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FOCUS Magazine

October/November 2016



There are some changes in our Autumn edition but not yet the full makeover. Regrettably that will have to wait for the New Year. There are so many elements to pull together in publishing a magazine, not least co-ordinating those factors that will hopefully make it pay, that more time and thought is required.

Design and layout are crucial factors in making a magazine appealing, but perhaps the old cliché that "content is king" remains true. In this respect in my time as Editor I have tried to stay true to the principles of the IOV and make the content relevant to an organisation that is about professionalism in video production. As such I have tried to emphasise knowledge and skills and to feature kit which is relevant and within the reach of our members. This has meant discarding vast swathes of press release and some pretty severe cuts to those I have chosen to include. We are fortunate to have many members with considerable knowledge and skill across a range of video-related subjects, and it has been pleasing to observe the development of some of those clever people as writers. I hope this has in some way paid off for them! At the very least, you learn through the act of writing, soon (often by paragraph 2) realising that more research is needed.

To all those who have helped me in my task of keeping Focus going, I offer my sincere thanks. I hope they will stay with it and that former writers will return, along with new ones. I am now at a point where I feel I have to free up time for other things, so this will be my swan song as Editor. Someone else is needed, or a small team, and doubtless they will bring a new style to our magazine. I am happy to help where I can.

Tony Manning, Editor

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Q & A with Simon Tillyer of KitPlus

What is distinctive about the KitPlus show?

The show has organically grown in Manchester and is now in its 6th year with growing exhibitor and visitor numbers each year. We really look forward to the event, the venue is probably the most relevant venue in the UK for a broadcast and pro video show being literally on the doorstep of the BBC and ITV as well as over 300 production companies at MediaCity.

The show is busy and buzzing with a brilliant atmosphere where everyone is equal and exhibitors have time to spend answering those questions that sometimes are just too long winded to ask at other shows.

It's also the first chance in the UK to see new products launched at IBC in Amsterdam.

...and Manchester as your chosen venue?

It's the production hub of the North of England, the people are unbelievably friendly and welcoming and working with the MediaCity team is a dream.

Are you aiming at a different cross-section of the production world than say BVE or IBC?

Not really. We are aiming at giving an opportunity for people to see new kit freshly launched at IBC and preparing them for what BVE might have in store in February.

We recognise the not everyone can travel to London or elsewhere and the KitPlus Show is the perfect 'fix' when needing the research, kit, and knowledge in the North of England. That said we also get visitors travel-



ling from Devon, Cornwall, South Wales, and the Scottish Highlands!

I see you are adding exhibitors on a daily basis as we get closer to the Show - over 50 brands. Many are familiar names who make actual products whereas it looks like the trend is for companies (like Sony) to see their future as more about offering managed services (for streaming etc.) Many small producers feel lost in such environments even though the emerging technologies will at some point change their practices. So...will your visitors be entering a more familiar world?

We changed our brand name to KitPlus recently - we are all about Kit, not just acquisition but also production and payout. Yes we see the trend for IP and emerging workflows but we also know that most people are working in the 'now' - they need solutions and help and the KitPlus show is the perfect place to either start or finish your journey on deciding how you might invest in the future

People are attracted to shows partly by the opportunity to learn something new, so can you say something about presentations and seminars on offer?



I am particularly looking forward to the Audio for VR session which will be appealing to many creating this new content. VR video is one thing but dealing with audio to fulfill the true immersive experience is often overlooked.

If you've tried Facebook Live then our session on optimising social media in your streaming is a must attend as well as understanding where HDR is and, well where should I end - we've focused on new technology for the sessions so take a look at the lineup on the 'what's on' page on the website

Anything else we should know?

The Camera Bar has local ale being pulled with a Rovers Return backdrop, we have a dedicated lighting workshop room with Jonathan Harrison all day and editing sessions also going on from Soho Editors. After the show we have the Kit Plus Dome (see image right) just outside where you can enjoy a further free drink.

Oh, and the date!
8th November 2016.
<http://www.kitplusshow.co.uk/>
 Interview by Tony Manning © 2016



FILM EXPO SOUTH

Film Expo South ran for the first time last year and triumphantly returns to the Ageas Bowl in Southampton on Friday 3rd February 2017.



Described as "the can't-miss event for networking, informing and stimulating everyone into another kick ass year of film making in the South" we're sure you've heard of it but we'd like last year's exhibitors to tell you why you should grab a stand before they're all booked.

"I gained some extremely valuable contacts. These contacts have really pushed the project forward in more ways that I could possibly hope for"
Actor/Writer/Director

"Since the event, we have been approached by magazines, workshop organisations, art galleries & several filmmakers and/ or directors who want to collaborate with us. We couldn't be happier"
Special Effects

"The result was a fascinating, broad based and well attended event. Film Expo South had regional relevance but national reach and content"
Independent Media Production

"For film production companies like mine it was an opportunity to meet

people within the industry who didn't even know I existed"
Director/producer

Film Expo South has been instrumental in both raising Lacey's overall profile to a wider audience as well as exposure to the right type of client for our Media and Technology department.
Media Lawyer

More than 700 people attended last year. These could have been your contacts, customers or key influencers- don't let them slip through your fingers in 2017...

Exhibition Stands start from £280+VAT

Contact us on 02380 777 348 or email: gilly@filmexposouth.co.uk

www.facebook.com/FILMEXPOSOUTH



News from the EXEC

By the time you read this the Beta version of the long-awaited new IOV website should have reached the testing stage, first with a select group, and soon after with the wider membership. Some persistent functionality problems appear now to have been overcome, paving the way for members to have their own profile page based on their achieved credentials.

Crucially, having the site in place - even though it is likely to need ongoing development - will help us to stabilize the financial ship, since we are committed to high costs for the licensing of the current site plus server fees that could now be obtained for a fraction of the price. In this way we hope some cash can be released to do more for the membership rather than just keep the wolf from the door.

We have still tried to be as proac-

tive as we can given a difficult period in our history. In particular we have been developing partnerships with sponsors that will allow us to put on a series of training workshops, to develop Video of the Month, and hopefully also to hold an Awards event for the first time in many years. We will most probably keep the same categories as before and look for entries ahead of a proposed date in the Spring.

In whatever we are able to offer we will look to create high value at a substantially reduced fee for members, but we will need your enthusiasm to commit, and attend if you can, and to spread the word even if you can't.

In respect of what would be needed in terms of training and professional development we have had some member feedback but would welcome more. At present the aim would be to

run two training workshops, both repeated to make four in the first year, ideally spread around the regions and with an emphasis on skills and practical exercises.

Those who have read my short editorial piece will be aware that I am stepping down as Editor but remain willing to help and advise. I hope that what I have done has been worthwhile and that this will provide the basis for others to take this on and do it in their own style, and quite likely better than I could do myself.

We will have a presence at a number of shows in the near future including KitPlus in Manchester and Film Expo South in Southampton, and both events are featured in this issue. Please say hello to whoever is on the stand. Members have been generous on past occasions in offering an hour or so to man the stand and answer queries from visitors, and this is always appreciated.

Tony

IOV Members' facebook page

Social Media? Bah, humbug. Never had that sort of thing in my day. Why would I need something like that? Wouldn't know what to do with it anyway.

OK, I admit, I did take a look many, many years ago. Well, you have to look, don't you? I even started my own page, but was never really sure what was going on. Anyway, that meant spending more time in front of a computer. Why do that when I could be out on my bike enjoying the fresh air and getting exercise? Well, yes, admittedly also standing in the pouring rain trying to mend a puncture.

Then, Bryan made contact about the new Facebook page he had created for IOV members. So I thought to myself, why would I need that?

Anyway, after a while and during a pause in an Exec Skype conference, we spoke about it. So I managed to open my own page to log into the IOV site. Nothing doing, all I could get was my own page. But, of course, to me that was a challenge. Throughout my life, particularly during my years in the manufacturing industry, I was always the one who was asked to look at the task everyone said "couldn't be done". So I am not going to let a silly thing like this get the better of me.

Let's try something different. Forget my old Facebook, log in under different email address and start again. Bingo! Everything worked as it should. There's technology for you. So within minutes I have requested to join and been given access (thanks Cheema).

It was not long before the first comment arrived welcoming (??) me to the 21st century, cheeky devil! If you want to know my response to that, you will need to join the party.

I have been quite "taken" by it and I begin to understand how youngsters get hooked on these things. There are many interesting items appearing. However, now I am getting hooked, I am surprised to find so few members have joined. Come on you youngsters, it could prove very worthwhile and only takes seconds to join.

So there is the challenge. If an old wrinkly like me can do this.....

Note, I was going to use a different word to "wrinkly" but realized it may not get past the editor. Mike West M.M.Inst.V.

UP AND AWAY – DRONES ON THE RISE

A Dog Drone is for Life not just for Christmas

While many 14 year olds will hope to get a drone for Christmas purely for a (hopefully harmless) hobby, for the professional it's a serious business, involving considerable expense for equipment (DJI Innovations Inspire 1 Pro with Zenmuse X5 comes in at around £3250 including VAT), time and money for a CAA-authorized training, specialist insurance, ongoing practice, equipment maintenance and carefully organised flights usually involving at least two people, an operator and an observer. In your business plan you will have to consider back-up. What happens if you lose or crash your UAV just ahead of an important commission? However you look at it your set-up and operational costs are going to be considerable.

As the market becomes more competitive will there be chancers trying to undercut the pros. Well we've seen it before, even people loitering at a church threatening to film your wedding for fifty quid! So the chances are, yes, it will happen, especially while regulation and enforcement are only just getting going.

There will be (or already are) questions for society too. Big Brother is

alive and well and is hovering in some airspace near you.

Many of the prominent questions involve the use of armed UAVs in war zones. <http://www.economist.com/node/21524876> (2011) author notes that "it takes a team of about 180 to run and service a Predator.."

There are other concerns ".....major technology companies such as Amazon and Google are planning to use drones in their distribution and delivery networks. Amazon's Prime Air is already testing its services in the UK. The consulting firm Radiant Insights predicts that drone sales will reach nearly \$5 billion by 2020."

If the skies really do fill with drones on their various missions, will they become a nuisance? Will people sue their neighbours over noisy and intrusive drones where they used to go to war over leylandii? Will people take vigilante action and start shooting them down even? Bear in mind that commercial drones will necessarily get bigger and heavier to cope with larger payloads. You don't want to be around when one goes berserk!

The Telegraph article includes footage of a Japanese drone catching another drone in its net! Can an aerial version of Robot Wars be far away?

<https://goo.gl/F2qjf1>

According to the Washington Post "Military drones have slammed into homes, farms, runways, highways, waterways and, in one case, an Air Force C-130 Hercules transport plane in midair. No one has died in a drone accident, but the documents show that many catastrophes have been narrowly averted, often by a few feet, or a few seconds, or pure luck."

Some fundamental safety hurdles are yet to be overcome:

- Limited ability to detect and avoid trouble
- Pilot error
- Persistent mechanical defects
- Unreliable communications links

Advancing technology can address some of these issues, e.g. by shutting off systems, deploying a parachute automatically, when a major error is detected.

On Aug. 15, 2011, a C-130 Hercules weighing about 145,000 pounds was descending toward Forward Operating Base Sharana, in eastern Afghanistan. Suddenly, a quarter-mile above the ground, the huge Air Force plane collided with a 375-pound flying object.

It was an unmanned aerial vehicle, or UAV in military jargon. An RQ-7B Shadow, flown by an Army ground crew, had smashed into the cargo plane's left wing between two propellers. Jet fuel cascaded out of a gash in the wing.

The Hercules crew shut down one engine and radioed to clear the runway. Within two minutes, the plane landed, smoke pouring from the left side. "There's a big frickin' hole in the airplane," the pilot said, according to the cockpit voice recorder. No

one was hurt.

To keep things in proportion there is a big difference between large military drones and those used by enthusiasts and hobbyists. Maybe the concern ought to be around the likely rapidly expanding commercial UAV operations.

<https://goo.gl/fU3gHn>

Another thing to be wary of is using a drone to record images of other people without their consent, as this could be construed as a breach of the Data Protection Act, or of the CCTV code of practice, which was recently extended to include public use of drones where they are collecting information about individuals.

The range of tasks that can be accomplished through the use of UAVs is vast - and there is a strong argument that they can be a force for good - especially in humanitarian crises.

Here are just a few of the examples featured on the DJI site:

- Assistance during Hurricane Matthew
- A dark and dramatic vision of the urban landscape
- Surf Lifestyle
- Dramatic reality series, The Runner
- Mapping and exploration especially where it would be dangerous for people on the ground
- Patient examination and medical teaching using the Osmo

- Car rallies and similar events
- Search and Rescue
- The beauty of the landscape
- Building and technology inspections e.g. wind turbines

"These lightweight aircraft operate at slow speeds, close to the ground and in a sterile environment and, as a result, are far safer than conventional operations conducted by humans dangling from ropes." Federal Aviation Administration

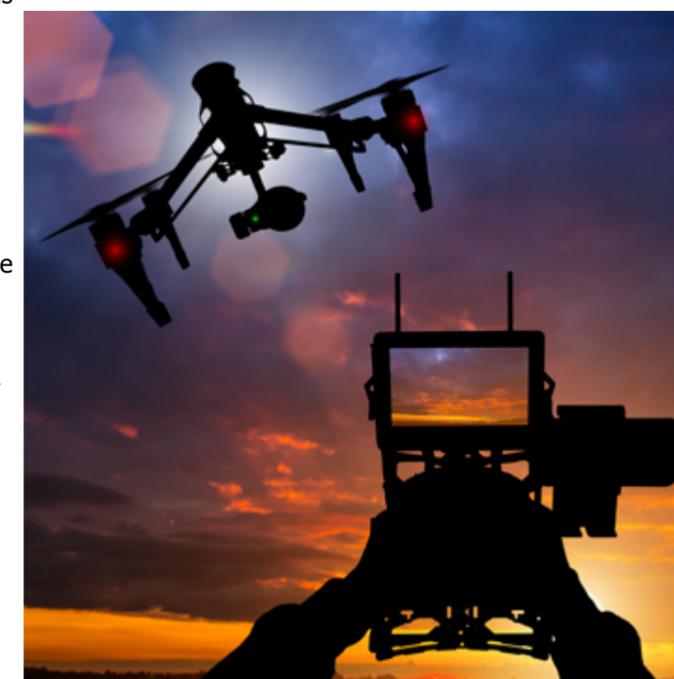
<http://www.dji.com/altitude>

The technology keeps advancing, an

Product Manager Paul Pan. "Before this camera, the only way to zoom in on a subject or object was to fly closer to it. Now, pilots in a search-and-rescue situation, or conducting surveys or inspections, can maintain distance and still zoom in for sharp, detailed images."



DJI's new Zenmuse



As these advances are made, owning one (or more) of these machines becomes more and more tempting. Father Christmas would be easily persuaded - provided you are economical with the truth. They have become better designed, easier to operate safely, and the creative possibilities are endless. Plus there's the thrill of their new, especially when you are not sure what you have captured.

Boys' toys aside there needs to be a sound business plan including more realistic costs than those disclosed to Father

example being DJI's recent launch of the Zenmuse Z3, DJI's first integrated aerial zoom camera optimized for still photography.

Christmas. Some members have taken the plunge setting up a specialist company alongside their main business and keeping their options open while they see which side is best to develop on the bass that it brings more money in. After all, it's not a hobby, enjoyable though it might be at times!

I confess that this is not a side of the business I am currently involved in and would be more likely to hire someone in - an IOV member of course!

© Tony Manning 2016



The Zenmuse Z3 will offer up to a 7x zoom. The camera incorporates DJI's leading gimbal technology, which has been upgraded to work optimally with its zoom capabilities.

"The Zenmuse Z3 pushes the possibilities of use for industrial applications," said Senior



Audio and the iOgrapher - Sennheiser Clip Mic Digital

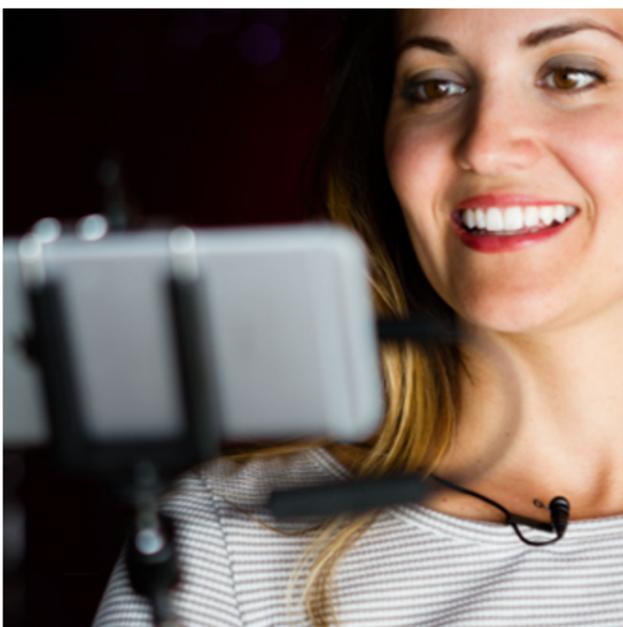
by Bryan Stanislas M.M.Inst.V

Over the last year or so the term 'iOgrapher' has been doing the rounds in the industry. I first encountered it back in February at BVE 2014 and then again within a couple of articles I had read. For those reading this asking themselves the question 'What the hell is an iOgrapher?' it's basically someone who uses an iOS device (or similar) to capture video, such as an iPad or iPhone. Various camera mounts have also been developed to cater for this growing sector of the industry and I shall be looking at those in another article which will be available in a future edition of FOCUS Magazine.

Anyone who has ever used a phone or tablet to capture video is aware that while the image can be fantastic (especially with 4K devices and additional lens add-ons) and it is normally the audio that is the let down. Built in microphones and audio circuits of mobile phones and tablets are not of the greatest quality and are based mobile telephone technology hence they will pick up the noise of the operator holding the device and 9 times out of 10 their heavy breathing behind the lens and unwanted sounds from the environment.

There are various external microphones that are now available for the iOgrapher such as the ZOOM and RODE offerings which plug into an adapter via the 3.5mm headphone port on the iOS device but they still rely on the device's analogue-to-digital conversion using the phone's internal circuitry which is still phone technology. In this article I will concentrate on the latest Sennheiser offering to effectively hit what is becoming a massive developing market.

The Sennheiser Clip Mic Digital (image on right) could initially be mistaken for any standard Sennheiser lavalière mic. The mic capsule is similar to the hugely popular omnidirectional ME2 unit that is the industry standard for all the Sennheiser lavalière products, and as used on the successful G3 series of wireless systems.



and then open it. When you open the Apogee App it will initially show a series of information slides that tell you about the program's features.

With the MetaRecorder you are able to control, record, tag and organise your audio using multiple iOS devices at once if you have unlocked the multi-device feature (you buy it). For those who record large groups, meetings and talks this makes the Sennheiser Clip Mic Digital, iOS device, and Apogee App a great

The Sennheiser Clip Mic Digital connects to iOS devices via the Lightning port with its certified MFi ("Made for iPhone/iPod/iPad") Lightning connector and this ensures a solid digital connection. It has its own built in analogue to digital converter that is located near to the lightning adapter plug. It also has a solid crocodile style clip for attaching the capsule to the subject and comes with a good metre or so of cable length. Once connected to the iOS device the Clip Mic Digital does require some additional software in order to function to its full capabilities and this comes in the form of the Apogee Meta Recorder App, which fulfils its potential as a true digital audio recording device.

Once you have purchased the Sennheiser Clip Mic Digital simply download the Apogee Meta Recorder App from the App store for just a few quid

combination that is a cheaper alternative to expensive multiple wireless systems.

Additionally you can 'Sync' your recordings over 3G/4G and WiFi via DropBox or even email them to colleagues and this speeds up the workflow allowing for audio editing to take place prior to your return to the studio.

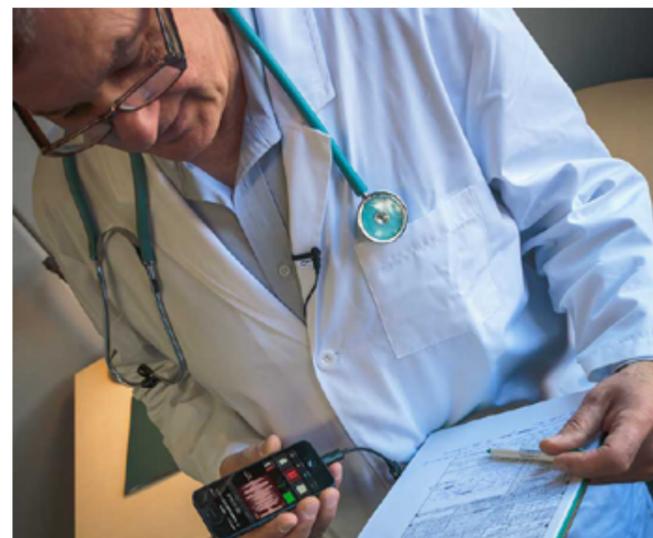
OK so lets look at the operation of the audio recording rig. Having connected the Sennheiser Clip Mic Digital to the iOS device and with the Apogee App open you can then scroll through the series of beginner intro slides telling you how to operate it. Most have an aversion to reading manuals and instructions and while the Apogee App is not a convoluted or confusing program I suggest a few moments of reading the instructions may help in the long run!

With the Apogee MetaRecorder App one can set the audio levels, add markers and scroll takes. For those who are concerned about the quality of audio recording, Apogee and Sennheiser have worked hard to develop their symbiotic relationship and electronic wizardry and bagged a sample rate starting from 22.05 kHz through



to a whopping 96kHz range and a Bit Depth of either 16 or 24.

The file format option gives the user the ability to either record in Broadcast WAVE which is limited to a safe 2GB maximum file size or the alternative of a CAF (Core Audio Format) file that is only limited to the available storage. One can name files individually to suit the project, including options such as Scene Name, Creation Time and Date, Take and Input name, eg. MuviReview_2016-09-23_09.46.22_T002.In1. If needed one can also reduce the information within the file name by simply editing in the menu options.



Unit in use and (right) close up of app

Having the Sennheiser Clip Mic Digital connected and the Apogee App in operation is fantastic for recording standalone audio but what about Video I hear you ask? Well there is no disappointment there either! With the iOS camera open and in operation, the Clip Mic Digital Connected and the Apogee App open and recording the video/audio capability of the iOS device is enhanced. The audio of any video recorded is through the Clip Mic Digital as well as recorded in broadcast wave or CAF onto the Apogee App. This allows seamless audio recording and then syncing in post production if required.

With a set of quality headphones

plugged into the 3.5 headphone port on the iOS device one can also monitor the audio, set levels and overall ensure that the best quality audio is recorded.

In all honesty I was amazed at the quality of what this little mic could kick out just being connected to the iPhone without even having the Apogee Meta Recorder App open. However, with the full arsenal available the quality is simply astounding.

I have now used the Sennheiser Clip Mic Digital on various client shoots and voice over recording sessions that required visiting clients as well as my own infomercials for H2O Films

and it has proven itself admirably as being of value within the kit bag. Using it as a standalone audio recording element or within the iPhone video recording process it doesn't really matter...it's worth every penny!

The Sennheiser Clip Mic Digital retails around £139 with a further £10.99 for the Apogee MetaRecorder App

from the Apple App Store.

You can find out more on the Clip Mic Digital by visiting <https://goo.gl/kzT4xr>

For more on Apogee MetaRecorder visit <https://goo.gl/10ZTTu>

© Bryan Stanislas 2016

<http://www.h2ofilms.co.uk/>



Brief User Review - Black Magic Ursa Mini

Camera base price: £2409.00 + VAT.
As tested: c £6K + VAT
<https://www.blackmagicdesign.com/products/>

by: Ian Sandall F Inst V

One Man. One Vision

Industrial history is punctuated by Inventors/Entrepreneurs who tried to shake up the market with innovative products. Often products that that the world wasn't ready for – or in some cases didn't really want. Think Nikolai Tesla or John Z DeLorean.

Because whilst running this short test on the Ursa Mini, my thoughts wandered to Black Magic Design's mercurial Australian founder – Grant Petty – and his particular take on the industry.

I'll explain later, but first travel back with me a few years to the launch of the Black Magic Cinema Camera. A camera that for a generation of young shooters brought up with DSLRs seemed a revelation; to the rest of us brought up with 'real' properly-shaped TV cameras, it seemed – well – something else again.

Notwithstanding its excellent pictures (when everything worked) constant software/firmware updates, sometimes of variable quality (once the camera assistant upgraded the night before a shoot only to find that the SDI output wouldn't work at all...) as well as poor ergonomics and the fact that you had had to wait several months longer than expected for it to be delivered, really took the shine off it for me.

With a 4K version and various lens mount options as well, the BMCC has doubtless sold by the truckload and has done a lot to democratise the indie/festival circuit/corporate market – something that was inevitable once the DSLR video revolution had started. Looking at the website I see it's still listed as a current camera too.

The shape and form factor of the BMCC didn't really lend itself to having a lot of buttons and physical controls and so you readily accepted that a lot of the functions would be within the menus.

The question of why the BMCC has this form factor is another issue and we don't have time for that here, so let's fast-forward a few years (ignoring the Black Magic Pocket Cinema Cam-



era along the way) to the recent launch of the Ursa range.

Truth be told I have only played with a full-size Ursa once – and then not for long. To my mind this is a camera that's rather too big for anything except studio / big crew work and up against it (at admittedly a far higher purchase price) you had all sorts of Sonys, Alexas, and Reds already established into an industry infrastructure.

From my jobbing producer's POV, I'm not shooting glossy productions every day of the week, so buying a high end camera doesn't make economic sense. For the same reason, I wouldn't buy a full set of primes and everything else that goes with them either. All that kit is available for a few hundred a day from rental companies. Of course it's different if you're in broadcast or film – or like Petty himself originally, working in a facilities company.



So when Black Magic launched the Ursa Mini – something that looked rather more wieldy and user-friendly – my interest was piqued. And the kind people at Holdan (BM's UK distributors) were happy to lend me one.

The camera was supplied with the optional V lock adaptor, a full set of (non Black Magic) V-lock batteries, plus the optional Black Magic shoulder mount/viewfinder together with one manual prime lens. I did a double-take when I went to pick it up – the Peli it was all in weighed a ton!

But Black Magic make much of that fact that it's the 'world's lightest handheld Super 35 digital film camera'. Maybe, and the magnesium camera body itself without battery, mount, plate, glass and viewfinder certainly gives truth to this.

But load it all up to go shooting, adding perhaps a matte box, a small top-light and a couple of radio mic channels, and you suddenly have something pretty hefty on your shoulder.

More worryingly, unlike most standard ENG cameras, the balance seems wrong too. Of course a B4 mount TV zoom on the front might have made a difference, but this was an EF model so I had no way of checking.

So I got over all that and started shooting. Well – that took a while....



No, not me, a BlackMagic publicity still!

Like its BMCC ancestor, just about every single adjustment is a few levels down in a menu accessible from its hi-res 5-inch touchscreen. In fact, running without the viewfinder, everything is inside there, even though there are several redundant buttons on the camera body itself which confused me no end ('reserved for future updates' they said.) But add the viewfinder and magically a few of the more 'need to get to' functions are available on its soft

keys.

I'm assuming that like with all BM devices, new software for the Ursa mini arrives every few weeks and so by the time you're reading this the whole camera firmware and OS will probably have had a complete revamp and everything in the previous paragraph will have been rendered out of date! Such is progress.

Picture-wise the sensor is sublime and beautifully-nuanced 4K shots were possible. Colour rendering is true and detailed. To a 'point and squirt' merchant like me it was quite a revelation, especially with some decent glass.



This is where the Ursa Mini comes into its own – in this feature it's fighting (and winning) the battle with cameras several times its price. For a studio shoot – a commercial perhaps or something where you're not 'on the run' all day – this camera will give you great pictures and deliver them with panache allowing you to post-produce and grade with ease.

But for run'n'gun or anything that requires lots of adjustments on the fly, this isn't the kit you need. In my opinion, physically and operationally it's not up to the competition. A third party shoulder-mount solution may help, but its other drawbacks make that a superfluous conversation. Whilst others (notably Sony and Panasonic) make a variety of cameras for different purposes, this attempts to be all things at once but falls short of the mark in some aspects and enthusiastically over-delivers in others – notably picture quality.

What the Ursa mini desperately needs (and what might convince me to consider one) are a few knobs and buttons where Sony and Pana-

sonic have them, doing the things that Sony and Panasonic knobs and buttons do - like shutter speed, gain, ND, WB, focus assist, last scene playback.... Basic stuff that you need to get to fast without fiddling around with touch screens or assignable soft keys. This is what lets the camera down and no amount of software updates will cure this - and in the case of ND, there ain't any built in either so you're back to (Bloomster-style) Vari-NDs or a matte box. More weight!

Looking around at the competition they are all (by far) more expensive. The recently launched Canon C 700 is probably the nearest thing - at eye-watering £25K launch price. Whether it's five times as good is highly unlikely. And whether it's five times easier in operation is only conjecture until I can get my hands on one. However, like all Canon cinema cameras - even the humble C100 - it does have ND built in.

So back to Grant Petty. I've never met him but I'm sure I'd probably get along with him fine. There's a lot of things he's said and BM products he's launched that are jaw-droppingly right. And really not expensive.



And his ethos of setting up the company to fail (Sydney Morning Herald, 2012: goo.gl/yRQFUJ) and not loading it up with debt means he can most certainly tell the rest of us to bugger off if we don't agree with him. Something you've got to admire but at the same time something that could annoy the hell out of you - like in this case with this camera. An archetypal inventor / entrepreneur / maverick product then....

Single-minded? Certainly. Brilliant in some respects? Most definitely!

Lacking understanding of users' needs in others? You bet!

There it is then. Love it or loathe it, the Black Magic Ursa Mini. Definitely NOT designed by committee - it's one man's vision of what a

small form-factor Super 35 production camera should be.



PS: Philip Bloom has also recently reviewed this camera - although you may find his conclusions differ. He tested without the BM shoulder mount and viewfinder.

<http://philipbloom.net/blog/ursa/>

https://www.youtube.com/watch?v=_gEMwPHSyMY



@ Ian Sandall @2016

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www.spl-communications.co.uk

Report from Area 7 by Peter Baughan

DRONES AND CAA CERTIFICATION



A small group enjoyed a very topical talk and discussion on operating camera drones which included the relevant requirements for certification to fly commercially. Our local member expert in this field, George Binns, who has operated RC aircraft and drones for many years, including building them, brought in his DJI Inspire. Although George was not able to operate the drone within the environment of the meeting he was able to demonstrate the capability of the unit, showing some videos from the camera and explaining the software options which included control of the drone and flight logging.



Blenheim Palace

The main discussion points of the evening then centred on the training and assessment requirements through a CAA approved NQE body

for Small Unmanned Aircraft Systems up to 20kg. To operate drones commercially requires a successful completion of both theory (2 - 3 days ground school) and a practical flight operation assessment for which you then, provided you are successful, gain the CAA recognised certification. Expect to pay upwards of £2000 for the privilege. You then apply to the CAA for permission for



Galloway Activities Centre

aerial work which is an additional cost. Apparently the writing of the operations manual, which is basically a big risk assessment, is very time consuming and is considered by some to have been

a nightmare but you can pay a fee for a pre-written template making it much easier. It is clear that a sensible business plan is thought through to take into account the costs and to make the decision to fly commercially a realistic one or it will become one

very expensive hobby.

George first explained the technology behind the drones making them very simple to fly. They are easily operated, take off and landing is straight forward and they are stable in the air with the in built GPS. So simple it is said even to the point of take-off and land with a push of a button. However, events of late demonstrate that there is a need to have some kind of control and training of users to minimise the risks, both to property and the public. Safety is the number one priority of course and besides you want to also minimise risks of damaging your precious camera and drone which can run into thousands of pounds. If you have good flying skills you will get better results and this will portray

a safer and professional business image. Although there are fail safe systems and a built-in fly back to base it was explained that you still need to know what to do when the unexpected happens, as it will, so that recovery can be performed in the case of an emergency.

It was interesting to note that the exam consists of fifty multiple choice questions with a pass mark of 80%. Expect to cover air law, principles of flight, meteorology, navigation, air-manship and flight planning amongst others. For the operational evaluation you will be required to plan, execute and de-brief a flight task safely whilst remaining within the rules and regulations laid down by the CAA. During the Operational Evaluation, you

should expect a couple of emergencies to be given to you at some point by the examiner.

George gave us a fascinating insight into the world of drones and clarified many points that we had raised. Here are a couple more images just to demonstrate the extra scope and stunningly beautiful images you can offer your client once you are a trained UAV operator.



Sunrise on a foggy morning



Wadenhoe Church

Will I be buying a drone to fly commercially? Doubtful, as I just cannot justify both the time and expense but with the knowledge that George is in the area, he has offered preferential rates to IOV members, I can still take advantage of the scope and quality of video that can be achieved by a skilled operative as and when required.

George Binns operates through his company Airborne Inspections and is based in Peterborough.

www.airborneinspections.co.uk

Some final words from George.

"Thanks Peter for the comprehensive report covering my presentation. I hope the information has given you a "real-world" insight into what's involved is establishing and running an aerial capability alongside your current business. For those of you who are not so adventurous but would still like to offer you clients the opportunity to include aerial video or aerial photography in your next project, I would be delighted to offer a 20% discount to all IOV members on my half day and full day rates. Please call me on **07793 121980** to discuss your specific requirements".

Our next meeting is a hands-on workshop on the techniques of stop motion animation and pixilation (stop motion involving live actors). In 2007, Canon and Nikon introduced DSLRs with live view. Since then, DSLRs have been used to capture most of the professional quality stop motion that you see, from feature films to music videos to broadcast television series and commercials. You see stop motion animation all the time and the aim of the workshop is to involve you in some practical demonstrations. This hopefully will open some creative options for you to enhance your video production.

Peter Baughan Area 7 Rep

Telephone: **01480 466603**
07512 912267

email: peter.baughan@iov.co.uk
Please support your local area.

ARBITRATION REPORT

What if that "difficult client" has a point?

No-one likes complaints about their work or behaviour. It can be tempting to get defensive and lose perspective at such times. As Arbitration Officer I have experienced members and their clients locking horns, and unfortunately on a couple of occasions it has been our own member's intransigence that has been largely responsible for getting to this point.

Video production can be a high-stress occupation, and especially live events where not everything is under your control. When the DJ has packed his van and driven off into the distance, you still have several days editing to complete and maybe lots of loose ends that ought by now to have been tied, e.g. the resources you need such as titles, music and credits.

Sometimes things have gone wrong during the shoot. Some of it you noticed at the time, some of it you rescued, and some you didn't. Other problems you only noticed during the edit. Maybe you thought you could edit around the most noticeable problems - and hope the client won't see the rest. You want to get it finished, take a final payment (if that is the deal agreed) and move on to the next one.

There can be a tendency as video professionals to believe that we know best and clients who complain are simply being difficult. They knew nothing about video and suddenly they think they're Stephen Spielberg!

There will, of course, be situations where clients have not requested particular scenes or coverage and want to see it anyway. Provided the negotiation, with a trail of emails, and ideally a signed contract, has been properly conducted you should be OK.

There are also impediments that make it hard to do our best work - the layout of the building, pillars and obstacles everywhere, unco-operative organisers or vicars (on occasions even photographers!) who make things difficult for no particular reason, people who switch the location or timing of a part of the event - but fail to tell you. It's always time well spent to get on good working terms with the principals - those folk who can help - or hinder - you.

That said, we are human, and as such we are prone to make mistakes, and there are times when we just have to front up to them, learn and move on. Notice I didn't say move on, but **learn** and move on. What could you do better next time, probably in the preparation, that will lessen the risk of things going awry?

I think there are some risk factors to look out for - those things that stop us performing at our best:

- It's getting towards the end of the night/the event, you're

by Tony Manning
IOV Arbitration Officer



tired, and you've lost concentration. So you have misplaced your sheet with the running order and have begun to pack up when the next speaker strides on to the stage.

Video work can be stressful - but don't blow a gasket!

- You've taken the job way too cheap and this has coloured your attitude. At the time you persuaded yourself, just this once and it will lead to other work. What other work? Haven't you just trained your client to expect an awful lot for very little?
- You took the job at short notice and haven't tied up all the loose ends as you normally would. One critical loose end is defining who is your client, who will sign off, pay the invoice, and make any comments. When you find yourself dealing with someone else entirely things can get rather confusing.
- As part of this you have engaged other camera operators, and you don't really know anything about the quality of their work. In the event, you find (back in the edit suite) that their camera wasn't properly set up and they basically did their own thing rather than following instructions. So the camera comes off the tripod and starts hose-piping around randomly while important shots are missed.
- You, or one of your crew, has set up static cameras for safety and an alternative perspective. Will they provide you with either? You are unable to monitor them during the event, some have not been properly set up anyway, and those that have are no longer of much use because the action has moved out of frame. On top of that the look of the footage simply doesn't cut in well with the cameras you have. How much time can you really afford in post to colour correct, crop, etc?
- You've checked what's going out to your client. Haven't you? Telling them it looked fine on your monitor won't help!

To conclude; when it is plain that things have gone wrong, avoid the trap of digging yourself in and of labelling your client as impossibly demanding. Take a step back and be prepared to consider they might have a point! Top marks for diplomacy and service await!

Rajpreet & Randeep's spectacular Sikh wedding

by Shaminder Balrai M.M.Inst.V.

Rajpreet & Randeep's spectacular Sikh wedding took place in East London on a beautiful sunny day. The following day their grand reception was held at the magnificent Hilton Metropole Hotel, Edgware Road, London.

The evening was full of high energy, lots of smiles with family and friends giving it their all on the dance floor!

We shot with x4 Canon 5D MkIII, Hague K12 Crane, Manfrotto stands and tripods, Glidetrack, Zoom Sound recorders, Sennheiser microphones and tons of passion!

Myself, Ricky and Marek from the Surindera Studios team enjoyed capturing this amazing wedding and the couple loved the final result!

See highlights video here:
<https://vimeo.com/155011280>

www.surinderastudios.com

© Shaminder Balrai 2016



IOV Assessment News

by Bryan Stanislas M.M.Inst.V.
Assessment Administrator

The IOV remains the only organisation around in today's video production industry that accredits its members to a specific set of criteria that form the very basis of a professional videographer and filmmaker.

Currently within the Institute of Videography there are some 154 Ordinary members, 98 Associate Members (discontinued level) and 124 Master Members and all are able to undertake further assessment. The IOV tag line is 'Promoting Professionalism in Video Production' and there are many more members still able to attain a higher level of membership by undertaking the Assessment Process. Over the last few months we have only had a light smattering of submissions for Assessment which is a little disappointing.

Congratulations to the following for successfully passing the recent IOV Assessment Panel;

Name: Jack Levy
Membership Level Attained: M.M.Inst.V (recommended for Fellow)

The standard of submissions coming through on the whole is good, however there are still some that are submitting items for assessment that are well outside of the criteria.

In a bid to get more members submitting pieces of work for Assessment here is a check list for the criteria required for a submission to be marked by the Assessment Team.

Titles & Graphics (10% of the total mark)

- Are the titles all readable, with correct spelling, grammar and layout, and conform to recognised 'safe' areas on the screen?
- Are additional graphics used within the programme also clear and readable and have correct spelling and grammar?

Camerawork & Lighting (20% of the total mark)

- Have you demonstrated correct shot exposure, white balancing, focus and framing?
- Have you used full manual control of the camera?
- Are shots steady and level? (assessors will look favourably on work also including other forms of artistic shot development, e.g. tracking, crabbing, craning and use of mobile camera support systems).
- Have you included a minimum of two shots demonstrating a relatively shallow depth of field, one of which is outside in daylight?
- Have you included other forms of artistic shot development, e.g. tracking, crabbing, craning and use of mobile camera support systems? (easy to gain additional marks with well executed additional shot

development).

- Have you attempted to include some interior shots or situations under mixed lighting conditions to demonstrate lighting skills? (this will also attract additional marks if executed correctly),

Sound (20% of the total mark)

- Have you included a reasonable quantity of 'live' audio which has clearly been recorded at the time of acquisition and not dubbed on in post production? (this audio must be clear and undistorted with particular attention being paid to excluding unwanted ambient sound, including wind rumble).

Post Production (20% of the total mark)

- Have you demonstrated knowledge and understanding of basic editing skills and fundamentals.
- Have you edited the programme using straight 'cuts' and 'dissolves'.
- Are the shots used correctly colour matched to each other particularly if two or more cameras are clearly being used.
- Have you demonstrated the ability to correctly mix and balance audio of two or more sources such as music bed/ambient background sounds and a voiceover?

Overall Production Quality (30% of the total mark)

- Have you managed to 'tell a story' and show pace and flow within the production.
- Have you shown artistic interpretation, a capacity to remain relevant to the programme's subject matter and show overall quality of the programme?
- Is the submitted work within the maximum duration of 15 minutes?
- Is the total duration of the opening and closing titles/graphics under 90 seconds?
- Are any full screen graphics (e.g. animation sequences, charts, diagrams and maps) used throughout the programme less than 50% of the programme's total duration?

If you can genuinely answer YES to all of the above then you should submit your film for assessment. If you have answered NO to any of the above then you should re-visit your intended submission so that YES is the only answer.

We no longer hold set Assessment Panel dates as all submissions are now completed ad hoc online so please do not hang around in sending your submissions in.

More details can be found here:
www.iov.co.uk/showarticle.pl?id=64591

POETRY CORNER (well, it rhymes, so near enough?)

An unwritten law of nature states
(A law that I forgot)
"An unattended tripod
Will always get in shot."

You frame that perfect portrait
So carefully arranged
But that awkward, cussed tripod
Somehow takes centre stage.

It's there in every sequence
This uninvited guest
Demanding your attention
Your cuckoo in the nest

So treat your tripod carefully
It cannot cope with pain
Ignore it and it calls out,
"Here I am - again!"

by Tony Manning



Might have to sort this in the edit - something not quite right here.

Nearly there! Panasonic LUMIX GH5 due early 2017



So many enthusiasts have been waiting for this camera, stalking it at show after show with no sign of even a mock-up!

And they're still waiting - but not for too much longer. There will be no supplies in Lapland, but soon after that it will arrive - and it looks like it will be well worth the wait!

Panasonic has recently announced that it has developed a new Digital Single Lens Mirrorless (DSLM) Camera LUMIX GH5 that is capable of recording smooth, high-precision 4K 60p/50p and faithful 4:2:2 10-bit 4K video*3 for the first time in the world*1.

It also features '6K PHOTO'*2 which extracts approx.18-megapixel still images from ultra high-quality video with approx. 9 times the pixel count of Full-HD. The new LUMIX GH5 is scheduled for introduction to the global market in early 2017.

Panasonic has been committed to the development of innovative digital cameras under the theme "Create a new photo culture in the digital era."

<https://goo.gl/EEhPaH>

MIKE WEST REPORTS ON THE MEDIA PRODUCTION SHOW

The inaugural [Media Production Show](#) took place at the Business Design Centre, Islington on 9th and 10th June 2016.

Many of you will probably remember my plea for assistance at this show and I would like to offer my thanks to Keiron Garlic of Present Communications Ltd not just for lending a large screen and stand with a backdrop, but also for delivering and setting them up for me. As if that was not enough, he also collected them at the end of the show. Many thanks Keiron, to you and your crew. Your help is much appreciated.

I was somewhat disappointed initially with the position we had been given. It took me some time to find it and I was thinking, if I can not find it what about the visitors?

However, a good look around showed evidence there were going to be seminar sessions in the adjoining bays, so perhaps all was not lost.

Thursday morning I arrived early to make final preparations. My thoughts about the position were eased somewhat, when I noted the seminar areas around us. Nevertheless, I



spent some time distributing copies of Focus in rest areas to maximise publicity.

Thursday was going to be a long session with late closing of the show,

but my thanks to Graham Bernard for volunteering to help and arriving well on time and spending the day on the stand with me.

There was a fairly steady stream of attendees visiting us and making enquiries. They were a mix of established film makers and many recent film school graduates. Talking to the



latter reinforced what I had learnt a few months earlier at KitPlus Manchester; their main interest in joining would be access to offers of work experience from our members. But they had another problem. Having just completed their studies, they were bankrupt so they were reluctant to spend another £100 until they were earning.

The next day, two more volunteers replaced Graham as assistants, Keith White one of the Area 14 reps and Alvin Burrell who had only been a member for a few months. Alvin is clearly very enthusiastic and was very happy to explain to enquirers why he had joined.

Once again, we had a steady flow of visitors to the stand.

On Friday afternoon I was using the media player and TV to run a number

of previous entries to Video of the Month competition. This is always good to attract attention; it certainly did when there was a sudden squeal of recognition of someone featured in one of our members' films. Towards the end of the day, I decided to try to distribute the last few copies of Focus. Walking around offering them, I was mildly surprised and very pleased to see several people pull out a copy from their carrier bags to show me they had collected one from the tables.

At the end of the day, I had made a few useful contacts and there are a number of interested people who wish to attend the next Area 14 meeting. That is good news, once they get to a meeting, they will be able to talk to other experienced mem-

bers and learn more of the benefits of membership.

It is clear, in order for the IOV to attract student members, we need the ability to offer work experience. I appreciate many members are probably already doing this, but I would like to hear from any of our members who would be interested in offering help, quickly adding that it would only be available to students who had joined the IOV.

Finally, I would like to thank all those who played a part in making this stand possible. Bryan, for arranging all the social media announcements; Martin for sending out the emails (these two items earned us a free stand at the show); Tony, for arranging access for me to obtain the media player and magazines; Graham, Keith and Alvin for helping on the stand and of course, Keiron and his colleagues from Present Communications for supplying the equipment.

Mike West

On reflection, I really ought to have paid more attention. 'My video guy has let me down...!', came the plea two days before the big day.

As it happens, it was actually a lovely wedding at the most fabulous 'mini-cathedral' church, and adjacent hotel, deep in Elgar country. The sun shone, the petite bride and her impossibly tiny waist was a real princess. A super vicar – 'wherever you like'. At the reception the groom even sang a personally composed offering to his surprised brand new wife. Ah, there's lovely. Contract plus 50% at the church, balance before edit agreed.

Wind on four long years, many emails, a teasing highlight on YouTube and lo and behold the balance (adjusted upward for trip to cellar, unarchiving and hair loss but less stupid antipodean bank transfer fee) of the already paid 75% (!) has finally arrived. Hooray, etc.

This all started pre-FCPX, so had the very painful task of relearning seven to finish. Ye gods – never, ever go back. Well, with the possible exception of Cornwall and Isle of Wight. Took ages to find things, to manipulate the audio, keyframing and just adding a flipping transition (not a transition that flips, more an expletive). The only upside was being able to finish my household chores, and those of several neighbours, whilst it rendered.

Under the spotlight this issue is Mr Dylan Higginbotham aka Stupid Raisins. Yes, he of those series of unique 'Pop' plugins, amongst a shed-load of others. I'm sure we've all searched high and low for that super-descriptive and eye-catching business name to capture the attention of potential clients. Dylan appears to have nailed

it. As the author of oodles of plugins for FCP, some offered entirely free, he's one of a handful of hobbyist who has pursued a successful career in the business. I'd bet most of us have at least one raisin in our toolbox.

He's an active American with bags of enthusiasm (aren't they all?) producing time-lapse mini-films and an interesting 'Friday 5' emailed newsletter offering nuggets of information from across the industry.

The Interview – Dylan Higginbotham



Dylan with a blooming good idea!

So, to kick things off (and this is a really daft question under the circumstances) – Apple FCPX enthusiast or something else?

Generally, I use Mac-based products. Definitely FCPX. I mean, I make FCPX plugins so I better use it! I love how easy it is to edit and I make all my videos with Final Cut Pro.

I'm easily impressed with the downright dedication and inventiveness of those in the biz – is it pure enthusiasm that drives you or something a little more sinister, (like drugs, for instance)?

There's a bit of pure enthusiasm that drives me but there's also some cash.

I've been able to make a great living building plugins so the prosperity drives me as well. Well, that mixed with copious amounts of Meth ;).

I also love having complete control of a product. From the idea to the built product I'm in charge and it thrills me!

You started Stupid Raisins some four years ago which seems a little late arriving at the party – where were you?

Late to the party? FCPX was released June 2011 and I started making plugins a year later. I suppose I was late but only by a few minutes.

Living and working in the 'Family City USA' (Orem, Utah), which hails as the fifth best place in the states to raise a family, sounds absolutely wonderful. Is it?

Yes, I love it. However, in September [2015] I moved to Highland, Utah, which is a few miles north of Orem. It's a safe place with beautiful mountains all around. There's plenty of activities and I feel safe letting my kids take the bus around town.

This interviewer would fall short of his duty in ignoring the elephant in the room regarding the origination of your business name. Was it prompted by a love of dried grapes and a disingenuous ex-friend?

Duh! It's because raisins ARE stupid! I hate when I find out a chocolate chip cookie is a raisin cookie. I feel ripped off and won't stand for it!

One of the big mysteries of life, the universe and pretty much everything, is where on earth you begin with a new plugin. Is it a 'light-bulb' moment and can you talk us through the process?

Most of my plugins are inspired by other creators or something I see on a YouTube video. An animation will catch my eye and I'll try to recreate it. However, a cool animation isn't enough to make a useful plugin. I have to figure out what problem I'll solve. All of my plugins solve a specific problem for editors. If not, I won't make it!

You claim that your plugins are '... faster than a cheetah driving a Ferrari.' Really?. A wild cat behind the wheel of an Italian thoroughbred – doesn't that sound crazily dangerous?

Oh no. Cheetahs have better insurance rates than teenage boys.

This regular question has the potential of surprises and encourages lateral thinking (in or out of the box) plus, it offers the opportunity to stick your neck out as far as you like. So, where will the industry be in five years?

I think there will be a ton more videos being made and the quality will go up as well. More and more people will be getting into video creation, which is awesome!

Because FCPX is so easy to use, I think the user base is going to grow into a massive overfilled balloon ready to burst.

Many now believe that FCP is a very respectable tool, if not the editing NLE bar none, particularly compared to its initial half-cocked launch some five years ago. How very true is this and where does it go next?

I don't think it was launched with a half cock. When it first came out I knew I didn't want to edit on anything else. I also felt that this was how editing should be.

When it launched it was capable of making 99% of the videos being

made at the time.

It's only getting better. Like I said before, more people are using it and I think it's going to become easier to use so more will jump on.

With the apparent excitement of VR everywhere at present, do you think it's a flash in the pan to go the way of 3D?

I don't know. I'm a bit on the fence. I don't want to discount only because I haven't seen it used in a convincing way but at the same time, it seems like a gimmick.

With video, the creator directs the audience's attention. We film what we want to show so 360 seems like a waste. Just show me what you want me to see!

My thanks to Dylan for taking part in the interview and reaffirming that Apple Rules OK! (Oh, now we're best buddies – having converted FCP7 templates to X for free, how about waving your wand at a text generator called 'Written Text' which appears on screen as if being written? Please.)

www.stupidraisins.com
Twitter: @stupidraisins

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Your Accredited Member of the Institute of Videography
More details are available from www.iov.com

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

Cartoon by [Simon Woolford](#)



Steadicam Hands-On Session

On the 2nd November Proactive UK are holding a Steadicam Open Day at their main premises in Hemel Hempstead to give you the chance to get some hands on experience with the new Steadimate and Steadicam Aero products. Aero system below.



More info and sign-up here:
<https://goo.gl/3UA6ON>

SO WHAT ELSE IS NEW?

Primera Introduces Disc Publisher SE-3

Disc Publisher SE-3 is an updated version of the world's best-selling automated disc publisher of all time. Just like Primera's other disc publishers, it burns and prints quantities of CDs and DVDs automatically and hands-free. DP SE-3 is unique as it is Primera's lowest cost automated burn-and-print system. Among other new features, it prints up to 270% faster than the previous model (when printed with comparable print quality). A built-in high-speed disc recorder burns CDs and DVDs at the fastest possible speeds. A Blu-ray Disc™ recorder is optionally available.
goo.gl/bj4qty

For all you visual artists, GenArts have released **Sapphire 10**
<https://goo.gl/dPQLsi>

From the same stable comes Mocha Pro5, the Academy Award-winning planar motion tracking software developed by Imagineer Systems. A 15-day free trial can be picked up here:
<https://goo.gl/NZ5IJo>

Canon's EF 24-105mm f/4L light-weight lens, ideal for when you need to capture exceptional image quality, while travelling light is now available.
<https://goo.gl/sdusIU>

So is their flagship **EOS C700** which might be on your shortlist to hire alongside RED, Alexa etc for that very special project! <https://goo.gl/tRgrHH>

MediaDS™ from NewTek and Wowza is "an industry first, allowing users to launch their own multi-channel content networks. Productions, presentations and live events can be seen by anyone, anywhere on any device – directly from the control room, studio, or production site." Very much on theme for this issue!
<https://goo.gl/7e5ggx>

Worth a Look

Just some links to interesting content & resources

<https://larryjordan.com/articles/rethinking-audio-levels/> "My opinions on audio levels are evolving. Peaks are important, but no longer enough..."

https://www.youtube.com/watch?v=pDG_vSgwbpl
IBC Lens Roundup. Wealth warning: the best lenses are not cheap - but can be hired!

www.raindance.org/nine-best-broadest-mockumentaries/
Don't mock! Mockumentaries made on a low budget can be great films! Includes *The Rutles!*

<https://www.youtube.com/watch?v=K4j1A2piHyM>
The Cinematography of Interstellar - the whys of what's on screen

https://www.youtube.com/watch?v=4GJT1_HogIM IBC adventure 2016 Andyax and colleagues from Norway - check out i-footage Wildcat 2 stabilizer in action

http://www.cracked.com/video_20195_7-mistakes-in-famous-movies-you-cant-unsee.html
Everyone loves those bloopers. Amazing we didn't notice first time around!

<https://vimeo.com/channels/staffpicks/183520231> If you like smooth camera motion and drone footage of remarkable scenery, check out "Norway - Let the Journey be your Goal"

<https://www.rode.com/myrodereel> View the 2016 Competition winners in their various categories

bibleaguefilmschool.com/cinesummit-highlight-lightdistance/
Lighting Technique – Distance of KeyLight for Cinematic Results

https://www.youtube.com/watch?v=4zf_XPZnvXk
Check your insurance - and make a will - before you let Jason Lanier loose on your wedding!

https://www.youtube.com/watch?v=kA3i_w6vjYQ Top 10 Successful Foreign [non-US] Films - *Ran*, *Pan's Labyrinth*, *Au Revoir Les Enfants* and others. So it's not all Hollywood and Harry Potter!

<https://training.sony-europe.com/local/coursecategories/course/30>
Key features and operating guidelines for a range of Sony video cameras

goo.gl/PY6KFj Action Heroes: A History of Kicking Ass, Part 1 - Film School'd

www.filmsshort.com/festival-winners/FILMshort-Winners-Short-Films-1.html#.V-5ziPkrJhE
Short film competition winners

https://www.youtube.com/watch?v=5yOpWRY1R_g
Crack the Movie: Game of Thrones episode analysis

<http://filmmakeriq.com> There's lots here - pick out what you like!

<https://vimeo.com/27390400> OK it's not new, but here's what a camera review should be!
Director/DP Jonathan Yi on the Canon C300

<https://vimeo.com/165399314> Silence is Golden: Visual Storytelling Techniques in "The Last Laugh"
Murnau's remarkable no-dialogue film from 1924. First use of hand-held camera in cinema

<https://vimeo.com/channels/staffpicks> 91 years on, the art of the silent (no-dialogue) movie survives with the excellent Dutch short *Rode Gordijnen* (Red Curtains)

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GOOD TELLY, BAD TELLY

Watch and learn!

by Tony Manning M.M.Inst.V.



Two men in a boat. Intriguing!

Getting yourself involved in filming and editing is notoriously bad for your experience as a TV viewer. You simply notice too much. Your family might be absorbed in the experience, (and maybe commenting freely, like on Channel 4's Gogglebox (www.channel4.com/programmes/gogglebox) but you can't help but notice the poor framing, the dodgy lighting, the continuity errors, the lines crossed and so on. Occasionally there is a gem, often a production from the BBC Natural History Unit, and it just blows you away, it's so good and the storyline so compelling that for once you forget to notice the technicalities. Other than that there are few things more satisfying than that schadenfreude (the wicked pleasure derived from the misfortune of others) of watching our supposed broadcast betters getting it wrong!

Watching TV should be part of our education as producers, even if we're not pitching to commissioners. Whether we're thinking (admirably) "How did they do that?" or (less generously) "Why did they do that?" there's a lot to learn and apply to our own work. So this short article is an opener for what might become a series on the subject of Good Telly, Bad Telly. The series is open to all writers and views and opinions as to what is good and bad may differ markedly. In fact I hope they will!

Let's start with an ad. Where, first of all, is the budget for big ad productions? I would venture a guess at comparison websites, where meerkats can share the stage with Schwarzenegger or Macauley Culkin - and online betting companies, and it's the latter I turn to first.

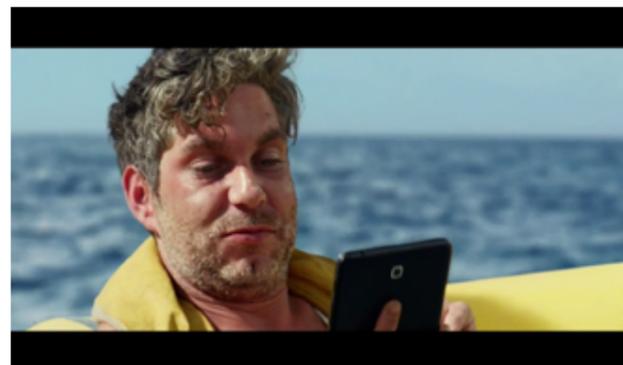
I happen to think this is a good one, brilliant even. What's the odds on that?

Here's how it goes.

Opening Wide Shot. A yellow rubber dinghy in an empty sea. Two people on board.

Sound: Moody orchestral strings.

Two shot of Bearded Men (BM) BM1, clearly afraid, mutters "It's all over!"



BM2 relaxed at the back of the dinghy watching his smart-phone rejoins, "Nah, two sets to one, still time!" Relaxed, confident, optimistic, Welsh accent.

BM1 startled reaction

BM2 Mmm, exciting!

WS shark fins circle the boat.

BM2 "...a little flutter with Betways I thinks..."

CU BM1 now in full panic. "There's so many!"

BM2 "...Yeah, plenty of in-play options. There's Match Winner..."

BM1 looking over the side of the boat, shark's fin adjacent.

BM2 "...set betting..."

Two-shot in boat with smartphone to right of screen.



BM2 "...correct score..."

BM1 "I cannot see it!"

BM2 "...I'm streaming it right 'ere!"

BCU from rear phone with Betway app central, both men's heads soft focus in profile.

BM2 "...No, that was out!"

BM1 falls backwards in the boat letting out a plaintive yelp, No!"

BM2 "...Definitely was!"

WS Sea and boat

BM2 "...He's in trouble now!"

Shark attacks the side of the dinghy.



I see no sharks!

OSG white overlay "Betway" followed by "for the love of the game"

Dramatic strings a la Jaws as boat apparently starts to get torn apart

VO "Betway.com. Get a free bet worth up to £30 today."

Diagonal slide transition to black screen with white graphics.

This mini-drama is over and done in 30 seconds, and you're quite a long way in before you know what it's about. Very clever and well-acted.

Now you know what its subject matter is this is what the producers have to say:

"As part of the new Betway creative campaign, 'For the Love of the Game', we've launched our second creative route 'Dinghy'. The new spot tells the story of two men lost at sea, one concentrating on the imminent threat of a shark attack, and the other on the football. Much like the first ad, we see how the thrill of sport

overcomes even the most perilous of scenes for our Betway characters."

What's so good?

- Intrigue in the set-up inviting audience curiosity.

- A mood of peril is set.

- The protagonists have highly contrasting moods and behaviours, and their

him surviving. This is classic slapstick or cartoon fare where of course the toon just flattened by a steamroller will, of course, survive!

- I guess the not-so-subliminal message is that cool guys who don't mind a bit of a risk or "flutter" have - and are - more fun. The phrase "A little flutter with Betway I thinks..." turns out to be a hook, and one that repeats in further ads in the series. It acts as a Call to Action.

- At base this short film is well-crafted and amusing but it's still an ad. The company commissioning the work probably didn't say "Make us something that will be appreciated by the cognoscenti of the film world." More likely they would say "Make something memorable so people remember our brand. Drive them to our website, remind them of the options, make them feel they are smart to use us rather than our rivals. We'll do the rest."

Watch the ad here:

<https://www.youtube.com/watch?v=QupbvtGINZY>

Another in the Dinghy series, focussed this time on football betting, is here:

<https://www.youtube.com/watch?v=YAJSakDv4>

For other examples of Director Gary Freedman's work see:

<http://revolver.ws/directors/freedman>

<http://www.independ.net/director/gary-freedman-betway/6872/>

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



THE BIG **BIG** WORLD OF VIDEO PRODUCTION

The World of Digital Production is changing. Can we change with it?

Many members may have started out in video as a sideline while pursuing another and probably unrelated career. Their first jobs were for friends and acquaintances. They had a passion for the work and started to invest in more and better equipment to produce more professional results. By this point what had been a harmless hobby was becoming a rather expensive enterprise and that was motivation enough to see if it could be made to pay. There may well have been some partner pressure in this direction too - or even, as more household space was taken up with bulky equipment, the use of which kept you locked away in a room for increasingly long stretches - to give it up completely.

Those who carried on regardless tried to map out the kind of work they wanted to do, or somehow fell into it. Typically this would be the notoriously crowded wedding and celebration market, with the occasional business event when the call came in.

The video world this created was small, generally local, low-budget and high workload. A small pond - with a lot of fish in there competing for space and food.

Income was job-to-job and once the work was complete, with a restricted number of sales, there was nothing further to be earned. Hopefully a recommendation would bring similar jobs, but often this didn't happen and there was consequent outlay on print advertising, web promotion of various kinds,

stands at shows and so forth. Each vendor told us confidently that picking up as single job would more than cover our outlay, but many found themselves working to pay for the advertising.

At some point some people took stock and changed their game, finding ways to move upmarket and command higher fees in the specialist field they were already involved in, while reducing their workload and gaining more job satisfaction. Others decided to concentrate on a particular niche, alone or in a team.

My sense is that the video world, or more to the point the digital world of production, is going through a major period of change, one of data to any device, anywhere, live.



Video after all is merely data, and data can now be shipped electronically to consumers virtually anywhere. There is arguably less need for every small producer to have one or more of everything - cameras, complete edit suites, lighting, etc, etc, given

the hire and collaboration possibilities in this emerging world. The successful producer these days will be a competent manager and entrepreneur perhaps more than a visual artist. Discuss.

Maybe the purpose, the basic premise of production has changed from "Make me a video" to "Help me solve a problem."

"The value today is in how you apply video to your market, not in how you make the video. As such, there are a number of new market entrants to video production who are not only creating video but coming up with new ways to apply that video to specific business objectives. Social media, interactive video and mobile video are all examples of purpose-built content to solve a specific business problem."

This article summarizes some of the changes and trends affecting anyone who works in the corporate sphere:

<https://goo.gl/g4vYnn>

So if we had our time again and were able to survey the capabilities of our occupational landscape might we opt for quite different things? We might for example concentrate on producing our own original work where we have control over all or most of the elements from script to casting to production to marketing and sales. our own Peter Walters wrote about this in relation to "How To" SIVs (Special Interest Videos) in our most

recent edition. It may be that we happen to know a great deal about a particular subject. We then have to know is there a potential market out there that will more than cover our outlay? We might research who else has tried their hand at special-

ist videos in that area. maybe we think - know we can do better - much better. However some apparent gaps in the market turn out to be blind alleys. Estate agency videos are a case in point. Aside from the fact that the means to produce a video is now available to all, so the agent will send someone out with a small camera or smartphone, and reduce their outgoings, the bottom line is that when property is selling fast there is generally no need for a highly polished video. If the market is dead no amount of visual persuasion will make much difference until things pick up again.

The research phase is crucial and ought to temper your passion for a particular subject with a healthy dose of realism of the blunt Peter Jones variety on Dragons' den. "This isn't a business. I'm out!"

Persist and you may find that rich seam you can mine for years. The key to success is likely to be material that you own the rights to. In many production jobs you will be working for hire and if you are lucky the rights owner may allow you use clips in your showreel but they will not become your property - ever, not even when you notice - and record - the first Martian landing while filming for a construction company! Check out a sample contract for crew here: <https://goo.gl/xKAOFx>

...and learn more here: <https://goo.gl/wyK7Fq>

Incidentally, there is nothing wrong with ploughing your particular furrow of special interest, provided it doesn't become a rut you can never get your wheels out of! If your practice provides a good living, you have satisfaction and respect from your clients and colleagues and even feel that your work is a contribution to a community, more power to your elbow! WEVA put sit in a rather positive and upbeat way: "WEVA* ...members are dedicated video producers who specialize in the art of documenting and preserving important social and corporate events and presentations."

*The Wedding and Event Videographers Association International



Do you have prospects for an international customer base?

<http://www.weva.com>

Film School graduates will typically have high ambitions. Some even style themselves "cinematographer" on their business card ahead of actually producing anything. Provided they have well-off parents and preferably live in London they will be able to take low pay small film jobs and accumulate experience - and those invaluable credits.* Crucially they will have a chance to impress by their helpfulness and by learning to be a true team player, enthusiastic and resourceful even when the shoot has overrun by hours!

Otherwise they are at the mercy of a fickle market with vast oversupply, and where production houses often doubt they have learned much of any practical use in university so take them - or don't - on personality and enthusiasm.

Training rather than kit is the key to getting towards that higher ground. If that training has a large helping of hands-on practice and feedback so much the better. If it involves working alongside an experienced practitioner who doesn't mind you asking "Why did you do x and not y?" you should absorb craft knowledge and attitude fast, together with an awareness of how much more you have to learn.

Watching good work critically (see Good Telly Bad Telly right before this piece) can be inspiring particularly

when you challenge yourself to do something similar, and analyse what will be needed to achieve it. What are the best in your field doing? <https://goo.gl/yWFIT>

Not everyone gets the Film School experience. Christopher Nolan, Terry Gilliam, James Cameron and Quentin Tarantino didn't. Other famous folk did, but the advice from those above is essentially, by hook or by crook make something.

Education along the way remains important and fortunately there are opportunities to learn out there. Some well-structured courses are available on the Web such as Filmskills.com.

12 months with access to all materials (236 modules) is \$79 per month The full menu is below although you can opt for the starter.

- Introductory Training Modules
- Intermediate Training Modules
- Advanced Training Modules
- Safety Training Series
- Documentary Production Series
- Final Draft software training
- FilmTalks Series

<https://goo.gl/Q0v8IP>

Having invested in your training and having a passion for the industry the next question is how do you progress and separate yourself from the herd?

Your motivation for change might come from a chance meeting, or from linking one passion with another - your love of the great outdoors with adventure filming or documentaries, for example. Keith Partridge has done just this combining his love and skill in mountaineering to become an adventure film specialist.

<https://goo.gl/e0PMxK>

Alternatively you may have grown to dislike the area of work you are in to such an extent that you know you have to give it up, and leave it to those who enjoy it, and can maybe do it better than you. This certainly happens in wedding productions where, unless you can get to a more discerning audience, the returns can be singularly unimpressive compared with the work involved. A few manage to make it pay - and pay well - and a very few create a brand around their own style. Some IMHO are good marketeers, it's more hype than substance.

What is needed to make the leap in wedding production? These "three R's" could apply to other specialisms:

Research. What are the best producers in your market doing? Can you do at least as well? Do you have a USP you can trade with? Make sure it's not Low Price Bend Over Backwards!

Research should become a habit. That's what pre-production is about after all, and without that work you are limited to fitting what you have to what you find on the day.

Reputation is not a static state. It's something you have to constantly renew. You put your work forward for awards. If you don't win, you don't sulk, complaining that the judges don't know what they're talking about. No, you work to improve.

Improving involves an ongoing commitment to learning, attending courses and seminars, in the real world or online, and gaining qualifications (such as our own), and endorsements.

Your showreel/s will be your calling card so a well-made engaging piece - preferably group tested before launch

- is essential. It should sit with a well-designed and responsive website and also be accessible via your own channel, e.g. on Vimeo.

You also nurture a reputation for treating your clients well. Your agreements are clear and reasonable. At the same time you show an ability to be flexible. You show that you're happy to go the extra mile - but not 26 and a bit! You try to ensure satisfaction, but of there are complaints you deal with them in a timely and respectful manner.



Could fashion shoots become regular paying work? What special knowledge will I need? What will my client want/not want?

Recommendation. This should follow from the first two, and is your cheapest and most effective form of marketing. Recommendations should flow from your colleagues too. You've put some work into networking, meeting people face-to-face, and when they hire you they are pleased that they did. You bring them solutions not problems, and when the right kind of work comes in, you're on their list.

You have also researched the best places to list yourself, and have written good copy. You will probably avoid bargain basement work of the type available through freelancer.com, peopleperhour.com and fiverr.com. On the latter site Allie Madison offers to make a "Basic" promotional video at \$5 per 25 words Standard deal £36.79. Sound like a race to the bottom, in terms of its impact on client

expectations? That said some people have made it work for them or have sourced talent e.g. a short voiceover at a low rate. Maybe think of it as a different feeding ground; the bigger birds don't need to go there.

If you are at that point of thinking it's time for a change, time to aim higher, you will doubtless start to think about what specialities there are available.

Maybe you have done the occasional job that's outside your normal fare and never considered whether that might become a staple. This could be

anything, a boxing match, a fashion show, a medical conference.

How do people break through? Once you start thinking in this way you will develop relationships, and harvest contacts. You will promote yourself as a specialist rather than a G.P.

Should you major on sports coverage? First ask yourself - and test whether you you/your crew can properly track football action, or worse still the flight of a golf ball - every time? The conditions are often far from ideal, "...with torrential rain making the camera operator's job of picking out a drive on the 1st tee near impossible, Richard Boxall felt impelled to issue an apology. "It's difficult for our cameraman, very difficult," he muttered in the manner of an embarrassed parent excusing a mischievous child. Viewers under-

stand. It is golf by the rain-lashed Scottish coast. Visibility is always going to be an issue.

<https://goo.gl/5PN0D5>

Making documentaries is your ambition. The best documentaries are often those that just have to be made, because for example there is injustice crying out to be revealed and remedied, or a challenging perspective that never makes the news.

<https://goo.gl/dJj1fu>

Virunga Official Trailer 1 (2014)

<https://goo.gl/Vs99Kw>

Alan Resnais (1955) Night and Fog (Nuit et Brouillard)

<https://goo.gl/G0eetn>

The Power of Nightmares Trailer

Adam Curtis (2004)

Making such documentaries is not necessarily a career move, more a matter of knowing that something has to be seen and spoken.

On a more mainstream level, some research will bring you to people already established in this (and other) fields, e.g. www.nickball.tv...and his kit <http://nickball.tv/equipment.html>

A stone's throw from this (and be careful, the stone might be coming your way) is the broad field of news reporting, everything from local events to deadly war zones.

Before you go any further think about some of the issues you will face as a broadcast freelancer. This article will provide some sound business and money advice:

<https://goo.gl/ECBn5R>

News, Reality and Adventure gigs have one thing in common - risk, sometimes extreme risk.

Paul Douglas (1957 - 29 May 2006) was a British CBS News journalist and TV camera operator, who, along with soundman James Brolan, was killed from an explosion of a car bomb in the Karrada district, Baghdad, Iraq, on US Memorial Day, Monday, 29 May 2006. See also <https://goo.gl/niGySN> If you imagine Rory's death is a rare event look further:

<https://goo.gl/Wr2svK>

There are endless possibilities to



News team in a trouble spot

specialize, and some IOV members are involved in one or more of these categories.

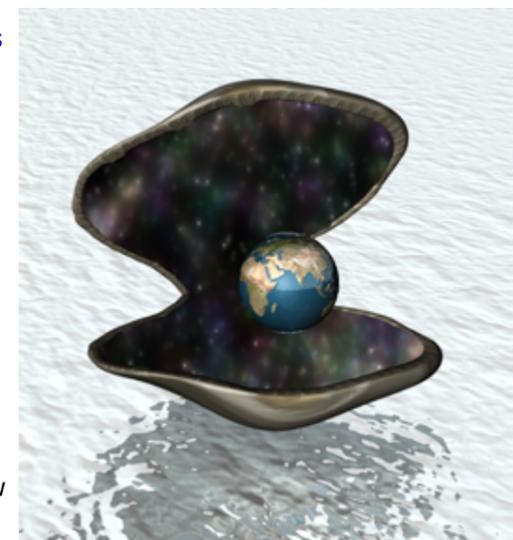
- car, bike, and even yacht racing
- UAV specialist, e.g. industrial surveys
- underwater - gas and oil industry, film sequences
- advertising
- fashion e.g. www.2374films.com
- video blogger
- writer and reviewer - your style and expertise allowing you to earn well via web banners, etc although you always run the risk of seeming - or being - compromised by association with a particular brand.
- graduation and passing out parades e.g. <https://goo.gl/P9FLXs>
- music video producer - you'll need craft and originality to make an impression! See Chris Cunningham's classic for Bjork: <https://goo.gl/QXbpb7> You might not have his budget but imagination is free!

As a specialist you will gain particular experience - you will know your metier; horses, dance, golf, fashion, the music scene, etc., their worlds, their people and their special places. Whichever golden path you follow there will be common features that contribute to your success.

- You are professional, respectful and value your own expertise without ever showing off
- You continually want to learn. You

study and read and become known as an attentive listener.

- You've been there before, but you still approach each job with a fresh if experienced attitude.
- You understand business and know how to price your work and protect your interests.
- You are prepared to learn about and adopt new technologies to improve your work, save time and achieve wider distribution.
- You help others along the path as you were (hopefully) once helped. Here's one established pro, Daniel Haggett, providing good advice for those embarking on a production career: <https://goo.gl/OFJbGM>



As communication gets ever faster and demand for information grows like Topsy, there are opportunities in our **BIG BIG World of Digital Production.**

STEADICAM GOLD WORKSHOP

Tiffen International has announced a residential Steadicam Gold Workshop to take place in the beautiful interior and rural landscaped grounds of the luxurious Beaumont conference hotel in Windsor, Berkshire, situated near to the Royal residence of medieval Windsor castle.



The course will run from the afternoon of Sunday, November 20th 2016.

The Gold Workshop is a five and a half day total immersion experience for students from raw beginners to experienced operators wishing to improve their techniques. The larger Steadicam rigs from the Archer2 up to the M-1 will be available to use.

Book online here:
<https://goo.gl/2vkzCu>
More details on the Gold syllabus can be found here:
<https://goo.gl/gARP8N>

Our colleagues at the GTC have a workshop entitled The Lighting Revolution on 12th November.

The presenter is GTC member, Neil Harrison, who has over 15 years of experience in the broadcast industry as a Lighting Cameraman and DoP, in the fields of drama, documentary, sport, news & corporate TV production.

The Venue is Clear Cut Pictures, Shepherds Bush, London W14 0AE

Workshop times: 13:30 Registration through to 19:00 wrap.

GTC Members: Free of Charge; Non-Members: £80
Free early evening refreshments will be available.
Full details and booking at:
www.gtc-thelightingrevolution.eventbrite.co.uk

Training in VideoSkills with the IOV

As an organisation that is all about professional standards it's crucial that we get back to providing training workshops for our members. We also encourage members to attend other events we hear about and to continue to develop through web-based study, and this has been a constant feature of both Focus and our web NewsStream.

We have had feedback from a number of members about particular themes for training, and some with relevant experience have put themselves forward as tutors and presenters, which is encouraging.

Crucially we now have a working partnership which ought to make it viable for us to offer up to four courses each year starting in 2017 (one per season). Ideally we want to make the courses accessible both by price and geography. We aim to offer substantial subsidies to paid-up members, with a regular price for others where vacancies exist.

Since the courses will be aimed at working professionals, there will be a large element of hands-on practice as well as evaluation of learning gained.

We have compiled numerous suggestions of course themes. On analysis many involve the same skillsets of for example pre-proction and planning, lighting and sound considerations, etc.

Here are a few of the suggested themes, followed by a more limited proposal to get us started.

- The Video Pro as Producer/Director
- The Shoot - indoors environment
- The Shoot - the Great Outdoors
- The Elements of a Successful Short Film
- The Lens - choosing and using lenses
- Stability and Motion using tripods and gimbals
- Filming Live Events Weddings, Conferences, Vox Pops
- Editing Workshop
- The Business Side of the Video Profession - Branding, website, Publicity, Insurance, etc
- Shooting with Actors and Presenters, including briefing and preparing those with little on-camera experience.
- Interviews - planning, preparing, shooting and editing

Although nothing is finalised as yet (and we welcome involvement and feedback) what we would probably prefer to do is to have two workshops, each of two days, so one overnight at least for the majority, repeated in a different location. One would involve an indoor location the other out in the elements at least some of the time! There would need to be some introduction and preparation around the theme before people would then work in groups of probably three. Samples of work produced would then be presented and discussed.

Tony Manning

GADGETS, GIZMOS, TIPS & TRICKS

This month Chris North takes a look at the bits and bobs and techniques that have made filming with a small hand-held camcorder less stressful and more flexible.



Rock Steady hand-held shots

Forget those cumbersome and often ineffective shoulder supports for handheld camcorders and stick your closed-up monopod in your belt to provide all the steady support you need. Topped off with a small ball-and-socket head to allow leveling plus a small quick release head to unmount the camcorder quickly and you're ready to go. You can make this 'rig' even more effective by making a 'stirrup cup' to hook on your belt to support the monopod foot. Complete the set-up by fixing a strap to the neck of the monopod with cable ties - run the strap down the leg and secure with a loop of heavy duty double sided velcro to hold the strap near the foot. With the strap over your right shoulder, across your back and under your left arm and your eye firmly pressed into the camera's eye-cup you have a rock solid system at virtually no cost. And unlike many commercial support systems, you still have both hands free to work the camcorder. There you have it! Multi point support.



I made the 'stirrup cup' from a durable plastic measure supplied with a mouthwash, which I fixed to a piece of aluminium bar. The strap was borrowed from my Amaran lighting bag.

I have since found a similar principle employed in a commercial product - an adjustable pole that fits into a belt pouch - but apart from being a bit flimsy (according to user reviews) it has a flexible spring at the top to enable the camcorder to be 'held' in the correct position - but being a spring it is apparently difficult to keep the camcorder steady. You really do need to be a cameraman to devise a camera support!

Radio Mic Receiver Bracket

A radio mic which only has a belt clip can be attached to the hot-shoe of a hand-held camcorder with a home made bracket - fitted to keep the centre of gravity as low as possible so as not to make your hand-held unstable. You just need a hotshoe to 1/4 inch converter to fix the bracket. Cut it so that the receiver sits centrally just above the lens. I usually keep aluminium sheet for this sort of thing but this one was made from a piece of 'square' section gutter.



Views of the radio mic bracket

TelePrompter Attachment

The same bracket can be used to fix a small tablet or smartphone running teleprompter software such as the Teleprompter Pro App for iOS or Android at under £5. Just strap it on with a rubber band, velcro or a clip. Or you can simply attach a card or notepad with a few reminder prompt words for the presenter.

Surprisingly, my smartphone can be used as a prompter outdoors in sunlight - the main problem is reflection from the talent or scene behind the presenter. Fitting a sun shade does not overcome this - the trick is to fit a black flag projecting over the screen and tilt the screen upwards so that the under-



Original Image from a wobbly camera test



Phone screen angled up, with & without hood



Phone prompt flag bracket

side of the black flag is 'reflected' in the screen. You then get a really good black background to the white lettering, even in very bright sunlight. (See images above).

Lens Cap Holder & Lanyard

Fix your lenscap to your camcorder lenshood with velcro. A small piece of sticky back velcro can be attached to your lens cap and mated with a piece on the side of your lens hood. Make sure you don't drop it by attaching a lens cap lanyard (sold by photo dealers or on line for about £4).



Frustratingly, many lightweight tripods do not have fixing points for a carry strap. Easily solved by attaching a strap through two plastic cable ties. I made use of a spare strap that came with the bag for my Amaran lights - but any suitable adjustable strap will do.

Crane shots with a monopod or tripod

You don't need a truck-load of equipment to get a crane shot with a lightweight camcorder. All you need is a monopod or tripod with a tilt head. Stick the foot of your monopod under your toe, lean forward and shoot - slowly pulling on the pan handle to raise the camera and keep it horizontal. It's even easier if you use a light-weight tripod with only two legs extended and gripped under your feet. A head with a long pan bar will give you the greatest amount of horizontal travel and the most dynamic effect since the camera moves 'horizontally' as well as vertically. Just lock off the pan and use the tilt to keep the camera level as you pull it back. Incredibly smooth shots can be achieved with a bit of practice.

See illustrations on facing page.



My hand-held phone clamp in use. A bit of engineering can produce problem-solving kit for you too!

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IBC 2016



Over the years some events and expos become known by an acronym, like BVE and in this case IBC. It's helpful to decode that acronym to tune into what they are really about. So, IBC. Well, it's hard to find the answer on their site so having checked elsewhere I guess it's probably not Iraq Body Count, Inadequate but Cute, or the Idaho Bean Commission (too far from Amsterdam). International Broadcasting Convention it is then. Read elsewhere and it becomes clearer that the nature of the beast is about technology and transformation for the creation and distribution of media (news, sport, entertainment) across the world. So if you are in the broadcast sector it would be where you would head for to find out what's changing and to make business links with innovators providing services and equipment. Increasingly it seems to be in that order. Rather than imagining they have to have everything in-house, producers look for specialists to encode, distribute, live-stream, archive, etc. They can then concentrate on their core business of production.



For example, Sony's VP Europe Adam Fry spoke about the company moving towards 50% products 50% services in a few years in an era of rapid change. Its Premier League app is the biggest download in 16 countries (Pulse Live). We are moving into a world of collaborative connectivity with the camera connected in the cloud right into the workflow. An example is Sony's Media Backbone Hive as used by Swisscom utilised to live stream the Locarno film festival cutting production time from 6 hours to 10 minutes! For more information see: goo.gl/qObv8S



If you're not in the high-end broadcast production sector why should you be interested? Like you, I used to think shows were about kit.

Well they still are up to a point, but the kit itself at expos like IBC might initially seem of little or no relevance to the average small social and event producer. Mostly it helps to get an idea of where the technology and big ideas are in a time of exceptionally rapid change. It took a while to get used to the idea that U-Matic might not be forever, then tapes disappeared, whatever next?

As things change we can feel out of our comfort zone. Even the assumptions about language and terminology change. You don't know your TCP (Transmission Control Protocol) from your CDN (Content Delivery Network). I'm trying to get my head around IP Interoperability (IoT), an important theme at IBC this time around. I've only recently caught up with Blu-Ray!

Now it's HDR (High Dynamic Range) where we used to talk about HD (High Definition) and ultra high frame rates for extreme realism and an immersive experience where people used to revert to 24 frames for that elusive "film look".

Fings **definatly** ain't what they used to be, my son!

The headline attendance figure for IBC2016 was 55,796 over the six days of the conference and exhibition. This is the number of attendees not registrations – the people who were actually on site, who came from more than 160 countries. "IBC really is the only forum that attracts a global audience, the most comprehensive exhibition, and the best thought-leaders to spark the debate," said Michael Crimp, CEO of IBC. "This year they included Sir Martin Sorrell on the global future for advertising, Erik Huggers on online broadcasting, and Mr Ang Lee on the new realism that the latest technology brings movie-makers."

"But IBC, above all else, is about bringing people together to share knowledge and to do business..."

The Conference audience also saw the most unusual acceptance speech yet at an IBC Awards Ceremony. NASA received the Judges' Prize, and IBC was thanked in a special message from astronaut Kate Rubins in the International Space Station.

To give readers more of a flavour of IBC 2016, here are some (almost) random snippets followed by, yes, a look at some kit! There were 1,800 exhibitors, so I may have omitted a few!

Dominique Delport, president of Vivendi Content, shared some of his company's rather apocalyptic-sounding internal research, which he said showed widespread vulnerability among the world's top 700 brands... Advances in big data, analytics, and personalization all seem to offer the potential for every video advert to become something that every viewer really wants to see. The reality, however, is that the value of advertising is only realized when viewers are forced to watch ads they don't want to see. Meanwhile, the more exciting brands (e.g. those around movies, clothing, sports goods, and consumer technology) can rely on less and less encouragement to get people to watch video ads about their offerings.

The most forward-thinking companies will direct their efforts towards creating their own media, fostering communities via social networks. This will turn customers into fans and even "ambassadors" of their brands. Source: goo.gl/IS2euJ

The IBC Hackfest is a creative playground where hackers come together for 36 hours to brainstorm and build an idea in an innovative environment.

Skipaclass took the top prize, finding a solution to this question: when students are learning on line, how do teachers get any useful feedback about how they are interacting with that content?

<https://www.youtube.com/watch?v=Eh2sMIzse7s>

Panasonic UX Camcorder Series

Panasonic expanded its 4K camera range with two cost effective, high-power zoom, integrated lens camcorders. The premium AG-UX180 model is equipped with a 1-type MOS sensor, optical 20x zoom, UHD 60p recording capability and the industry's widest angle of 24mm.



The standard AG-UX90 features a 1-type MOS sensor, optical 15x zoom, UHD 30p recording and wide angle of 24.5mm. The two cameras are set for release in November (AG-UX90) and December 2016 (AG-UX180).

I suspect this versatile camcorder will be of interest to our members. See brief review by Richard Payne of Holdan Ltd: goo.gl/WaCOQm

Manufacturer description and brochure download here: <http://pro-av.panasonic.net/en/ux/index.html>

VITEC's MGW Ace Decoder

"With the introduction of the MGW Ace Decoder, we now offer the industry's first entirely portable, hardware-based end-to-end 4:2:2 10-bit HEVC encoding and decoding solution when paired with our MGW Ace Encoder," said Philippe Wetzel, CEO of VITEC.



More information here: <https://goo.gl/IYb4Pj>

Newtek/Wowza Media Distribution System (MDS)

The MDS is a revolutionary real-time media encoding and live streaming video delivery platform—the first integrated production system establishing a direct link between the producers who create the content and the viewers that consume it.

<http://www.newtek.com/mds1>

Ikegami, the leading manufacturer of specialised cameras and image processing equipment in the broadcast and medical industries, is pleased to announce a new key partnership seeing Ikegami's range of high quality camera and monitor equipment added to Altered Images' range of products.



Altered Images currently offers 24 Months 0% Finance on Ikegami's HC-HD300 Affordable HDTV Camera System. If you're in the market for a serious camera system check it out here: goo.gl/xw35tM

The new Lishuai Edge 1380 offers impressive soft lighting to a high standard from around £500. Build quality maybe not quite as good as the equivalent industry standard Kinoflos but way cheaper.



<https://goo.gl/sL5i8K>

Xchange Media Cloud

Primestream's Xchange Media Cloud is a new Software-as-a-Service(SaaS) offering that brings Xchange Suite, the award-winning digital asset management software, to broadcast and video professionals as a subscription-based service using the Microsoft Azure platform. Xchange™ Suite is a Web based, enterprise-ready software platform that offers single and multi-site operations global access to their content and workflows. Store, share, edit, review, approve, archive, and prepare your footage — all in the Xchange Media Cloud.

Info and pricing here: goo.gl/AgdQ2Y

makeTV

With makeTV Live Video Cloud (LVC), publishers can acquire user-generated and premium live content contributed from smartphones, professional cameras and encoders. Content producers can then search, discover, select and curate the best feeds from unlimited live and near-live multi-camera video sources. Producers can monitor incoming live feeds and communicate with their contributors via in-

tercom or chat, and then route and monetise streams to their audiences anywhere through any social network, broadcast channel or content delivery network, reaching consumers on any device, anywhere.

Vocas in Focus

Vocas showed a new follow focus, the MFC-6 (link below), a new matte box concept, and of course the Vocas Spider system! goo.gl/rxHs2G

One Minute Cranes, All Recall Focus Duo (image below) and Auto Dolly are just some of the innovations from **Senna Ltd.**



<http://www.senna.hr>

Rycote

Rycote's specialised microphone accessories are designed for capturing audio, whilst at the same time preventing wind and handling noise and preserving the microphone's natural frequency response.



Rycote's Small Cyclone (interior)

Tried and tested in some of the harshest locations on earth, Rycote products are trusted by professionals to help them capture and deliver great audio – every time.

Polecam

IBC saw the European launch of the new Autopod system, the 0.7 UHD Wide Angle adapter - the perfect partner for the Fujinon 4mm TF4XA-1 UHD lens and Toshiba IK-4K minicam. Also the modular mount for the gyro stabilised Ronin/M and MoVi systems makes compatibility with Polecam Starter Pack (PSP), Starter Pack Plus (PSP+) or Pro Pack (PPP) crane system easy.



4K, HD and Hi-Speed Minicams and Lenses also receive new and improved solutions enabling precise camera and lens control for the Toshiba IK-HD5, IK-4K and the Antelope Camera Systems Pico.

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

JVC Kenwood GY-HM620

The GY-HM620 is an advanced hand-held ProHD camera that delivers unsurpassed imagery and offers features for news, sports, and independent production. Based on JVC's popular GY-HM600, the new 620 has upgraded CMOS devices for greater sensitivity and a brighter LCD display for outdoor daylight viewing. Live streaming is a key feature of many of JVC's camcorders; the company's collaboration with Streamstar means that remote control of JVC camcorder settings and zoom functions/presets is now available from within the Streamstar live production software. goo.gl/Zwxohr

Filmpower

Filmpower is dedicated to innovation and creative technology in the camera stabiliser industry. Products include the first 5-axis gimbal in the world. <http://filmpower.us/>

Rotolight Anova Pro's Best of Show Award.

The Anova Pro received the award thanks to its ability to deliver versatility, superior colour rendering and soft light output, making it the ideal solution for cinematographers, videographers and photographers. It features five patented, industry-first, features designed to save time and money, while enabling greater creativity for directors of photography and cameramen in studio or on location.

<https://www.rotolight.com/product/anova-pro>

miniCASTER® sells solutions for live video transmissions. The new ka-band antenna solution allows 4K over NewsSpotter services. The new booking portal provides never experienced ease in booking satellite capacity for livestreaming over Eutelsat NewsSpotter services.

<http://www.minicaster.com>

Sony's PXW-X400 is an advanced shoulder camcorder that records a variety of professional broadcast quality formats including XAVC-L at 50p and 59.94p. The camcorder offers exceptional weight balance and low power consumption alongside excellent networking features and high picture quality. The camera also boasts a beautifully balanced new design for less fatigue on long shoots.



This is the kind of high picture quality news and broadcast camera many members grew up with.

Expect to pay around £10495 (Proav) With 16x Fujinon Auto Focus Zoom Lens Kit £12,495.00 Both figures are plus VAT.

<https://goo.gl/UXCCgX>

Atomos Power Station

For continuous power and super-fast swappable charging this is ideal for low-anxiety long shoots!



Full info here:

<https://www.atomos.com/power-station/>

This review inevitably skims the surface - but you can do your own research here:

http://ibc16.mapyourshow.com/7_0/search.cfm



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.

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

North West England (Area 3)
 Graham Baldwin M.M.Inst.V. 01257 264303 ACK
 Paul Cragg M.M.Inst.V. 01204 847974 ACFK
 Gavin Gratton M.M.Inst.V. 0161 637 6838 AKMS
 David Harwood M.M.Inst.V. 01253 763764 B
 Peter Hinkson M.M.Inst.V. 01253 461107 ACRK
 John Hodgson M.M.Inst.V. 01253 899690 BCD
 Brian Hurst M.M.Inst.V. 01253 781203 ABCGJKNQR
 Phil Janvier M.M.Inst.V. 0151 487 9338 ABCDGN
 Thomas Jones M.M.Inst.V. 01744 603799 BN
 Ron Lee F.Inst.V. (Hon) 01744 29976 ABCG
 Mark Newbolt M.M.Inst.V. 01928 733225 ABCK
 Cath Prescott-Develing M.M.Inst.V. 07894 114423 B
 Arthur Procter M.M.Inst.V. 0161 427 3626
 Ian Sandall F.Inst.V. 0161 456 1046 AFGIKLMN
 Stephen Slattery M.M.Inst.V. 0845 4309863 ABCHJKR
 Steven Smith M.M.Inst.V. 0161 797 6307 AKN
 Kindred Films * 0161 973 8889 B
 Mirage Digital Video * 01253 596900 ABCDFKLMNQS

E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)
 Andrew Blow M.M.Inst.V. 01522 754901 ACFGIKM
 Joe Canaan 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
 Nick Kirk F.Inst.V. 07836 702502 ACFGKL
 Phil Wilson F.Inst.V. (Hon) 01430 471236 ABCFGJKLMM

North & West Yorkshire (Area 04b)
 Sean Atkinson M.M.Inst.V. 01472 507367 ABCFGHJLMMN
 Colin Campbell M.M.Inst.V. 01274 690110
 Christopher Lawton M.M.Inst.V. 0113 218 9298 ABCFHK
 Jack Levy M.M.Inst.V. 07719 290212
 Simon Marcus F.Inst.V. 0113 261 1688 ACFGHJKLMMNQRS
 Dave Harris M.M.Inst.V. 0778 727 9449 ACFHKMNP
 Richard Mortimer F.Inst.V. 01924 249700 ABCJK
 Paolo Pozzanna M.M.Inst.V. 01756 798335 ABCCHK
 Mike Wade F.Inst.V. 01484 684617 ABCFGN
 Mike Wells M.M.Inst.V. 01347 868666 ABDS

North Wales & Borders (Area 5)
 Martyn Chidlow M.M.Inst.V. 01978 350122 ABCCHKQR
 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. 01527 878433
 Thomas Hill M.M.Inst.V. 07780 691809 ABCFKM
 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

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 ABCGKMN
 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
 Brian Gardner F.Inst.V. 01603 260280 ACFGKMNR
 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
 Nick Pudsey M.M.Inst.V. 01646 651555 ABCQRS
 Alan Vaughan M.M.Inst.V. 01453 884800 ACFGN

West London, Middlesex & Herts (Area 9)
 Alan Benns 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 ACFGHKN
 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 ABCFHJLKN
 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 ABCDKLNR
 David Chevin M.M.Inst.V. 020 8502 7232 ABCQ
 Kevin Cook F.Inst.V. (Hon) 0777 153 5692 ACFGHJKLMMNQRS
 Simon Cootie M.M.Inst.V. 0208 446 8640 ACFGJKLMM
 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 ABCFKLMMNRS
 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 ACDDJKMNR
 Nicky Brown F.Inst.V. 01275 376994 ABCDEFGHIJKLNOQS
 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
 David Hobson M.M.Inst.V. 01202 886607 ACFHJK
 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 ABCDEFGHIJKNR
 Eric Montague M.M.Inst.V. 01202 486330 ACN
 Bryan Stanislas M.M.Inst.V. 0845 260 7737 ACDFELMNP

Surrey, Berkshire & Sussex (Area 14)
 Martin Aust M.M.Inst.V. 0118 961 8624 BC
 Matthew Derbyshire M.M.Inst.V. 01323 484418 ABCJKM
 Paul Finlayson M.M.Inst.V. 01372 273527 BCKQR
 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
 Chris Waterlow F.Inst.V. (Hon) 01293 885945 ACFDKLMNOR
 Barry Weare 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 ABCCHKMRS
 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
 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 ABCCK
 Barrie North M.M.Inst.V. 01322 26653 N
 Mike Page M.M.Inst.V. 01892 576510 ACKN
 Peter Snell F.Inst.V. (Hon) 01634 726000 ABCDEFKQR

Channel Islands (Area 16)
 David Le Brocq F.Inst.V. 01534 723166

Ireland - Ulster (Area 19a)
 Cathal Hegarty M.M.Inst.V. 028 3754 8749 ABCDEFGHKLMMNOS
 Philip McAfee M.M.Inst.V. 028 933 44807 ABC
 Frazer Smyth M.M.Inst.V. 028 9267 1958

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

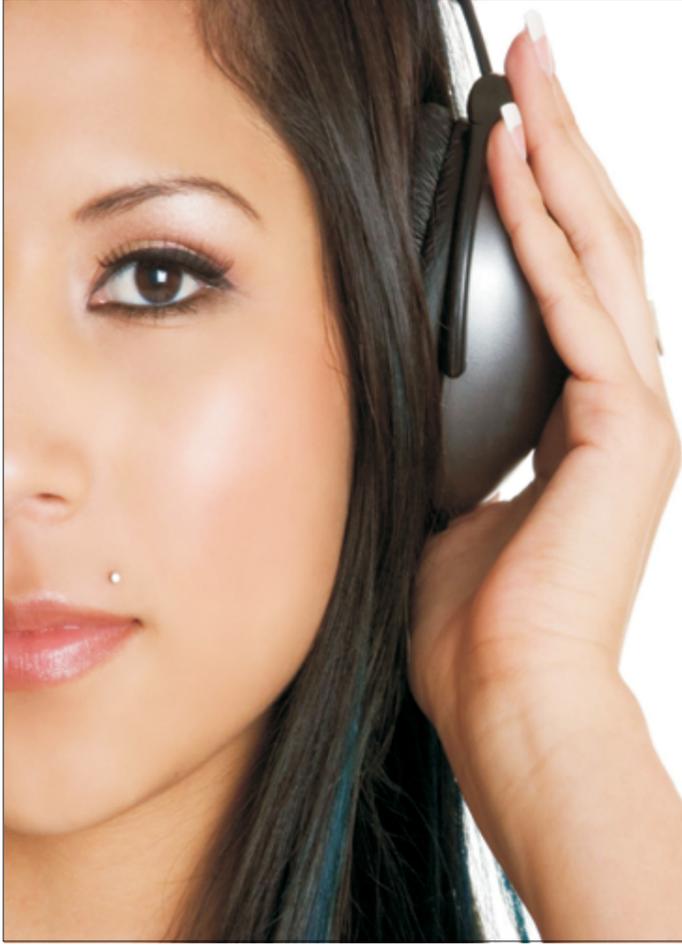
Guide for potential clients.

Why choose an accredited IOV member?

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

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

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



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Hadfield, Glossop, Derbyshire SK13 1BE
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Email: sales@holdan.co.uk
Web: www.holdan.co.uk

Proactive UK Ltd
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Email: sales@proav.co.uk
Web: www.proav.co.uk

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Fax: 020 8877 0394
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IP33 3TB
Tel: 01284 752121
Email: info@vitecgroup.com

Insurance Companies

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

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

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

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

Lighting

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

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

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

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

Nonlinear & Hybrid Systems

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

Radio Microphones

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

Recordable Media - CD/DVD/Tape

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

Stock Agencies

Shutterstock
Footage and Still Image Agency
Tel: 020 7023 4958
Web: www.shutterstock.com

Studios - Cast, Shoot, Rehearse

Price Studios
110 York Road, Battersea,
London SW11 3RD
Tel: 020 7228 6862
Email: mollie@pricestudios.co.uk
Web: www.pricestudios.co.uk

Teleprompting

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

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

Tripods & Camera Supports

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

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

Video Accessories

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

Video Equipment Manufacturers

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

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

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

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

Video & DVD Cases

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

Voiceover Artists/Presenters

Geoff Annis
Tel: 07770 833848
Email: geoff@gannis.fsnet.co.uk
Web: www.presentercentre.co.uk
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Issue 234
January 2017

Themes:
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Copy deadline:
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