of the base URSA camera, with a Super 35 image sensor that captures 4608x2592 and has up to 15 stops of dynamic range. It will be available in both EF and PL mounts, with your choice of 4K or 4.6K sensor.



Grant Petty, Blackmagic Design CEO, expressed the URSA Mini as a continuation of the original model. "Building on the phenomenal success of URSA, we've miniaturized the camera, included all of the essential tools filmmak-



ers need, and still managed to make it light enough to use all day," he says. "URSA Mini puts true Super 35 digital film quality in the palm of your hand and is, quite simply, the most exciting camera I've ever seen!"

URSA Mini's features:

- Four models with the choice of two sensors, 4.6K or 4K sensor in EF or PL mount.
 - Built in dual CFast 2.0 card recorders allow unlimited duration recording in high quality.
 - Open file formats compatible with popular software, such as CinemaDNG 12 bit RAW. No custom file formats.
 - Support for CinemaDNG 4.6K RAW files and ProRes 4444 XQ, ProRes 4444, ProRes 422 HQ, ProRes 422, ProRes 422 LT, ProRes 422 Proxy recording at Ultra HD and HD resolutions.
 - Features all standard connections, including dual XLR mic/line audio inputs with phantom power, 12GSDI output for monitoring with camera status graphic overlay and separate XLR 4 pin power output for viewfinder power, headphone jack, LANC remote control and standard 4 pin 12V DC power connection.
 - Built in high quality stereo microphones for recording sound.
 - 5 inch foldout 1080 HD touchscreen for on-set monitoring and menu settings.
 - Optional URSA Mini Shoulder Kit, allowing both tripod and shoulder use interchangeably.
 - Built in gyroscope allowing recording of camera pitch, roll and yaw movements when working in RAW.
- Blackmagic's URSA Mini will be available starting in July 2015 with different pricing depending on which model you're after.

Mini 4K EF £2149 plus VAT at CVP add lens, etc. Viewfinder £1079
<https://www.blackmagicdesign.com/products/blackmagicursamini>

New audio gear from Tascam

Tascam's DR-44WL revolutionises handheld recorders with its new Wi-Fi feature. A free app for iOS or Android devices provides control, file transfer, and audio streaming to your smartphone or tablet computer. Start recording while on stage or from anywhere in the room. Set trim levels, check meters and control the transport. At the end of a performance, transfer recordings to your smartphone and instantly upload them to SoundCloud or Facebook, or even e-mail directly to fans.



The DR-44WL has a pair of high-quality stereo condenser microphones built from high-performance components and arranged in XY pattern. These mics can handle high sound pressure levels without distortion. Two locking XLR inputs for external mics or sources are also available.

With four independent recording tracks, built-in mixer with reverb effect plus a bounce feature, the DR-44WL offers the ability to create true multitrack recordings. Or record two tracks in different formats (WAV/MP3) or with different level settings.

www.tascam.eu/en/dr-44wl.html

Also new from Tascam is the DR-70D 4-channel audio recorder for DSLR cameras.

The DR-70D is a compact audio recorder that allows the aspiring DSLR user to create audio recordings in very high quality in parallel with their film or video shots.

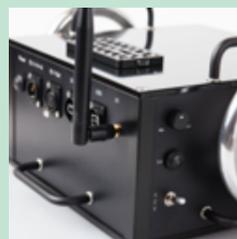


The recorder can be mounted directly between a tripod and the camera or on top of the camera, resulting in a compact package.

With its two built-in microphones, the DR-70D is instantly ready for use in standard situations. In addition, it provides four XLR/TRS combo jacks which can be used to record four channels of audio with excellent sound quality using professional microphones. Thanks to a camera output the recorder's stereo signal can be recorded also on the camera to ease subsequent editing of the material in combination with the slate tone function of the recorder. On the other hand you can use the camera input to monitor the audio of the camera using the recorder.

www.tascam.eu/en/dr-70d.html

Hurricane Wheels [www.hurricanewheels.tv/] are a family of remote control products aimed at the professional cinematographer. There are numerous remote controlled camera gimbal systems on the market, with the Freefly Mövi and the DJI gimbal probably being the most common. Almost all of these gimbal systems, even the ones targeting the professional market, lack professional quality remote control solutions.



That's where the Hurricane Wheels step in. We provide several solutions for remote gimbal control. Our systems are compatible to almost all gimbal systems on the market and we work closely with manufacturers, distributors and cinematographers to achieve the highest level of quality and support at a yet unmatched price point.

Datavideo HS2200 Mobile Studio

This production system integrates all the key components for live TV, video and AV programmes. This includes source switching, vision mixing, crew comms, tally lights and the ability to feed live graphics and titles from any HDMI-enabled laptop.

Small, portable and rugged, it's a design that's very well thought out for mobile production units.



£4,795 plus VAT at Holdan (as detailed in the recent Area 6 meeting report by Chris North).

<http://www.holdan.co.uk/Datavideo/Production+Switchers/HS-2200>

Ronin-M - the 5-minute Smoothie

Weighing just 5 pounds (2.3kg), about half the weight of the original Ronin, the slimmed down Ronin-M is small enough to fit into your backpack and take anywhere, yet strong enough to support camera setups weighing up to 8 pounds (3.6kg).

Start shooting professionally stabilized video in under 5 minutes. Mount your camera to the Ronin-M, quickly balance it, and then tap a button. The upgraded ATS (Auto Tune Stability) technology is more precise than before and completes the tuning and balancing processes with no tools necessary.



Capture tight shots, even when you have almost no space to work, and easily transport your Ronin-M. The top handle bars quickly and easily twist off, allowing you to minimize its size, achieve different shooting configurations, and pack or unpack it in seconds.



Shoot in Underslung, Upright or Briefcase mode.

<http://www.dji.com/product/ronin-m>

And the price? ProAV have it at ProAV £1082 plus VAT

Panasonic DVX-200 4K Handheld Camera

The AG-DVX200 is a 4/3", fixed lens, 4K camcorder with Leica Dicomar 13 x zoom lens, 4k/60p large format MOS sensor, 12 stops latitude and 4k/60p recording in SD card. Delivering a shallow depth of field and a wide field of view, the DVX200 is the ideal companion camera to the company's groundbreaking VariCam 35 4K camera/recorder. With an integrated lens design, the DVX200 appear well-suited to independent film and documentary production, as well as event videography.



New AG-DVX200 Features

- Optimised for 4K/HD production
- V-Log curve emulating the natural grey-scale rendition of the VariCam 35
- 4/3" large-format MOS sensor
- Frame rate recording up to 120fps in FHD mode
- Fixed, newly-designed Leica Dicomar 4K F2.8~F4.5 zoom lens (4K/24p: 29.5 mm ~ 384.9 mm, HD: 28 mm ~ 365.3mm, 35 mm equivalent)
- Time-code in/out
- 3G HD-SDI and HDMI 2.0 (4K) video outs
- Easy focus and zooming
- Programmable user buttons
- Will record 4K (4096 x 2160) / 24p, UHD (3840 x 2160) / HD (1920 x 1080) 60p / 50p / 30p / 25p / 24p in either MP4 / MOV file formats
- Two SD card** slots, facilitating backup and relay recording
- Master frame rate is selectable between 59.94Hz (23.98Hz) / 50.00Hz / 24.00Hz
- Three manual operation lens rings—13x zoom (Cam driven), focus and iris - will provide a comfortable manual control similar to an interchangeable lens camera, but without the need for actual lens changes.
- Zoom control on the handle
- Enhanced Image Stabilizer, including a five-axis Hybrid Image Stabilizer and 4x correction-area Image Stabilizer
- Micro-drive focus unit that improves focus speed, tracking and capture performance

business.panasonic.co.uk/professional-camera/



THE LIST is designed to help fully accredited IOV members to share work and for potential clients to find the right kind of videographer for their needs. The List is divided into geographical areas, as shown above, and specialist work types as listed below.

- A** Corporate, Industrial & Commercial Video Services
- B** Wedding, Event & Celebrational Video Services
- C** Freelance Videographer
- D** Freelance Audio Engineer
- E** Freelance Lighting Technician
- F** Freelance Directing
- G** Script Writing
- H** Freelance Production Assistant
- I** Presenter and Voice-overs
- J** Graphic Design & Animation Services
- K** Freelance Editing Services
- L** Training
- M** Broadcast Production
- N** Special Interest Videos
- O** Steadicam Operator
- P** Underwater Videographer

PLEASE NOTE: In this listing Members have declared their own areas of specialisation. The declaration of a work type should not be regarded as an endorsement by the Institute of Videography.

- Scotland North (Area 1a)**
- Ron Carmichael M.M.Inst.V. 01382 520437
 - Alan Rae M.M.Inst.V. 01224 703745 ACKNQRS
 - Brian Rae M.M.Inst.V. 01224 864646 ACK
 - Colin Sinclair M.M.Inst.V. 01847 895899 ABC

- 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 ACEFGKR

- North East England (Area 2)**
- Ian Black M.M.Inst.V. 01325 718188 AB
 - 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 ABCFGHJKLMN
 - David Pethick M.M.Inst.V. 0800 081 1982 ABCFKL
 - Mike Trewella M.M.Inst.V. 0191 536 6535 ABCFIKNR

- North West England (Area 3)**
- Graham Baldwin M.M.Inst.V. 01257 264303 ACK
 - Paul Craig M.M.Inst.V. 01204 847974 ACFK
 - Jack Ebdien M.M.Inst.V. 0161 428 9646 ABCN
 - Gavin Gration 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 ACRC
 - John Hodgson M.M.Inst.V. 01253 899690 BCD
 - Brian Hurst M.M.Inst.V. 01253 781203 ABCGJKLN
 - 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 4309863 ABCJHJKR
 - Steven Smith M.M.Inst.V. 0161 797 6307 AKN
 - Kindred Films * 0161 973 8889 B
 - Mirage Digital Video * 01253 596900 ABCDFKLMNQ

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

- E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)**
- Andrew Blow M.M.Inst.V. 01522 754901 ACFGIKM
 - 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
 - Ben Newth M.M.Inst.V. 0115 916 5795 ABK
 - John Port M.M.Inst.V. 0845 293 9348 ABCDFGKMN
 - Darren Scales M.M.Inst.V. 07876 021609 AN
 - Phil Wilson F.Inst.V. (Hon) 01430 471236 ABCFGJKLMM
 - Broadcast Media Services* 0115 955 3989

- North & West Yorkshire (Area 04b)**
- Sean Atkinson M.M.Inst.V. 01472 507367 ABCFGHJKLMN
 - 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 ABCDFGHJKLMNQ
 - Dave Morris M.M.Inst.V. 0778 727 9449 ACFHKMNP
 - Richard Mortimer F.Inst.V. 01924 249700 ABCJHK
 - 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 ACDEHJKLMN
 - 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
 - David Jones F.Inst.V. 01743 891286 ABCKNQ
 - Richard Knew F.Inst.V. 01244 570222 ACFKM
 - 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. 01752 878433
 - Thomas Hill M.M.Inst.V. 07880 691809 ABCFJKMN
 - David Impey F.Inst.V. 01926 497 695 ACFGJKLMNRS
 - Bob Langley M.M.Inst.V. ABJMNO
 - 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 ABCKN
 - Nick Pudsey M.M.Inst.V. 01646 651555 ABCCKQRS
 - 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)**
- Mark Ballantyne M.M.Inst.V. 01525 217676
 - Anthony Barnett M.M.Inst.V. 01553 776995 AFIKLN
 - David Blundell F.Inst.V. 01234 764883 AJKL
 - Mario Crispino M.M.Inst.V. 01295 262260 ABCFHIJKLMN
 - Matt Davis F.Inst.V. 079 6631 2250 ACFGK
 - Paul Welton M.M.Inst.V. 01442 265149
 - First Sight Video* 0800 072 8753 AB

- E. London, Essex & Hertfordshire (Area 11)**
- Ian Burke M.M.Inst.V. 07961 437995 ABCKN
 - Zulqar Cheema M.M.Inst.V. 01279 413260 ABCDKLNQR
 - David Chevin M.M.Inst.V. 020 8502 7232 ABCQK
 - Kevin Cook F.Inst.V. (Hon) 0777 153 5692 ACEFGHJKLMNQ
 - Simon Coote M.M.Inst.V. 0208 446 8640 ACFGJKLNM
 - David Durham M.M.Inst.V. 020 8504 9158 CGK
 - Jonathan Grose M.M.Inst.V. 01279 816098 ABC
 - Duncan Hector M.M.Inst.V. 01462 892638
 - Martin Klein M.M.Inst.V. 07958 707866 ABC
 - Tony Lench M.M.Inst.V. 01702 525353 ACE
 - Tony Manning M.M.Inst.V. 020 8923 6068 ABCGKNS
 - John Rose M.M.Inst.V. 01375 483979 ABCN
 - David Strelitz M.M.Inst.V. 01268 412048 ABCFKLMNQ
 - Iain Wagstaff M.M.Inst.V. 01376 556417 B
 - Peter Walters M.M.Inst.V. 01708 724544 ABCFKN

- West Country (Area 12)**
- Mark Brindle M.M.Inst.V. 01271 891140 ACDDKMN
 - Nicky Brown F.Inst.V. 01275 376994 ABCDFGHJKLMNQ
 - Mark Huckle M.M.Inst.V. 01872 270434 ABCK

- Dorset, Wiltshire & Hampshire (Area 13)**
- Steve Axtell M.M.Inst.V. 01202 718522 P
 - 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
 - David Hobson M.M.Inst.V. 01202 886607 ACFHJKN
 - Clive Jackson M.M.Inst.V. 01329 236585 ABCCKMN
 - Laurie Joyce M.M.Inst.V. 0118 947 8333 ABL
 - Kazek Lokuciewski M.M.Inst.V. 0118 965 6322 ABCDFGIJKNR
 - Eric Montague M.M.Inst.V. 01202 486330 ACN
 - Bryan Stanislas M.M.Inst.V. 0845 260 7737 ACDFELMNOP

- Surrey, Berkshire & Sussex (Area 14)**
- Martin Aust M.M.Inst.V. 0118 961 8624 BC
 - Matthew Derbyshire M.M.Inst.V. 01323 484418 ABCJKM
 - Leo Ferenc M.M.Inst.V. 0800 040 7921 ABCDFIJKMPRS
 - Paul Finlayson M.M.Inst.V. 01372 273527 BCKOR
 - Robert Goldsmith M.M.Inst.V. 01903 267766 ABCKO
 - Brian Hibbitt M.M.Inst.V. 01344 777010 AJN
 - Peter Howell M.M.Inst.V. 01483 765605 ACFKMN
 - Michael Lawson F.Inst.V. 07515 565 349 BCFGIKMN
 - Gerry Lewis M.M.Inst.V. 07766 484559 ABCCHKNO
 - Philip Nash M.M.Inst.V. 01252 821623 AB
 - Anthony Neal M.M.Inst.V. 01489 581397 CO
 - Frank Prince-iles M.M.Inst.V. 01903 766464 ABCBK
 - Ines Telling M.M.Inst.V. 01737 373992 B
 - Gerald Thornhill M.M.Inst.V. 01342 300468 ABCGHKNRS
 - Chris Towndrow M.M.Inst.V. 0845 450 0961 ABC
 - Chris Waterlow F.Inst.V. (Hon) 01293 885945 ACDFKLMNOR
 - Barry Wear M.M.Inst.V. 01628 528682 AB
 - Mike West M.M.Inst.V. 01903 892951 BC
 - Focal Point Television Ltd* 01428 684468 AJMN
 - Focused Film Ltd* 01428 787528 ACDDJKN
 - TBP Limited* 01932 563318

- Kent & SE London (Area 15)**
- Brett Allen F.Inst.V. 01634 720321 ABCCHKMQR
 - 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 ABCGHR
 - 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
 - Michael Moore M.M.Inst.V. 01634 220839 ABCK
 - Barrie North M.M.Inst.V. 01322 526653 N
 - Mike Page M.M.Inst.V. 01892 576510 ACKN
 - Peter Snell F.Inst.V. (Hon) 01634 726000 ABCDFKQR

- 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 ABCDFGHKLMNRS
 - Philip McAfee M.M.Inst.V. 028 933 44807 ABC
 - Frazer Smyth M.M.Inst.V. 028 9267 1958
 - Martin Stalker M.M.Inst.V. 028 90 241 241 ABCGKNOR

- 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 ACDDKN

* 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.

THEAR TECHNOLOGY LIMITED

THE MANUFACTURERS APPOINTED VIDEO SERVICE COMPANY

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