

Focus Magazine

The monthly publication of the Institute of Videography

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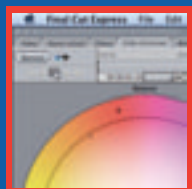
Love in a cold climate

Surviving the Credit Crunch in Wedding Day Film Production

The next instalment of Video Future by Kevin Cook

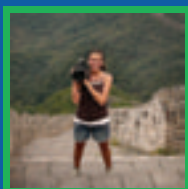


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month



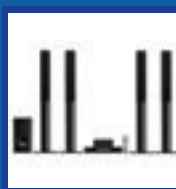
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Review**

By
Jim Panks



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Like Father,
Like Daughter**

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**Introducing
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By
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500 Words

The IOV will be in new territories on 25th June with the first ever contested election for the two vacating positions on its Executive Committee. There has always been the opportunity for members to make a challenge to the status quo but the recent changes to the constitution has widened the field of those eligible to serve as a committee member.

This was brought about through the current committee listening to the membership and responding. This is testament to the democratic nature of our organisation, which is a value that each candidate must understand in order to put themselves forward for election. Whatever the result come about 8.30pm on 25th, each candidate will appreciate that the choice will have been made by the membership.

It's now over to IOV members to make their choice of two from the given four. Some will have already cast their votes - others will cast theirs at the AGM on 25th. There will be some who have not yet given the matter thought - and some who were not influenced either way by the manifesto's which have been published.

Each candidate was given 500 words in which to outline the reasons why they would make good committee members. Even armed with this information I can understand if you feel you want to know more about them.

Each manifesto includes complete contact details for each candidate. Each candidate understands that by providing this information there will be some who want to approach them directly and find out more about their election bid - and

The Cook Retort



they hope they do. Communicating with members will be part of their role on the committee so it will come as no surprise to them if you get in touch.

I'm also sure that there will be chatter on the IOV forums about the election. The only word of caution I would add here is that all four candidates are committed and busy professionals and therefore not always able to respond to online discussions instantaneously. Please allow for this.

So, get to know who you are voting for and, most importantly, cast your vote! I understand the apathy that surrounds elections and that it can be a drag to tick boxes and put envelopes in the post - but its not much to ask. At the very least it would be a sign of gratitude to those that have been generous enough to offer to serve you on the committee.

Better still, make your way to The Manor Hotel, Datchet, nr Windsor, Berkshire SL3 9EA on 25th. Prestons and Sony will be holding an open event at the same venue from midday till late. The AGM will take place between 8.00pm and 8.45pm, with the Prestons/Sony event continuing until around 10.30pm. You can come early and see the latest Sony kit from NAB then take in the AGM - or do it the other way round. Like the two positions on the committee - the choice is yours! PS. 500 words - count them! ■

Kevin Cook

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993-030E £4449.00

Libec LS-38 tripod kit

This all-new 2-stage tripod has been redesigned from the ground up giving a superb quality feel, usability and steadiness normally only found in more expensive models. The H38 head has also been updated allowing the user to balance and detach the camera more easily.

The LS-38 (2A) accepts camcorders between 5-8kg and is supplied with a Soft Carry Case

377-107A £329.00



Edirol R-09 Portable MP3/WAV recorder

Building on the success of the R-1, the R-09 takes many of the most desired features – 24-bit uncompressed recording and a built-in stereo mic – and shrinks it all down into a more streamlined, stylish, and affordable package.

Description	Part No.	Price
R-09 MP3/WAV recorder kit with stand, case & earphones	666-5352	£275.00
CS-15 reporter mic	666-535P	£99.00



Arri 800 (Redhead) 3-head 800W kit



Kit includes:

- 3 x 800w Redhead tungsten lights with softbox frosts
- 3 x accessory holders
- 3 x 4 leaf barn doors
- 3 x safety guards
- 3 x 200w lamps
- 1 x set of 4 stands
- 1 x kit case

706-221B £1365.00



Sony GV-HD700E

Sony's HDV video Walkman makes checking your HDV or DV video shots a whole lot easier. The GV-HD700E comes equipped with a high-quality 7" widescreen (16:9) LCD monitor with 800 x 480 resolution and is the first video Walkman to support x.v. colour doubling the range of colours displayed.

993-347E £934.00

Cambo V-5 Lightweight DV/HDV video boom

The lightweight, telescopic Cambo V-5 will support DV/HDV camcorders up to 3kg in weight and has a built-in mechanical tilt allowing +/- 60 degrees of tilt action. Extending in reach from 135 to 275cm, the V-5 accepts standard fitness weights for counterweight and can be set up vertically to achieve high perspective shots with the tilt mechanism still operational. Mounts onto a standard 100mm bowl tripod or pedestal e.g. Cambo VPS-1 and can be set up in around 2 minutes.

386-001A £1174.00



Kata CC-190 series camcorder cases

The CC-190 series cases all feature Kata's renowned TST padding to really protect your camcorder, and have movable compartments and extra pockets. Available in sizes from the CC-190 for small camcorders such as the Canon HV-10, to the CC-195 which is large enough to take the Canon XL H1A.

Description	Part No.	Price
Kata CC-190 case	KTOC190	£68.00
Kata CC-191 case	KTOC191	£89.95
Kata CC-193 case	KTOC193	£99.95
Kata CC-195 case	KTOC195	£149.95

Sennheiser ew 100-ENG G2 Wireless Microphone Kit

The ew 100-ENG G2 system is ideal for video recording in the most varied recording situations. Comprises body pack transmitter and receiver, miniature lapel microphone and plug-on XLR transmitter for use with a wide range of XLR-fitting microphones.

999-453N £508.00



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IOV News

Industry, Technology & Regional News

AGM & H. Preston Open Day - 25th June

The BIG event this month is the IOV's AGM, which is being held alongside the H. Preston Professional Video open day at the Manor Hotel, Datchet near Windsor, Berkshire SL3 9EA on Wednesday 25th June.

The day will begin with the H. Preston Open Day which will be open to the public from 11am through to 8pm. This will include the brand new range of cameras from Sony, as well as the latest kit from DataVideo, Libec, Manfrotto, DSM Batteries, Ianario Lighting, IDX Batteries, Sony



Audio, Beyer Audio, Century Optics and lots, lots more! H. Preston will also have special deals available on a wide range of equipment - and will also have a collection of second-hand and ex-demo kit for those looking for a very competitive deal. In

addition, there will be demonstrations of NLE systems.

H. Preston's involvement in the event is part of the promotion surrounding the opening of its new store in Hampton (74 Milton Road, Hampton, Middlesex, TW12 2LJ - tel: 020 8979 9281). They also hope to have Sony's new EX3 solid state camera for visitors to play with - subject to availability. If you are travelling to the event just to see this amazing camera then please contact H. Preston first to ensure that its going to be there.

This part of the day is open to IOV members and non-members alike. There will be an IOV team on hand to deal with membership applications and any questions you may have about the benefits of membership.

The IOV AGM will kick off at 8pm sharp, with the formal meeting closing by 8.45pm. This part of the day is strictly 'members-only' as it deals with the formal business of the association. Members will need to bring their Proxy Voting forms with them (if they have not already returned them by post) and their current membership card.

The main duty to perform at the AGM will be the appointment of executive committee members. There are four candidates standing for the two available positions on the committee (top to bottom - Derek Latimer, Peter Snell, Phil Janvier and Jim Panks), so it will be very exciting to see who wins member's votes. Each candidate's manifesto has been sent to members, and they are also available from within Members Zone / IOV Executive / AGM.

Following the AGM, members will benefit from private access to the H. Preston event until around 10pm. ■

Kevin Cook F.Inst.V.
IOV Executive Administrator



2008 IOV Awards

New Venue - an exciting new format

The IOV is proud to announce that the 2008 IOV Awards are now open for entries. The ceremony will take place alongside IOV2008 on the evening of 15th October at the impressive Ricoh Arena, Coventry. Entry is free, and only open to current IOV Members.

There is one major change to the rules of entry this year in that the 'no identifying marks' rule introduced two-years ago has now been dropped. This means that you do not have to make any special changes to your productions prior to entry - which we hope will result in more members entering the awards.

Taking place in the E.ON Lounge at the Ricoh Arena, the 2008 IOV Awards ceremony will be a more relaxed, informal and convivial affair open to members, exhibition delegates and exhibitors alike. With the reception party starting shortly after the doors of the trade exhibition close on 15th October, attendees will simply take a very short escalator ride to the spacious and welcoming E.ON Lounge on the 2nd floor of the Ricoh Arena.

The awards reception will include free drinks and food, and whilst you mingle and network with up to 400 industry professionals, there will be an array of display pods around the room showcasing extended highlights of the top-5 entries in each of the categories.

With the usual impressive stage and set, the formal presentation of the awards will start at 7pm in a theatre-style setting and will conclude around 8.30pm. This will enable trade show visitors to attend the awards and still leave sufficient time to travel home after. Tickets for the awards will be on sale soon and, thanks to our sponsors, will be set at an incredibly affordable price (to be announced very soon - but we anticipate a figure of under £20 per person including food and drink!).

However, the event will not end there! Another short ride back down the escalator and attendees will benefit from free entrance to the Isle Casino located on the basement floor of the Ricoh Arena (photo ID will be required). The Isle is the UK's largest casino and boasts five



bars, a live performance stage and three restaurants in an exotic tropical-themed environment with a spectacular indoor waterfall.

The casino closes at 5am, so there will be plenty of time for networking. The IOV also has a limited number of rooms reserved on the night of 15th in the boutique hotel within the Ricoh Arena. So, visitors can come to the exhibition, take in the awards, join the party in the casino - and then simply take the lift to their suite on the upper floors. We also have an allocation of rooms at the nearby Novotel Hotel (within a mile of the Ricoh Arena).

Tickets for the awards ceremony will be sold through the IOV website as soon as the ticket price is fixed. Some tickets will be available on the day, but there will be a hefty premium to pay for the benefit of a late booking.

Please see the convention section of the IOV website (www.iov.com/convention) for further useful information on the awards and to download the entry forms. ■

Kevin Cook F.Inst.V.
IOV Executive Administrator

The 2008 IOV Awards are sponsored by

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Twenty Years of Gadgets and Gizmos

From humble beginnings, selling batteries for camcorders, Keene Electronics has grown to become one of the UK's leading audio-visual accessory suppliers. The Derby-based company is celebrating its 20th anniversary with a new image, a new logo and a comprehensive new catalogue containing more than 5,000 items.

During that time, Keene has established a reputation for supplying those hard-to-find gadgets, gizmos and connectors for audio and video enthusiasts across the UK. The new 144-page brochure contains everything from AV switching, home automation and optical products to post-production, storage and video lighting.

"It's got to be one of the most comprehensive selections on the market today," claimed Sales & Marketing Director, Alan Quinby, who co-founded the company with technical director, Mark Fibiger, back in 1988. "A host of

new lines have been introduced, including a range of CAT5 AV cabling and infra-red distribution systems for domestic users."

"We never stop searching for innovative products," continued Alan, "and if we can't find them, we design and manufacture them ourselves."

Keene by name and keen by nature, the company has always focused on niche products rather than mass-market applications.

"We like to think of ourselves as problem-solvers," concluded Alan, "spending a lot of time talking to end-users about their ever-evolving requirements and providing them with what they need at a price they can afford."

Copies of the new brochure are available from Keene Electronics Ltd, Unit 9, Old Hall Mills Business Park, Little Eaton, Derbyshire, DE21 5EJ. Or order one online - www.keene.co.uk.

For further details contact Keene Electronics direct - see Video Accessories in Trade Directory on page 29.



True Blue

TRUE BLUE by ARRI is the newest generation of ARRI's lighting product range, representing an unprecedented evolution of studio and tungsten fixtures that have been popular workhorses for over two decades. Following extensive research and feedback from respected lighting professionals, combined with great advances in technology, ARRI introduces a selection of highly innovative lampheads with over 30 new improvements for studio and location lighting. Reduced weight, compact size and maximum light output are just a few of the benefits. The models recently launched at NAB in Las Vegas were: T1, T2, T5, ST1, ST2 (pictured), ST5.

While the overall weight of the TRUE BLUE fixtures has been reduced, there have been no sacrifices to quality - in fact, many components now offer greater strength and resistance to corrosion. Maintenance and repair are facilitated by simplified access to internal components, and the smooth lamp housing surfaces are now easier to clean.

One particular focus of enhancements to the lampheads has been their adaptability to accessories. The tilt lock has been dramatically improved by a stainless steel friction disc that locks tight to eliminate the danger of forward tilting when



heavy front-mounted accessories are in use. In addition, a new stirrup centre adjustment allows the lamphead to slide until its centre of gravity is either at, or near, the tilt lock - depending on the accessories attached.

The new Stegmaier connector, a rotatable cable outlet, permits swift adjustment between ideal cable orientations for both ceiling-grid and floor-stand mounting. Improved barndoors are stronger, less susceptible to bending, and can be inserted vertically without being damaged when the lamphead is placed on a flat surface.

ARRI's new patented cross cooling system, which encourages a stream of air to pass around the Fresnel lens and into the lamphead from the front, has reduced the lamp housing temperature of TRUE BLUE units by 25% and the lens temperature by 17%.

For further details contact ARRI (GB) Limited direct - see Lighting in Trade Directory on page 28.

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Beautiful Themes... the Sequel

AKM Music, the UK-based producer of quality Royalty Free Music, has announced the sequel to one of its biggest-selling CDs.

'Beautiful Themes Vol 2' (AK086) is now available to preview and purchase from the company's website - www.akmmusic.co.uk - and for a limited period will carry a 10% discount for all purchasers. This new CD is packed with instrumental themes and offers stacks of usable various edits and variations comprising 29 tracks in total. With superb sound quality emphasising sweeping strings in the style of John Barry this fine collection is an ideal soundtrack for landscape, romantic and special interest subject matters.



For corporate productions, readers may want to check out 'Motivation & Inspiration' (AK083), a collection of positive, uplifting and seriously dynamic cuts - perfect for fast editing and pace setting.

On purchasing producers can use the music on unlimited commercial productions and no extra fees are involved. Focus readers can get a 10% discount on these CDs when ordering by quoting this article. This offer includes VAT and delivery - for overseas orders please add £4 to cover postage.

To take advantage of this offer call 01926 864068 and quote this article. All AKM Music's tracks can be previewed and purchased at www.akmmusic.co.uk.



Aaduki team with Weddingplan Insurance

Aaduki Multimedia Insurance has announced a new deal working closely in conjunction with Weddingplan Insurance, a trading name of TPS (Insurance Admin Services) Limited. Weddingplan will provide insurance cover for brides and grooms that are made available to them via Aaduki and its website.

Nik Stewert, National Marketing Manager of Aaduki, said: "This working partnership with



Weddingplan Insurance is good news for our photographers, especially those who provide wedding services. It means they will be secure in the knowledge that their own clients are covered by insurance should something go wrong that will disrupt the big

day. It is also good to know that the weddings are being covered by a market leading Insurance Policy provided by an excellent reputable company that Aaduki's clients can access via our website."

Chris Gorney from TPS said: "Weddingplan is always looking to strengthen our relationships in the Professional field, and to provide our services to a diverse range of clients and the agreement with Aaduki Multimedia fits firmly into our ethos. We are looking forward to working together in the coming weeks, months and years."

Chris continued: "For over fifteen years, TPS has specialised in leisure insurance. Consistent provision of quality insurance products at value-for-money prices has ensured that we are the market leader in many areas, with around two million customers each year entrusting us with their insurance needs. Weddingplan is a trading name we operate under."

A host of new products are currently being developed by Aaduki to bring to the market during 2008.

Aaduki is available at its Devon-based office on 0845 838 6933 during office hours or 24-hour quotes are available on www.aaduki.com.

Classic Soft Filters

Schneider Optics' new HD 'Classic Soft' filters were created in response to requests for a high-quality softening filter to complement the new high-resolution, smaller chip HD cameras. This new family of professional filtration tools is based on the company's renowned Classic Soft filters for cine and broadcast cameras. HD Classic Softs deliver the same subtle, effective softening performance for shooting in the 1/4", 1/3", 1/2" and 2/3" HD formats.

Schneider HD Classic Soft filters are designed specifically for work with today's leading HD digital cameras. Available in strengths of 1/8, 1/4, 1/2, 1, and 2, they produce the same rich In-Focus Diffusion as the standard Classic Soft series. Each features a carefully calculated amount of precisely positioned Micro-Lenslets, which provide a precisely controlled soft image that is overlaid on a sharp, in-focus image, creating In-Focus Diffusion. This effect blends

small wrinkles and blemishes, while maintaining an overall sharp focus that conceals the fact that a softening filter has been used. In the normal range of exposure, HD Classic Softs impart only a closely confined, very subtle glow to highlights. If large amounts of overexposure exist in a scene - like a 'blown' window - they produce a stylish glow that keeps the scene's

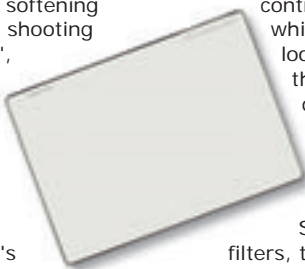
contrast under control, while adding a 'romantic' look. What's more, these new filters are designed to allow shooting in all digital HD formats, without fear of artefacts.

Like all

Schneider professional

filters, the new HD Classic Soft line is manufactured from crystal clear, water white optical glass that is diamond cut, precision ground and polished to the most exacting tolerances, to ensure absolute uniformity and consistency. Schneider HD Classic Soft filters are offered in 4x4, 4x5.65, 5x5, 5.65x5.65, and 6.6x6.6 sizes.

For further details contact Schneider Optics direct - see Camera Lenses & Filters in Trade Directory on page 27.



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10 things to remember as an IOV member

1 - Username & Password

These are printed on the reverse of your membership card. Your username is fixed, but you can change your password using 'Website Options' once you have logged in. If in doubt, please call +44 (0) 208 502 3817

2 - Publicity Reporting

The IOV is keen to monitor all national and local press reports relating to videography. If you see such a story, or hear of a story about to unfold, please report this to Central Office on +44 (0) 208 502 3817

3 - Updating Contact Details

To notify the IOV of a change in your contact details, simply log on to the IOV website, go to 'Website Options' then 'Edit your Details'. Make the changes and then click on the 'Change' button on the bottom of that page. This will update the back-end database.

4 - Assessment Criteria

Members must read and comply with the criteria for Assessment prior to sending in their submissions. This can be found at www.iov.co.uk/assessment. Assessments take place every two months, the deadlines for which are 31 January, 31 March, 31 May, 31 July, 30 September & 30 November

5 - Copyright Licences

A full guide to copyright for wedding videographers can be found here www.iov.com/copyrightguide. Please call Central Office on +44 (0) 208 502 3817 for specific enquiries

6 - Arbitration

All IOV members must offer their clients the right of passing any disputes to the IOV's Arbitration Officer. If you have any questions relating to this service, please call the Arbitration Officer on 0871 8713112 (UK) or +44 (0) 1744 29976

7 - Code of Practice

All members must abide by our Code of Practice. This is published on the IOV Website under 'About Us'.

8 - IOV Executive

To contact the IOV's Executive Committee, simply send your email to exec@iov.co.uk. More details on how the committee works on behalf of members can be found within 'Member Zone' - 'Executive'

9 - Find a Member

If you want to find the contact details of another member, use the search facility within 'Member Zone' - 'Find a Member'. This searches all current members regardless of their qualification status. This section is only accessible by members.

10 - Find a Videographer

If you want to find a qualified member, use the 'Find a Videographer' search facility found within the 'Quick Links' feature which is on every page of the site. This searches only qualified members, and is accessible by all IOV website users.

Lean Mean FS-5

Holdan Limited - UK, Ireland and Benelux distributor for Focus Enhancements Inc - has announced the new, ultra-portable FS-5 Direct To Edit (DTE) recorder, which was showcased at NAB 2008.

Designed for use with popular DV and HDV cameras, the FS-5 introduces a groundbreaking new technology for tapeless acquisition. FS-5 advanced features provide users with the ability to quickly and efficiently log custom metadata wirelessly via a laptop, smartphone or other WiFi capable device while recording. Users will be able to select metadata formats that are compatible with different nonlinear editing (NLE) systems as well as media asset management systems such as Focus Enhancements' ProxSys solution.

With Direct To Edit Technology, Focus Enhancements claims to have revolutionised the acquisition process by making it possible to record in a number of different native NLE file formats that can be used directly in popular NLE systems. Now that tapeless workflow is becoming the media acquisition standard, users are seeking a flexible means of easily adding metadata to their content that is compatible with their editing and asset management systems.

Focus Enhancements believe the FS-5 addresses those needs by merging content creation and content management in a new way to allow for easy media identification - making the end-to-end workflow seamless for broadcast and video production groups.

In addition to these metadata capabilities, new features and functions include: increased Direct To Edit file format support with the addition of MXF HDV 720p 30 and 1080i 50/60 support for Avid NLE systems; a 50% weight reduction and a 60% reduction in size when compared to the entry level FS-4 model; new rugged and lightweight 1.8" disk drive technology utilising the UDF file format; new low-power and fan-less design with a 3-hour (record time) removable Li-Ion battery pack; newly designed user interface and menu system featuring an easy to navigate scroll wheel and 320 x 240 colour backlit LCD display for menu and status viewing; USB 2.0 interface for fast computer mounting and

connection of accessories; and wired, or optional wireless, network capabilities.

The FS-5 complements the Focus Enhancements family of video production products that enable video professionals to go from acquisition to editing with unparalleled speed, efficiency, and reliability. Compatible with most HDV and DV camcorders and editing software, the company's Direct To Edit video recording technology converts the output from camcorders or VTRs to a NLE format and records to disk via FireWire.



By combining DTE Technology with advanced caching and disk recording, camcorders paired with Focus Enhancements DTE recorders ensure that shots are never missed and critical footage is always ready to edit instantly.

A 100GB version of FS-5 is expected to be available from the end of June.

For further details contact Holdan direct - see Equipment Dealers in Trade Directory on page 28.

Dark Arts

Blackmagic Design has announced the appointment of Holdan Limited as its distributor for the United Kingdom and Ireland. The appointment of Holdan follows the opening of Blackmagic Design's new EMEA office earlier this year, which from its UK base will manage sales, business development, customer service and technical support across the region.



"Sales are continuing to grow significantly in the UK," said Simon Westland, Sales Manager EMEA, Blackmagic Design. "Holdan has a long standing position in the market, represent a complementary range of

manufacturers and are well placed for this exciting period of our development."

"We are delighted by the opportunity to work with Blackmagic Design," commented Allan Leonhardsen, Sales Director, Holdan Limited. "We have watched Blackmagic Design grow into one of the industry's leading brands and we believe our experience, knowledge and service levels will support the further projected growth in the UK."

Blackmagic Design manufactures high quality video editing products, converters and routers for the post-production and television broadcast industries. The Multibridge, DeckLink and Intensity family are popular products in the post production industry and aim to make HDTV and film editing



more affordable. Holdan Limited will commence sales and shipping of Blackmagic Design products immediately and will support the needs



of Blackmagic Design's existing nationwide network of resellers. They will carry the full line of Blackmagic Design products including the new DeckLink HD Extreme, Broadcast Videohub, Video Recorder and Mini Converter products (all pictured) showcased at NAB 2008.

For further details contact Holdan direct - see Equipment Dealers in Trade Directory on page 28.

Light Lite

The new Litepanels Micro claims to be the first fully professional compact LED light made for production that runs off standard AA batteries. Created in response to the popularity of the MiniPlus - used widely in television, broadcast news and cinema production worldwide - the Micro harnesses the company's ultra-efficient LED technology in an extremely lightweight and cost-effective package.

Ideal for DV camcorder users, the Micro mounts unobtrusively on top of the camera to provide soft, directional lighting. This compact, daylight-balanced camera light also functions as an exceptional 'eye-light' - filling in the shadows on a subject's face and bringing the eyes to life.

Weighing less than 4oz (.11kg) and measuring 83.8mm x 83.8mm x 38.1mm, Litepanels Micro produces 1.5 hours of continuous output from four on-board AA batteries (either standard or rechargeable). Alternatively, power can be supplied through a convenient 5-14V input jack located on the back of the unit.



The Litepanels Micro housing has a unique, integrated shoe adapter with an adjustable tilt mechanism to allow for multiple mounting configurations. An integrated on/off/dimmer dial conveniently facilitates smooth and instant 100% to 0% dimming. The unit also features a flip-down filter holder for use with the system's colour/diffusion gel filters. Three filters are included: soft diffusion; 3200° tungsten conversion; and 1/4 warming (CTO).

For further details contact the Focus office on +44 (0) 20 8502 3817.

Wireless HD Monitoring

IDX Technology has launched the new 'CAM~WAVE HD' - designed to wirelessly transmit HD images from any standard ENG broadcast camera to a field monitor in professional quality clarity and definition. Ideal for live real-time viewing, this happens at a speed of less than 1-millisecond.

The CW-5HD will automatically accept HD-SDI and SD-SDI video. The transmission is wireless - uncompressed and encrypted - so the director, producer or even film crew can see exactly what the camera is shooting in real-time. With line-of-sight transmission it can be operated at a range of up to 50m, while through walls or round corners it can transmit up to a distance of 30m.

The wireless transmission is via MIMO/OFDM at a frequency between 5.1 and 5.8GHz, so the CW-5HD can be operated license free. Up to four channels are available, selectable automatically or manually, should other equipment be

operating within this bandwidth. The video and audio are transmitted at an AES 256-bit strong encryption level so that transmissions can only be viewed by an authorised receiver.

The CW-5HD package is comprised of two units - a transmitter and receiver. Both use integral V-Mounts on each side to sit between the camera or monitor and the battery, ensuring full compatibility with the IDX ENDURA battery range. Each unit has no visible or external antenna, and is quick and easy to set up offering unrestricted movement for camera operators.

The power consumption of both the transmitter and receiver is just 11W, but provision is made for continuous run times with a built-in 4-pin XLR for DC power supply. The CW-5HD will be available in July at an MSRP of £2950 plus VAT.

For details contact IDX Technology Europe on +44 (0)1753 593724. Or by email - idx.europe@idx.tv.



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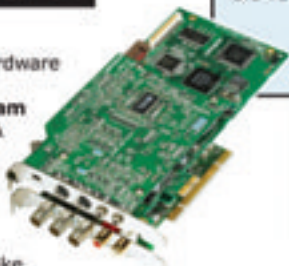


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Area IOV News

West of Ireland

By John Murphy

This first meeting of West of Ireland videographers was a general 'get to know you / networking' session. It consisted of people who have been in the video business for many years and, also, of those who are just now beginning to dip their toes.

I would like to thank the more established videographers for their kind welcome towards these new people.

Lively conversation ensued for the first hour of the meeting. Many and varied topics were covered. After a late but

refreshing cup of tea, we had a hands-on experience of some recently bought new cameras. These included a Sony 450, Sony 270E, Canon XH-A1 and the impressive Panasonic AG-HPX500. This was the highlight of the meeting. The camera is everyone's principal piece of kit. To get an opportunity to handle new cameras and ask questions to the owners was a godsend to some of those attending.

Our next meeting is scheduled for 9th June at the same venue (McWilliams Park Hotel, Claremorris). Mr. Ashley (formally of Pinnacle Systems) of



Iomega will give a demonstration of Iomega products including external hard drives, Rev drives, etc.

After the June get together, we intend to hold our meetings every three months.

Contact me for more details on john.murphy@iov.co.uk. ■

Sussex, Berks, Surrey & SW London

By Mike West

There was a change to the planned meeting for March but, fortunately, as an alternative, Chris Waterlow offered to talk us through the lighting section of the Core Competencies book. This proved to be a very interesting evening and was well attended.

It was pleasing to welcome Ray to his first meeting. He had obviously had to make enormous effort to get there, having travelled from a job in East Anglia. I was also pleased to welcome Ela who had recently enquired about membership of the IOV.

Chris showed us how to set up lighting and the use and effects of gels. As three of us had brought cameras we were able to see for ourselves these effects on my monitor.

It was interesting to note that one member commented privately to me that the image from my ageing Panasonic SD camera seemed somewhat sharper than that of one of the



latest HD models we were using.

My thanks to Chris for the presentation and to Dave and Carole for providing the lighting equipment.

In April, we were pleased to welcome Andy Pag, who talked us through and demonstrated his live webstreaming service. Despite the harsh conditions in the hall (there was no heating available and it was a cold evening) we sat engrossed as Andy showed us how easy it is to stream a wedding, or other function, live to anyone unable to attend in person.

Despite his many attempts, Andy was not able to locate a signal, so was unable to actually connect to the Internet. This alone was a topic of conversation, as it clearly demonstrated the need to research your venue before making any commitment.

Personally, I found the evening very interesting and have been in contact with Andy since the meeting to look at the possibility of adding this to my range of services.

At the end of April, we had a Sunday afternoon meeting at my house with just two attendees. This was a special meeting to

cover basic camera controls. I believe this is an excellent way to study this subject. We looked at the three basics - manual exposure, manual focus and manual white balance. We were also able to set up a close focus shot as required for assessment. Despite being a brilliant sunny day, we did achieve the desired result. To be honest, the background was only just out of focus, but at least we proved it was possible.

I know there is at least one more member interested in taking part, so I will organise another session later. Let me know if you are interested in joining us as I shall set a limit of three members each time.

This has marked the end of the meetings for the present and we will take a short break during the busy wedding season. However, I am starting to plan the new season and would appreciate some help from members. Please let me know what topics you would like to include and if anyone has some subject or particular knowledge they would like to share, let me know and we can arrange a meeting around that. ■

West London, Middlesex & Herts.

By Emerson Bovell

This informal meeting commenced with a

discussion of pricing for non-wedding jobs. We felt that the two most popular options were:

(1) No fixed fee from the customers but a charge of £15+ per DVD copy if the customer would agree to a minimum order of 20+.



(2) A fixed fee to cover filming and post production with a lower charge for DVD copies.

Next on the agenda was the new IOV Hologram concept. This is not a technical solution to copy protection, but it will enable us to identify our copies as being 'authentic' and encourage our customers to buy more copies from us.

The holograms are purchased from the IOV and are applied to the packaging of our programmes. We then watched a 12-second VT

sequence which can be downloaded from the IOV website and inserted into your DVD authoring package.

This is a copyright warning which shows the viewer what the hologram looks like and tells them that if it is missing from the packaging, then it might not be an authentic copy they are viewing. They are also given a website address for them to go to if they think it is not an authentic copy.

For further info, and to order your holograms, go to www.iov.co.uk/hologram. ■

Find out about IOV Meetings in your Area...

The IOV holds meetings on an area basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website. You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep. Existing members can edit their subscriptions using their normal IOV username and password.

Full details of how to register and subscribe can be found in the 'Using this Site' section located in the upper main menu of the website.

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01224 862100

Scotland South

Tony Nimmo - tony.nimmo@iov.co.uk
01555 661541

North East England

Mike Trehwella - mike.trehwella@iov.co.uk
0191 536 6535

North West England

Phil Janvier - phil.janvier@iov.co.uk
0151 487 9338

S. Yorks, Humberside & Lincs.

Jim Panks - jim.panks@iov.co.uk
0845 838 1519

North & West Yorkshire

Roger Staniland - roger.staniland@iov.co.uk
07970 235156

North Wales & Borders

Rowland Barker - rowland.barker@iov.co.uk
01490 430507

Midlands

Chris North - chris.north@iov.co.uk
01530 836700

East Anglia & A1 Corridor

Malcolm Wooldridge - 01493 782174
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Rep to be confirmed

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Oxfordshire, M1 Corridor & NW London

Anthony Barnett - anthony.barnett@iov.co.uk
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Essex, Herts, N, E & Central London

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West Country

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Republic of Ireland

Mark Quinn - mark.quinn@iov.co.uk
01 835 3389

If you would like to present your products or services at local IOV meetings - please contact IOV Rep Coordinator, Peter Snell, on 01634 723838 (peter.snell@iov.co.uk)

Kent & SE London

By Steve Tomlin

We were delighted to welcome Peter Harman, Product Manager of Vinten, to our May meeting to talk us through the development of their product range.

Vinten is now part of the large Vitec group including Manfrotto, Sachtler, Gitzo and Petrol bags but the brands are still separate and compete against each other. Vinten is well known in the IOV as one of the sponsors of the IOV Awards.

Peter gave a brief history of the Vinten company, which has been involved in precision engineering since before WW1. William Vinten moved from film cameras to military applications introducing an interrupter gear mechanism that allowed machine guns to be fired between aircraft propeller blades. Later the company moved its base to Bury St Edmunds and developed its broadcast product range. Peter described how lighter tripods have been developed as lighter



cameras have evolved.

Peter then talked about the challenge of keeping the force required to move a tripod head constant (rather than the operator feeling they are pushing with or against the springs) such that it becomes 'transparent' in use. Another priority is to make the tripods very rigid in order to resist twisting and consequent rebound after panning. Carbon fibre has allowed tripods to be made lighter but apparently a greater thickness is required to achieve the same rigidity which does reduce the weight advantage to an extent.

Particular efforts have been made in developing the TF drag system to compare with the Sachtler performance in extremes of heat and cold. This has been successful to the extent that Vinten products are now used approximately 50:50 compared with Sachtler in broadcast applications.

IOV members have contributed to the



development of its products, notably a new entry level model - the ProTouch Vinten PRO6 HDV - which was shown at the meeting. This includes an optional mid-level spreader which allows the tripod to be used in tight spaces by allowing limited spread. A top-entry rather than slide-in camera plate has also been developed to make mounting the camera easier.

Vinten tripods are designed for long-life and serviceable models are therefore to be found second-hand. If members would like to check out the age and specifications of an item offered for resale, they are invited to email the serial number to Peter who will look the item up on the Vinten database - details to peter.harman@vinten.com. ■

North West England

By Phil Janvier

Following a change in venue and an informative straw poll the wait was finally over and the North West of England's area meetings began again at the Premier Inn, Carr Mill, St Helens with Peter Harman, Product Manager, of Vinten and Karine Verquin Vinten's UK Business manager. Fourteen members turned out for what was an informative and practical session.

Our meeting began, after a warm welcome, with the usual notices. No season tickets are going to be issued this year due to the late start and the new bi-monthly(ish) format, so all our members were asked to pay the standard £4 on the door and as a consequence all our expenses for the night were covered.

The new IOV holographic stickers were highlighted and all the members were encouraged to use them and their associated trailer on all future DVD productions.

Housekeeping over it was

time to welcome Peter Harman our speaker. From the outset Peter stated that he was not a salesman but an engineer and as a result his presentation was not going to be a sales pitch but simply a technological presentation backed up with a hands-on demo and, to be fair, that is what we got - but I believe he underestimates his ability to sell Vinten's products!

Peter began his presentation by telling us that all his colleagues were in the USA attending NAB and that he was delighted instead to be in St Helen's. I think we believed him.

Part of Peter's presentation was to justify why Vinten products are so expensive and why you need to buy them and it very quickly became apparent that Vinten spend a lot of money in research and development trying to create a uniquely balanced and well engineered tripod and fluid head across the professional range. To illustrate this, Peter brought with him a wide selection of products.

Following on from his presentation Peter then answered questions from the members and encouraged everyone to get their hands on

the tripods he had brought with him and test them for themselves, which our members were delighted to do.

It was a successful meeting and I am grateful to Peter and Karine for being there and making it such a practical and interesting session.

Once again, I would like to thank all our area members for their patience and understanding as we entered into 2008 and apologise for the late start of our IOV Area Meetings. As you know we had to cancel our arrangement with what used to be the St Helen's Hilton because the new owners put up their prices to £100 an evening, making the meetings unviable.

Following my straw poll it was clear that the majority of our area members were happy to stay in St Helen's; therefore, for the next few meetings, we have booked a venue in that area. I am open to suggestions for a new venue but I am particularly grateful to Ron Lee in arranging for us to find a provisional home at the Premier Inn Waterside Hotel at Car Mill St Helens. I realise that this is not perfect for everyone but I am really open to suggestions! ■

Forthcoming IOV Events Calendar...

THIS MONTH

3rd—S. Yorks, Humberside & Lincs.

'Super Meet'

For details contact:

Jim Panks 0845 838 1519

5th—London, Essex & Hertfordshire

'Subject to be confirmed'

For details contact:

Cheema 01279 413260

5th - Kent & SE London

'Subject to be confirmed'

For details contact:

Peter Snell - 01634 723838

9th—West of Ireland

'Omega data storage products'

For details contact:

John Murphy 093 35933

10th - Midlands

'CVP Open Evening'

For details contact:

Chris North 01530 836700

10th - Dorset, Wiltshire & Hampshire

'Subject to be confirmed'

For details contact:

Eric Montague 01425 273790

11th - North Wales & Borders

'Subject to be confirmed'

For details contact:

Rowland Barker 01490 430507

18th—North West England

'Subject to be confirmed'

For details contact:

Phil Janvier 0151 487 9338

19th - West London, Middx & Herts

'Subject to be confirmed'

For details contact:

Emerson Bovell 020 8575 2842

23rd - North & West Yorkshire

Planet PC—Backstage Event - Bradford

For details contact:

Roger Staniland 07970 235156

24th - Oxfordshire & M1 Corridor

'Subject to be confirmed'

For details contact:

Anthony Barnett 01553 776995

24th - Scotland South

'Subject to be confirmed'

For details contact:

Tony Nimmo 01555 661541

25th - Scotland North

'Subject to be confirmed'

For details contact:

Brian Rae 01224 313137

DON'T FORGET!!!

The IOV AGM and
H. Preston Open day on
25th June.

Venue

Manor Hotel, Datchet near
Windsor, Berks SL3 9EA

Timings

H. Preston Open Day

11am till 10pm

IOV AGM

8pm till 8.45pm

VIDEO FUTURE

Part 5 - Love in a Cold Climate - Wedding Day Film production

I've missed a couple of issues with this chapter in the series. Apart from making way for some excellent kit reviews, the other reason is that I had to give the subject of the future of wedding day film production a little more thought and time to develop. I'm glad I did. Recent changes in economic mood will have an effect on the short-term future of this part of the market, so to survive you will have to be smarter business-people.

There are, of course, other mid and long-term developments in the wedding day film industry that need to be covered, but let's get the gloom and doom out of the way first and give you some ideas on how to move through these difficult trading times. Next month I'll get on to some of

the opportunities and changes in trends that you can respond to and profit from.

Economic Mood

The so-called 'Credit Crunch' is going to have an impact on any luxury item, and commissioning a wedding day film is just that. Your client doesn't need it for medical reasons, nor will they profit from it financially. They will simply 'Want it'.

You'll have noticed that it's not a being called recession – it's a 'Credit Crunch' (at the time of writing this, anyway). I'm not sure whether this is just a nice way to tell us we're heading into real recession (letting us down gently) or whether it's an attempt to slow spending down and control inflation. I have a sneaking suspicion its more to do with bad banking practices and

greedy investors getting their fingers burnt and wanting the rest of us to pick up the tab!

Whatever they call it, it's going to impact on those producing wedding day films. Video is still normally one of the last things budgeted for by wedding clients – despite being the thing that will be treasured and consumed the most after the wedding. The current mood will no doubt result in a few wedding budgets with the word 'video' crossed off. It will probably not impact on this year's figures as the weddings will have already been booked, but if the current gloom continues it will start being felt in 2009 – and also by those who tend to pick up last-minute bookings this year.

Are you a Winner or a Loser?

Accepting that business is going to get tougher there are really only two routes you can take. Either you accept that your income will fall along with everyone else's and do nothing – or don't accept it and build a better business that mops up that which is left behind by those competitors who give up. Easy words I know, but it's in difficult trading times that truly successful businesses develop; ones which are primed and ready for when things take an upward turn.

As Confucius possibly said: "There are no problems – only situations!" I'm not one for people who reveal a 'situation' but offer no solutions – so here are some questions to ask yourself to gauge whether you are an acceptor of the situation or a non-acceptor.

Concentrate on Profits

The first thing is to concentrate on profits. Turnover is pure vanity, so don't join a spiral of businesses whose only weapon is being the cheapest. If you get a number of these within a locality it can be difficult to sell anything. Joining in the fight with the same approach might result in loads of work which returns you little profit, or which has been squeezed into a package which does not enable you to produce your finest work.

One of the buzzes you'll get from producing wedding day films is that they can be very rewarding for the producer when they feel they've created a masterpiece. To create a masterpiece takes time, which is always limited when working at the lower end of any creative market.

The reality is that if you are into high-volume, low-profit business, in a recession there are fewer customers. Your margins will depend on high turnover, so unless you have a very



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Providing HDV with the 1080i Standard and joining the existing DVCAM range, the HVR-Z1E offers users an affordable migration path from Standard Definition whilst retaining the popular DVCAM benefits such as ease of use and LINK (IEEE1394) connectivity

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HDV

PowerLite

Sony HVR-M25 HDV Video recorder
A feature rich HDV VTR for professionals. The HVR-M25E supports HDV1080i, DVCAM and DV recording and playback, giving the ability to work with standard definition and high definition content

Call for our lowest price & Phone



HDV

PowerLite



Sony HVR-DR60 Hard disc recorder
HD/SD device offers longer recording times and greater workflow flexibility. The HVR-DR60 is a lightweight and portable hard disk (HDD) recording unit, which is the ideal accompaniment to camcorders such as the new HVR-V1E

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convincing proposition that is extremely well marketed, you will struggle to make ends meet.

We often get calls from members who are on the cusp of making the transition from being the cheapest to being profitable. They know they need to increase their prices but fear it will result in a reduction of work. That's the first thing to get your head round – you will initially see a reduction in the number of commissions you win – and that's a good thing. I've put together two rather simplistic scenarios below showing the impact on changing your pricing strategy, and how doubling your prices could half the number of commissions you produce each year. This sounds very negative, but look at the bottom line.

Scenario 1

Income per Wedding = **£500**
Number of Weddings = **40**

Excluding Costs...

Kit = **£200**
(based on a very basic shooting and editing kit at £10k - costed at a modest 1% of capital value on a daily usage rate x 2)
Insurance/Licences/ Travel and Administration = **£150**
Consumables = **£50**

Total costs = £400

Gross Profit = £100
(prior to any wages)

Annual Profit = £4K
At 40 weddings per year = £20,000 income or £4,000 wage potential (40 x £100)

Scenario 2

Income per Wedding = **£1k**
Number of Weddings = **20**

Excluding Costs...

Same as above!
Total costs = £400

Gross Profit = **£600**
(prior to any wages)

Annual Profit = £12K
At 20 weddings per year = £20,000 income or £12,000 wage potential (20 x £600)

Marketing your way through a Recession

In difficult trading conditions you will have to fight harder and smarter to win the business. Even in a full-blown recession, business still carries on. People will still commission wedding day films, but only with those who are offering a convincing proposition, a quality service and a value-for-money product. Unless we end up in a total economic downfall, business will keep going on - it just won't be easy.

In easier times there's enough money going round that poorly marketed businesses can survive purely on the surplus that smarter businesses are unable to cope with or do not want. Every year the IOV gets calls from desperate brides who have decided to commission a video at the last moment and find that the better and more established videographers are all booked up. This is where fledgling businesses and those who are not marketing themselves fully tend to pick up work. The better run businesses will generally be filling up the popular summer wedding dates 12 to 24 months in advance – sometimes even more.

So what makes for a Well Marketed Business?

First of all you need to decide what your ambitions are for your business. If you are aiming to be the leading wedding day film production company in your district then you will need to ensure that your company is the first that comes to mind when a potential client is seeking the service. It sounds simple enough – but that is really the essence of good marketing.

However, there's no point in wanting to be something which, as a business proposition, has little worth. What I mean here is that are there enough weddings taking place in your district who are both commissioning wedding day films and who are able to afford the prices you need to charge? If the answer is 'no' to these questions then no matter how smart you are at marketing your ambitions will not fall in line

with what you need to turnover in terms of business.

Spreading the Word

Everyone, including your competitors, should know who you are and what you stand for. You will be surprised at how much of your business comes from your competitors as this might not be through formal recommendation. It could be that the client went to a wedding show and met your competitor there, but then decided to look around for alternatives. The industry is simply too small for you to try and exist without cooperating with your competitors. When a client enquires after a date for which you are already booked, not only will you be doing them a favour by recommending someone else, but the chances are that your competitor will appreciate the referral enough that they will return the favour in the future.

You also need to cooperate with all the other businesses who are vying for the same penny. By this I mean photographers, florists, cake makers, wedding cars, caterers, wedding venues and anyone else who is tapping into the multi-million pound wedding market. Videographers will usually be very good at making links with other suppliers when the first set up their business but often fail to keep on top of this as time goes by. As new suppliers come into the wedding market they will often start off with a strong marketing effort and this will be the best time to make your connections with them.

Ideas such as offering them discount vouchers to hand out to their customers for your services might initially sound expensive, but compared to other marketing activities it can be a cheap way to win commissions. They will be keen to pass these incentives on to their clients as it makes them look more competitive and attractive.

So, keep an eye open for new businesses and ideas in the wedding sector, and also keep an eye on those who you have developed a relationship with in the past. If you find that work referrals have dried up from a particular photographer or venue



there will probably be a reason for it. It might be that they have just forgotten about you so a simple reminder every now and then will do no harm.

Of course, this type of contra-marketing has to be two-way. It can be difficult to balance referrals when you have relationships with more than one supplier of the same service, so it might make sense to be choosy as to which you work with. Make sure they operate in the same part of the market you aspire to succeed in. If they are a budget photographer, and you are aiming for high-society weddings, the relationship is not likely to work. If you operate in different parts of the market, offering both budget and high-quality work, then it might make sense to tie up with suppliers in both markets.

Marketing Tools

Make no mistake, accurate measuring of the effectiveness of marketing and promotional activities is extremely hard - if not impossible. Whilst a client may link to your website via a Google Ads campaign, the thing that actually inspired them to do that was that they saw you at a local wedding show but failed to pick up your demo DVD.

In this instance, what marketing activity was it that actually created the desire to do business with you? The answer is both – and probably a whole load of other marketing activities you have done in the past.

I talked about 12-pillars of marketing in my Video Artisan series (and in the book), and whilst it can be difficult to see the return you do need to invest in a variety of marketing activities.

I'm not going to list the 12 again here – but essentially you will need to evaluate each of these methods and actively support at least four at any one time.

There are some activities which are presently a 'must' – and none more important than having a visually attractive, easy to navigate and highly visible website. If your website is failing on any of these counts then you are missing out on business.

If you still haven't managed to get a website up and running then it's probably time you retired. Harsh words I know, but the Internet is the leading place where wedding services are sourced and booked. Having no online presence at all means you will be unexposed to around 90% of your market. It still astounds me to see the number of IOV members who do not have a website address, or have not bothered to add it to their profile on the IOV website.

Other marketing activities that seem to work in the wedding market are attending wedding exhibitions (but make sure you pick the right ones!), supplying

editorial to online and print publications (they'll usually want you to advertise too), and fully utilising your existing client's connections. Of these three, the latter is going to be the most fruitful. You will often find that whilst filming a wedding there will be at least a handful of potential clients there as guests. Make sure you have sufficient business literature with you and take their contact details if you are approached. Most importantly – follow them up after the wedding. Once the bride and groom have had their copy of the film you could ask them if they know of any guests that are getting married and who might want to see the end product.

Every Little Helps!

Finally, think about little extras you can sell to your existing clients. In difficult times you will need to maximise your profit from each and every customer, so selling additional copies, presentation cases, website hosting, edited highlight packages and video stills are just some of the ways to squeeze a

few pounds more out of each client. There will also be some associated services that you might be missing the opportunity to market, such as cine-to-video, standards transfer, holiday footage editing or anything else that you offer on a domestic basis. It's also worth mentioning any business-to-business services you offer as your clients will have a professional life too.

A wise man once said to me (I think it was Peter Snell), that when selling a wedding video his competition wasn't other videographers – it was the other things that wedding couples and their families spend their money on. This included washing machines, honeymoons and anything else that took money away from that which was being spent on the video. This is sound thinking and you should be using every little trick in the book to divert as much of your client's money your way as possible.

Next Month

Next month I'm going to be looking at the mid and long-term development of the wedding



market. This will include new and forthcoming technologies that will have an impact on the way you work and sell your services. I'll also look at the make up of your average wedding videographer today and how this is going to change in the coming years.

Whilst the current Credit Crunch presents you with immediate challenges, there are some bigger trends afoot that could make survival in this industry even tougher. Only the fittest will survive, and only the smartest of those will go on to establish truly impressive businesses. What category are you going to fit into? ■

Kevin Cook F.Inst.V.

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Ella Waite

Like Father, Like Daughter (But Not Quite)

By Trevor Lansdown

It's not always easy trying to forge a successful career when you happen to be the offspring of someone who's very well known – especially if you're working in a similar line of business.

There are always the 'fame by association' sceptics who will maintain it's the family name that has eased the path, rather than a new generation of fresh creative familial talent that's simply yielding to an inevitable genetic imperative.

Ella Waite (32) is the filmmaker daughter of Charlie Waite, one of the world's foremost professional landscape photographers. Charlie has lectured across the world, written 27 books, masterminded dozens of solo exhibitions and has been published in every specialist photography magazine of note in Europe.

But while nothing makes Charlie happier than sitting for days waiting for the perfect light in an Andalucian poppy field, his daughter is far more at home donning flak jackets in war zones and working flat-out (whenever her frenetic shoot-schedule allows) on her real passion – making 'not-for-profit' films for animal charities.

Name Dropping

And she's totally unfazed by any suggestion that she's used her Dad's name and reputation to help her own career. "I am proud to be his daughter and I name-drop all the time. Of course he's been a massive influence – ever since he taught me how to use an enlarger when I was just nine years old."

"When I was growing up I travelled extensively on photo-

shoots with him. There was always an exciting new adventure just around the corner and at that time I just thought what he did was really cool. I assumed I would pretty much follow in his footsteps with a stills camera." But it didn't happen.

She explains: "I started a photography course at the Bournemouth Film School but after a while realised that my preferred genre was working with moving pictures. So I jumped ship to complete a degree in film and television with the college's film department."

Doco Career

Ella directed and shot her first documentary in 1998 during the war in Kosovo. Her award-winning short film 'Nobody Asked' was later nominated at the London Film Festival. She says: "When I got back to college my entire outlook had changed. It was all quite surreal. My friends would ask me if I was going to go out clubbing with them that weekend – and there I was just back from being shot at in a war zone."

And the challenge of the Kosovo experience served only to endorse her move to cinematography.

She notes: "I realised that I really liked working as part of a team. With Dad it's just about him and a camera – but I prefer the collective challenge of production and direction."

Hollywood to Bristol

After completing her degree Ella took up a six-month assistant's placement working in Hollywood alongside top producer Al Burton at Universal Studios. "I think he

just liked my English accent," she jokes.

"This is the guy that discovered Leonardo DiCaprio and Pamela Anderson. He was so down-to-Earth. He used to wear slippers at the office and he had a smile to melt your heart. We just hit it off and he taught me so much about film techniques."

Ella came back to England and secured a job as a researcher at the BBC's Natural History Unit in Bristol.

"I'm passionate about animals and this job was perfect for me for a while. The trouble was I really wanted to make the move from researcher to producer/director but I lacked the mandatory zoology or biology degree – and that's something that to this day I really regret isn't on my CV. If I had a degree in zoology I could have become a wildlife cameraman."

More TV

To gain more drama experience she left the Unit to work on the TV Series - '999' - filming reconstructions of real-life rescues on location.

Then came a chance to work with her father on a Grampian TV six-part series: 'Seeing Scotland'.

"I was so naive at the time" she recalls, "I was commissioned to produce and direct all six episodes. I had a whole crew of people and helicopters at my disposal but to be honest I was a bit out of my depth. It all worked out in the end though and the challenge was incredibly enriching."

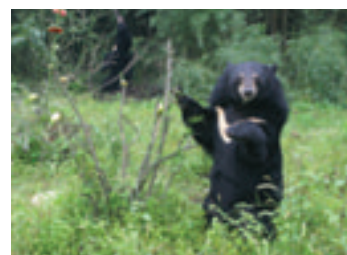
She adds: "I have an obsession to make things look beautiful and fortunately I am

blessed with a natural gift for composition – I just know instantly if the shot is right. With a photograph you are asking your audience to feel really stimulated and enthused by a single still image – but it doesn't move and there's no sound. I just love the whole film process; the preparation, the shoot, the editing, the voice-overs, the graphics and the grading. It's in my blood now."

After working with Ella on 'Seeing Scotland' Charlie confessed: "I could never be a film maker. There are just too many compromises. What Ella does is not about juggling three balls it's about juggling one hundred and three. To me filmmaking seems far more chaotic than stills photography – but Ella loves to be part of a team and she thrives on the tension of it all. She's far more organised than me."

Animal Instincts

Over the past eight years working as a freelance producer/director, Ella has produced/directed dozens of films, documentaries and promos for a wide variety of clients- and now also runs her own independent London-based production company - 'Frame of Mind'.





Her latest filmmaking venture has been centred on her enduring love for animals. She says: "I support an amazing charity called the Animals Asia Foundation (www.animalsasia.org). It's founder, Jill Robinson, is committed to a life-long battle to rescue bears held captive in China for years, in cages so small the animals can't move. The poor creatures are cruelly farmed for 'medicinal' bile through permanently open and festering holes in their abdomens." She adds: "I asked Calumet if



they would sponsor me with the equipment needed for this trip – and the advice I got from the Pro Video Team was invaluable. Calumet supplied me with a superb Panasonic AG HVX 200 camcorder so I could go to China and make a film about the bears that have been saved, and the great work the charity have been doing. I honestly couldn't have done it without their support."

"The trip was a turning point for me. I just don't ever want to be tied to a desk surrounded by computers. I want to be out there covered in mud with a camera in my hand and feeling good about what I do. It's not about making money it's about using what ability you have to try and make a difference in this world."

Ella filmed in DV mode on the China shoot – with some elements such as bear close-ups

shot on HD and later resized.

She reveals: "Everything was shot at 25P (cine mode) to make it look more filmic. This produced a really compelling effect with added production value. The true 16:9 format was excellent for broadcast capability, too."

"The HVX is a very sturdy (if slightly heavy) camera with long-lasting battery capability and great colour on the cine mode – which all saved time and money on grading, post-filming. In fact, the camera was so good I told Calumet they couldn't have it back because I just had to buy it!"

The Future for Ella

Now Ella, who has talked former Lebanon hostage Terry Waite into doing the voice-over, is looking to place the short China film with a TV station.

In the future Ella wants to work only with animal charities. "I really don't think there is anyone out there specialising in making these films for charity," she concludes. "As long as I am making enough money from other work to feed my dog, Joey, I can focus on helping charities with films that will hopefully help save lives."

"Just imagine if the WWF, Greenpeace or the RSPCA saw this film about the plight of bears in China, and came back to me with a brief!" ■

Trevor Lansdown

Notes:

Ella Waite:
www.ellawaite.com

Animals Asia Foundation:
www.animalsasia.org

Calumet:
www.calumetphoto.co.uk

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WIRED

A Production Diary - by James Lundy

Last month we left things with a promise of some shots from the set which, unfortunately, was not to be. By now you should see a pattern forming, in that things have been postponed once or twice, and dragged out a little. This has been mainly to ensure that the production value remains as high as possible, and I simply don't go over budget.

Regarding the budget, you may have also noticed that I haven't actually covered mine in any detail yet, which is for a good reason. I will go into our budget in a future article, and all will be revealed why I'm keeping a tight lid on things at the moment.

Principal photography for our opening scenes has now been set in stone for Sunday 18 May 2008. Therefore, because of copy deadlines, I'm going to cover what equipment we will be using for the shoot, and how you can save yourself a few pounds in the process.

Ensuring you have the Right Tackle!

It's a fairly safe bet that most of the general public think films are mainly made by the actors, directors, camera departments and editors. Whereas in reality these are but a few of the many people who collectively interpret the screenplay to produce what you watch on the screen. In reality, it is simply that these are the four main departments that tend to get the most limelight when a film is publicised.

For the purpose of this month's article, let us now have a look at some of the equipment

used during the recording stage of WIRED by the camera department. This department on our production will be made up of four main sections, which are camera, sound, lighting and grip. On a bigger production these would likely be separate departments, but as this is low/no budget shoot, they have been brought together under one umbrella.

Cameras

Originally, we were planning to shoot the entire production on a Sony Z1 with a Shoot35 Depth of Field adaptor. However, after speaking to fellow IOV member Tony McKay, he has kindly agreed to bring along his new XDCam HD.

Therefore we will now be using an XDCam to shoot the majority of the footage, with a couple of Z1's being used as well. One of the Z1 cameras will be used to hopefully shoot the same scenes from different angles, as some form of second unit, and the other will be used to document the shoot and interview cast and crew.

All the footage from both cameras will simply be transferred over to hard drive via FireWire, and captured using our NLE software.

Sound

As we don't have a stand alone sound recordist at present, all audio will be recorded onto the camera. This may not be ideal, and will certainly be rectified in the future, but budget is limited at present and I have to make do.

We will be using a selection of equipment to capture the audio, such as a Rode NTG2 Mic,



Rode Boom Pole with Shock Mount, and XLR Cables. I've opted for Rode equipment as it is cost effective, yet still produces amazing results. In future I plan to add some form of Compact Flash recorder to my arsenal, such as the Fostex R2, but this will have to wait until budget permits and I have researched what is available.

Other than that, there will also be a set of Sennheiser EW G2 radio mics handy, just in case we need them for some unforeseen problems. Although, at present, I have a funny feeling they'll be staying in the kit bags.

Lighting

Our lighting kit consists of three Ianiro Lilliput Redheads, a 4-channel dimmer, a DIY LED box, cables and masking tape.

I bought the redheads around 5-years ago for £600, and since then they have only been used a few times. This being mainly at weddings during the first dances, when the hotel wouldn't leave

the lights on for me to film. Until recently, someone else has always worried about the lights when I've worked on a film.

The dimmer was recently purchased from a seller on eBay for around £45, which is substantially cheaper than another model I was considering at £270. Postage set me back around £50, but that was only because I opted for some super-fast delivery, otherwise it would have been around £25 for shipping.

The only drawback with this dimmer was that I had to source power cables that would fit UK sockets, and use a couple of travel adaptors to plug the lights into the dimmer. All in though, I spent just under £120, saving myself £150.

Now the LED box cost me a whopping £9 to build, having got the idea from David Blundell F.Inst.V. It is built from a £1.47 lunch box, and a pack of three JML lights that I purchased from Woolworths. It is fair to say that I would never use this at a wedding due to its appearance, but when you're shooting a film you only really worry about results and looks don't even come into the equation.

The need for cables and masking tape is pretty self-explanatory. We will require extension leads for the lights





when shooting in the club, and tape to hold them down safely.

Grip

A friend of mine called John Steele has agreed to provide his Steadicam services free of charge. It has been a nightmare trying to pin him down on a date when he'll be available, but it was worth the hassle to ensure he's on set. John uses the Glidecam V25, which he's had since before they were officially launched on the market.

We'll also be using a track and dolly on their own, along with a crane for a few of the scenes. I bought the dolly from a chap on eBay for just over £100, and popped to my local B&Q for the track and connectors at just under £10 for a few metres. A similar set-up from Hague would have cost around £228, but I just saved myself £118 whilst securing similar goods.

The crane I'll be using will be a Pro-Max Cobra Crane, which cost around £350 a few years ago. It's a decent piece of kit to have in my arsenal, but I wouldn't use it for a camera much bigger than a Sony Z1 or Canon XL-H1. If I needed to use a bigger camera with a crane, I'd opt for hiring the kit as I don't honestly need it on a frequent enough basis at this moment.

Finally, we'll use a Video Loop for some hand held shots with the Z1. The Video Loop is almost an exact copy of the Fig Rig, only it's around £130 cheaper. It didn't come supplied with any hand grips, but I fitted some badminton tape for around £3.99 and secured the ends with a little black tape I had in the garage. You can also fit all the same

extras that you would use with the Rig, allowing me to connect a shock mount for my Rode mic.

Savings

OK, I've already showed you that if you shop around and use some common sense, you can save yourself a small fortune. In total, I've already shown you how to save around £390 on the above equipment, and Lord only knows how much you'd pay to get a light which produces the same results as the DIY LED!

In the process, we haven't conned anyone out of any money, but simply held on to ours until we found something suitable within our timescale - at a price that was right.

Now, I'm going to give you some more advice on how to save money on equipment, which is to simply ask people you know for a loan of what they own. You will surely know someone who has a piece of kit you need, and if you are upfront and honest, you may just be surprised at how helpful people can be.

What Next?

Well, we start shooting on Sunday 18 May 2008, from which we will report back to you next issue. There should also be a couple of video diaries from the set on our blog for you to watch, which you can see at www.haveyoubeenwired.com. ■

James Lundy M.M.Inst.V.

Notes: You can download the **Wired storyboard** it at www.the-video-company.co.uk/storyboard.doc. James is the owner of The-Video-Company.co.uk, who provide video, graphic and photography services across a number of market sectors.

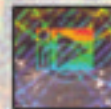
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**"Her mum drives a
Porsche - but still bought
a pirate copy of our
school panto!"**



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Audio File

Phil Janvier's regular column on all things audio



Like many videographers I have wanted to include a Surround Sound audio track on my DVDs, but sadly every time I have tried to do this it has led to frustration. Why is this when nearly all DVD-Video players include Dolby Digital decoding, and most DVD-Video titles incorporate Dolby Digital 5.1?

Unfortunately, the answer is it's quite complicated and after a quick look seems to have more to do with magic than software! I know that some IOV members are producing Surround Sound. For instance, David Blundell F.Inst.V. has created a few DVDs with Surround Sound using Soundtrack Pro on a Mac/A-Pack encoder - so it is possible.

In an attempt to understand Surround Sound audio I decided to do some research on the Dolby website, and then I wished I hadn't as I discovered there are a variety of standards, including: Dolby Digital, Dolby E, Dolby Surround and Dolby Pro Logic II, Dolby Digital Plus, Dolby TrueHD, Dolby Spectral Recording (SR), Dolby A-type, Dolby B-type, Dolby C-type and Dolby S-type - and all of these effect our audio. However, those that we are interested in are Dolby Digital, Surround and Pro Logic II, Dolby Digital Plus and Dolby TrueHD.

Dolby Digital is the sound for DVDs worldwide and, as indicated above, is available in all DVD players and the majority of DVD titles incorporate Dolby Digital 5.1.

Dolby Surround and Dolby Pro Logic II allow two-channel media to carry Surround Sound information and have been particularly popular in analogue or digital broadcasting and on VHS tapes.

Dolby Digital Plus is a highly sophisticated audio codec that is based on Dolby Digital but has been designed to have the capacity to deal with future audio standards, but still be backwards compatible with the existing Dolby Digital 5.1 home systems of today. Dolby Digital plus is the accepted standard for HD DVD and an optional format for Blu-ray and has the capacity to expand to 7.1 discrete channels or more.

Dolby TrueHD has been selected by the DVD Forum as the standard on HD DVD and is an option for Blu-ray, and it supports HDMI digital connection.

The Next Step

Having highlighted four formats I still want to simplify it further, so I'm going to eliminate Dolby Surround and Pro Logic II, and I'm going to be disciplined and just stick to the DVD standard so that means goodbye for now to Dolby Digital Plus and TrueHD. I have no doubt that now the war between the HD DVD and Blu-ray standards has been won we will have to come back to them or their future equivalents.

With my appetite whetted I



was quite excited by the prospect of now using Dolby Digital 5.1 Creator. This plug-in can now be found in many video editing and DVD authoring software packages. According to the publicity blurb from the Dolby website:

"With the help of Dolby Digital 5.1 Creator you can now easily create your own 5.1 Surround Sound on any digital video footage."

So the way forward was to find some video editing software that has Dolby Digital AC-3 encoding and I was delighted when I found it incorporated into Sony Vegas Pro 8.

Sony Vegas Pro 8 and Sony Soundforge 9

I have recently acquired the Sony Vegas Pro Collection for professional HD video editing, audio editing and DVD authoring. Vegas Pro Collection combines Vegas Pro 8, DVD Architect Pro 4.5, and Dolby Digital AC-3 encoding software. I wanted to know how good these tools are and do they really let me fine-tune audio with precision, and author Surround Sound DVDs? In addition, I use Sony's Soundforge 9 and that has an AC-3 plug-in also.

Normally Sony's packages work seamlessly across their range, be that Vegas Pro 8, Cinescore 1 or Soundforge 9, but would they work together? However, before I could move forward with the test there was a problem.

The Small Print

If you read the small print in the Sony Vegas Pro 8 quick start manual it states:

"Dolby Digital 5.1 Creator technology is not intended for use in content creation for commercial or broadcast

distribution, or content that displays Dolby trademarks and logos. Only Approved Dolby Digital Professional Encoders may be used for content that is commercially distributed or carries the Dolby Digital trademark and logo."

A quick look at the Soundforge 9 quick start manual says nothing about Dolby Digital restrictions but the full PDF manual reveals it's there. All of which begs the question: If Sony Vegas Pro 8 and Soundforge 9 are professional products, why include functions that professionals want in them and then limit them to amateur users only?

This explains to me Mark Brindle M.M.Inst.V.'s reply to my IOV website request for feedback on this subject...

"Back in 2003 we got registered with Dolby to use their trailers on our productions. The process was fairly straightforward and involved signing a trademark service agreement after they had seen/heard one production and commented on the audio quality. Feedback was excellent and we were then allowed to use the Dolby logo and trailers as needed. At the time the A-pack application as part of DVD studio pro (1.5) was in the list of approved applications with Dolby."

So you can register as a Dolby user, but James Lundy M.M.Inst.V on the same web page asked:

"Isn't the professional Dolby codec only available in more expensive software such as that produced by the likes of Sonic? The Dolby which is used in the likes of Adobe Encore is an official codec, but not considered professional by Dolby..."



Therefore, it may be possible to produce Dolby Surround with some software, which may not actually be Dolby Surround in the eyes of Dolby."

Confused? So am I.

Registering with Dolby

In an attempt to get to grips with the issue I decided that the first step was to become an officially registered Dolby Digital user, see how much it costs and what software is included in the approved list.

From the outset, it is quite clear, that if you wish to use Dolby trademarks to indicate that your recorded audio content has been encoded with Dolby technologies - or you would like to use Dolby trailers at the beginning of broadcasts, games, and video programmes - you must complete a Trademark Agreement.

Their rules stipulate that the 'entity' with rights to distribute content (e.g. a game publisher, a record label, a home video company, and/or its distributors) is the proper entity to sign a Trademark Agreement with Dolby.

A company that owns the rights to a piece of music, game, or other recording, and is involved in the preparation, production, and sale of pre-recorded media incorporating Dolby technology must sign an agreement if it wishes to use the Dolby trademarks on the media released under the company's own labels.

A company under contract that simply manufactures pre-recorded media for one or more customers (Dolby licensees), and/or is only involved in the preparation of artwork (labels, boxes, jackets, insert cards) need not sign an agreement. Responsibility for the quality of recordings and proper trademark usage rests with the licensee.

For example, the DVD authoring house does not generally own the content they are encoding, so they are not required to sign an agreement with Dolby. However, their client is required to sign an agreement if they wish to use the logo on packaging or the Dolby trailers in the opening.

The Process

Amazingly, the process is quite simple! Fill out and submit an application form which is available online from the Dolby website. If you are qualified, Dolby will send agreements for you to fill out, sign, and return. Dolby will counter-sign the

agreements and send them back to you along with the appropriate artwork for inclusion in your product.

Subsequently, you must submit sample copies of your recorded content so that Dolby can verify that their trademarks are being used correctly and your recording meets their quality standards.

Once you have qualified, the product approval process begins, in which your company submits samples of the product for Dolby's approval. Dolby requires two to three weeks for testing.

The Application

Having filled in the agreement on the Dolby website I received this from Dolby:

"Before we send you the agreements, I would like to verify that your company name will be displayed on your DVD projects as producer or distributor. A Trademark Agreement should only be signed by the company that intends to produce, release, and/or distribute media titles with their company name listed on the packaging as producer or distributor. In case you are providing post-production or encoding services for clients that are the producers/distributors of the DVD projects, your clients would be required to apply for a Trademark Agreement if they wished to use a Dolby logo on their projects. Please let me know if you wish to proceed with your application or if it will no longer be necessary."

I responded to this query with:

"Thank you for your email, I am a small independent producer (and a qualified member of the Institute of Videography - www.iov.com) and the majority of what I produce is in my name, as Phil Janvier Video Productions, Phil Janvier Digital Productions and Phil Janvier Movie Productions depending on the content, hence the full name of Phil Janvier Digital Video and Movie Productions on the application form. My trading name appears on all my productions. The small amount of post-production for others I do is limited usually to rescuing sound and it is always done as a subcontractor to others. I would never need to produce Dolby Digital encoding for anyone else. I understand that they would have to have their own agreement with you."

So far everything has progressed very smoothly and Dolby's next



email continued in the same vein...

"Great! I'll go ahead and approve your application. The Trademark Agreement is a blanket agreement that covers any DVD produced, released, and/or distributed by your company. This license is free of charge and it allows the use of a specific Dolby trademark on specific types of media. In your case, you will be receiving two copies of the agreement for Dolby Digital logo use on DVD. Both copies must be signed and returned to us for countersignatures. We provide the logos and logo use guidelines via email when we receive the agreements and we require a sample project (disc and artwork) for a quality evaluation before fully-executing the agreements. Please let me know if you have any questions or concerns."

I have included these emails in full so that you can get an idea of how easy this process is, and in case you did not notice, the email stated that "This license is free of charge and it allows the use of a specific Dolby trademark on specific types of media." That answers one of my primary questions, "How much does it cost to register?" Nothing!

The Agreement

Within a few days I received by FedEx from Dolby Laboratories, Inc., San Francisco a covering letter and two copies of the Trademark License Agreement. This agreement, when fully executed, authorises the licensee to use the Dolby Digital trademark on media content, which has been coded with Dolby Digital. The agreement has to be signed and returned within 45-days from its date in order to take advantage of it but, once received, Dolby will process the agreement and send Deliverables to the applicant via email.

It is worth noting that Dolby, as a licensor of trademarks, is required to check the quality of products bearing their trademarks and to verify proper trademark usage. Therefore, they require a sample of a finished product sent to them with the packaging for evaluation within 90-days of their letter.

Test samples are acceptable, but only if they are manufactured using the same processes and equipment as the product, which will eventually be distributed to the public.

Conclusion

As I conclude this part of the article I am aware that I have not encoded anything but I am pleasantly surprised at the efficiency of Dolby and the speed at which they have corresponded with me. I intend to post the Trademark License Agreement immediately and, hopefully, I will be able write about the next step once they have got back to me.

In the meantime I have been using the AC3 Pro encoder within Sony Vegas Pro 8 and expect to have got to grips with it enough to send to Dolby a professional sample within the 90-days deadline! ■

Phil Janvier M.M.Inst.V

A request: I am still hoping write a further article on using Dolby Surround Sound, so if you have any insights on this subject please contact me at phil.janvier@iov.co.uk.

If you do please could you include:

- * Are you a registered Dolby user?
- * The software you are using?
- * How easy you found it?
- * Do you have any tips or insights into the process?
- * What would make it easier to produce Surround Sound?

Any help would be greatly appreciated and will hopefully enlighten us all!



Macintosh editing on a budget

Jim Panks reviews the latest version of Apple's budget NLE



It has always been said that investing in an Apple Macintosh editing system is expensive. When you look at costs you must budget for downtime, problems and the unforeseen. Using a windows PC you put your faith in a multitude of manufacturers. From the disk drive to the graphics card, they are all manufactured by different companies and eventually placed in a machine.

Then you are going to have software from different companies, Windows from Microsoft, editing software from... well there we go, we have a multitude of vendors all offering different things with different hardware requirements.

Buying an Apple editing system is a different experience, you get everything tried and tested by the manufacturer and software developer. Yes, Apple makes it all. This means that they ensure that everything works together in a coherent way - no extra drivers, bits of hardware or software - just out of the box simplicity.

I recently reviewed the high-end software Final Cut Studio 2, which comes with all the software required to make a Hollywood feature film, and a complete system will cost you £3000+. Now this is about the same as a full-featured PC editing system and therefore I see no real difference in high end costs. However, at the budget end of the scale Apple has a viable solution in the marriage of it's powerful iMac Computer and Final Cut Express 4 which has just been

updated. This solution is elegant and powerful, with a range of options to enhance the system.

The costs are about half of the high-end solution and although, as I will explain, you don't get all the functions of the high end system, you do get a fully functional editing system that will do most of what you need.

Introducing FCE 4

Final Cut Express 4 is the new HD version with the ability to drop any type of clip on to the timeline without any problems. This will let you mix SD with HD, PAL with NTSC; and with all being converted to whatever you need for output.

Final Cut Express 4 is basically a cut down version of Final Cut Pro version 6. Firstly, I have to say that it is a functional piece of software that is well integrated with the system software and the various Apple iLife 08 software that comes pre-installed with all new machines. Apple supplied me a system with a 20" screen, 2.4GHz processor, 1GB memory and 300GB of SATA hard disk. The machine came pre-installed with Final Cut Express 4, Livetype and the optional iWork 08 software - which includes text editor, spreadsheet and presentation software.

In my opinion this is the most basic of systems for editing and I would prefer the 24" / 2.4GHz with at least 2GB of memory. This would allow more screen real estate. The system supplied worked exactly as specified with no problems, which is a typical Macintosh trait.



The Final Cut Express 4 software costs £129 and can be pre-installed or purchased separately. The package includes Livetype that allows you to do animated titles, lower thirds and various graphical introductions.

In use the first impression is that it is Final Cut Pro 6 - the interface, bins and windows are exactly the same. It has fully functional key frame editing which helps with compositing and transitions. You operate the software exactly like Final Cut Pro 6 with a few exceptions. Some of the items left out are mostly high-end functions like Motion Templates and batch capture. It also lacks the ability to export to Compressor, Sound Track Pro, Colour and Motion, as they are not included in the package.

To be blunt, most of my work in editing is covered by Final Cut Express 4. I would personally be pleased if Apple put the batch capture function in, only because I have become so used to using it in my Final Cut Studio 2 system.

This brings me to another point. Most editors get used to their various applications and the ways around problems or omissions, this is also the case and on showing a colleague how the Mac works with Final Cut Express 4, he said that he would have no problem in converting over from his Adobe software on the PC. It really is horses for courses.

I managed to edit together a little film using supplied clips from Apple, there were very few differences, and I got used to using it very quickly. You have all the tools required to put together a well-edited film.

Cross Formatting

The ability to drop whatever type of video on the timeline is a bonus, but you have to think hard before using this feature - you have to understand the differences and the likely outcomes. For instance, 4:3 SD footage in a 16:9 HD film will need some attention and you will probably find the best way to



include it is to manually place it in the middle of the 16:9 screen. I personally don't like stretched 4:3, but I'm amazed at how many clients watch 16:9 on a 4:3 screen with all the humans very tall and everything else distorted. So this is a very helpful feature providing you think through what you want to achieve.

Working Environment

The working arrangements for Final Cut Express 4 are much the same as for most editing systems - you capture or import your clips, trim them and add them to the timeline. Eventually you add transitions and titles and export it for inclusion on a DVD or tape.

Final Cut Express 4 will make exceptional films and, to be honest, the finished film will be indistinguishable as one done in other applications.

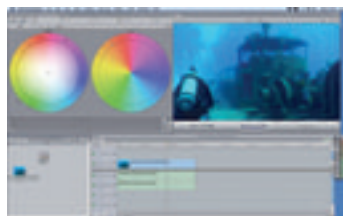
I used an external USB2/FireWire 500GB hard drive to store my clips and film, although I did try using just the internal hard disk and found that it worked faultlessly. By attaching an external hard disk you allow the application to run faster because it does not have to keep rereading the clips from the same disk the application is running from. You can also put your renders and other files on the main drive.

Typically, you would organise your clips into bins, then open the clips in the browser window and trim them to the required length and then drop them onto

the timeline. Once you have rough-edited your film you would then add the titles using Livetype and fine-tune your edits using either straight cuts or the transitions menu to add the appropriate transition.

You can also use key frames in any of the effects supplied, and because the transitions and effects are in the Final Cut Pro format you can add filters from many third party providers.

Apple supplies a rudimentary colour correction facility with just the ability to change the balance and hue. Again, it is a cut down version, but it does do the job and as most editors will not be doing vast amounts of colour correction it should suffice.



One feature carried over from Final Cut Studio is the new audio functions of Soft Normalise and Gain - very handy for getting consistent audio and it saves taking the audio out to a dedicated audio application. The other main new feature is the ability to work with AVCHD devices, using the new log and transfer tool to access the video recorded to disks, memory cards or DVD's. Many members will question the usefulness of this feature but there will be many new devices using this technology in the near future. Recording direct to DVD or memory cards will be the norm over the next year or two.

One of the programs that ships with the iMac is iMovie 08, which is a brand new version OSX



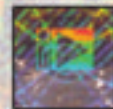
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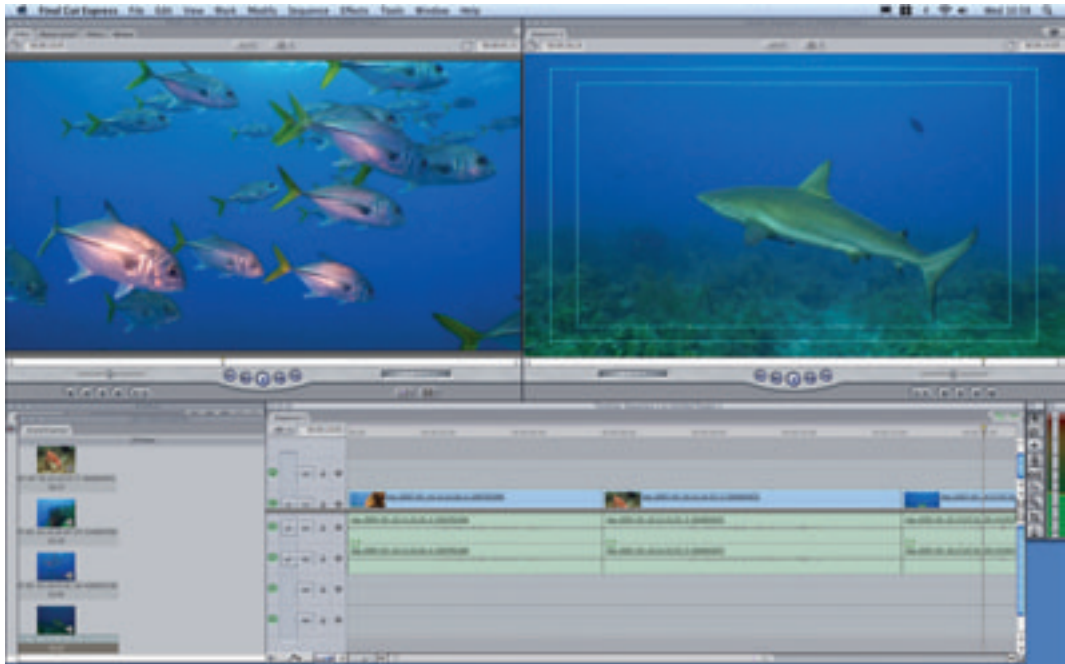
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that features some useful techniques, including 'Skimming'. This is where you skim over the video with your mouse and it plays back. Final Cut Express 4 allows you to import directly your iMovie projects so that you can enhance them with the professional software.

I tried the new iMovie and, yes, it is different - but again Apple are looking past what we are currently doing. The main users of iMovie will be those that want to make a film with minimum hassle. More professional users can also find it useful for making storyboards; because it has a really simple interface you can knock together storyboards very quickly from either your footage or sketches.

Final Integration

Using the tools supplied with the iMac as well as Final Cut Express 4 is an intuitive process. To make a DVD from your film you export it as a QuickTime movie and then drop it into iDVD, and then you have the options on what you want to do. If you

have put chapter markers in the film you can simply let iDVD compile your DVD using a template. This will put all the required information in the correct place and provide you with a professional DVD. For those that like to tinker, you can develop your own themes and although not as comprehensive as DVD Studio in the Final Cut Studio 2 package, you will not be disappointed at what is achievable.

We use iDVD for our wedding films and DVD Studio Pro for our SIV and Corporate work. The reason is that we have a nice template for our weddings and it is more time efficient for us to do it this way. The customer does not care how you do your work as long as it is fit for purpose and they like it.

More on iMac

The iMac itself is a computer in a screen - no boxes under the table, no masses of wires trailing over the desk and floor. The latest incarnation brings the iMac into the mainstream digital era -



no longer an orange, red or blue contraption - it has morphed into a stylish aluminium machine with the option of a 20" or 24" screen. It comes with a hefty hard drive and a built-in DVD Super Drive. With 1GB of RAM it will work but I would suggest at least 2GB for a bit more speed.

The iMac comes with a new stylish metal keyboard or you can opt for a wireless keyboard together with a wireless mighty mouse. WiFi and Bluetooth are built in as standard and getting hooked up to a network could not be simpler. It has plenty of input ports with 800 and 400 FireWire and three USB 2.0. ports. You also have the ability to attach another screen.

The supplied software includes the latest Leopard OSX 10.5. This is the latest version of the operating system and although it had some minor problems working with older

third party applications, the advent of newer releases has solved most of these problems.

Additional Info

Depending whether you want to use the machine just for editing or for all your work, you may find the iWork suite of applications useful. I personally use a desktop G5 for my editing and a Macbook Pro for everything else plus onsite editing. The Apple is less prone to getting viruses from the Internet, and to get software updates you need to be connected, but I tread with caution and do not use my machine on the Internet.

The Macbook Pro does all my general work and is backed up using the Apple supplied Time Machine application, which keeps a complete backup of my prime hard disk at all times.

Show me the Money!

So now down to pricing a suitable configuration. The actual computer will cost between £799 for a 20" 2GHz Intel Core 2 Duo with 1GB of memory and a 250GB hard drive; and £1459 for a 24" 2.8GHz Intel Core 2 Extreme, 2GB memory and a 500GB hard drive. The machine I would recommend is the 24" 2.4GHz Intel Core 2 Duo with 1GB of memory and a 320GB hard drive at £1149. Apple will fit an extra 1GB RAM for under £100 or you can source it elsewhere and fit it easily yourself.

You can get 500GB USB 2 external drives for under £100 and the Final Cut Express Software is £129. iLife 08 ships with all new iMacs for free and iWork will set you back £55. The above prices include VAT.

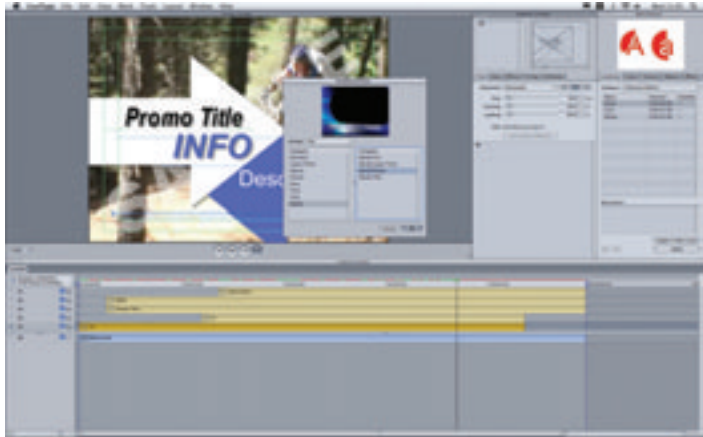
Conclusion

So, for under £1500 you can have a very useful editing system which could, if you wished, run Final Cut Studio 2.

My conclusion is that if you don't need the power of a Mac Pro and Final Cut Studio 2, Final Cut Express 4 and an iMac will do everything you require. If you are looking at upgrading your editing system and software, then you should seriously look at an iMac and Final Cut Express 4 as an alternative to a Windows machine. After all, research is a major part of purchasing any new system.

By the way, all Macintoshes can now run Microsoft Windows as well! ■

Jim Panks M.M.Inst.V.



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Twin head Tripod Mount for two video heads to be mounted to one tripod, making it ideal for a two camera shoot where space is limited. This makes it ideal for stage shows, conferences, weddings etc.

The mount will attach to any pro tripod with a 100mm or 75mm bowl. It has a 100mm bowl at either end making it easy to "level off" the video heads. A 75mm to 100mm adaptor is also supplied, so a video head with a 75mm half-ball can also be used. (Price does not include Video Heads or tripod.) £50.00

Contact David: 020 8502 7232

Email: dschevin@aol.com [163]

Red Eye wide angle adaptor

In excellent condition with original leather pouch. x 0.65 for 72mm lenses. Used on Sony DSR300 but will fit many other cameras. New over £200 for sale at £99. Contact Greg: 0800 0433126 [162]
 Email: professionalvideo@gmail.com

Epson 4000 photo printers

I have 2 off used for a promo job. First one has done about 3metres of print since a complete refurb (we do that much every week on out in house printer) and comes with an almost full set of double size inks worth £300 or so. Its pretty much as new although a little plastic door has got a broken catch- nothing a bit of UHU can't fix and nothing to do with its function at all. We paid £650+VAT a month ago - to you £500+VAT with a free roll of canvas thrown in.

Second one is not refurbished but is in mint condition, still has the protective plastic on it. Loved by an amateur previous to us who provided all the manuals, disks etc. Again, pretty much a full set of Epson inks. We paid £650 without VAT, put about 10 metres through it, to you £500.

Contact Stuart: 07976 445772

Email: stuart@boreham.co.uk [159]

Wedding Editors Toolkit

Digital Juice Wedding Editors Toolkit for sale. No longer needed as I have retired from wedding video business. Offers!

Contact Colin: 01992 461858 [159]

Email: cmp.video@ntlworld.com

Digital Juice Jumpbacks

Digital Juice Jumpbacks Volumes 1, 4 (The Wedding Collection) and 8. Offers!

Contact Colin: 01992 461858 [159]

Email: cmp.video@ntlworld.com

WANTED

Sony PD170P, FX1E or Z1E

Looking to purchase Sony PD170P or possibly another 3 chip video camera. Must be in good condition and prefer low hours. Also reasonable priced tripod. Cash paid.

Contact John: 07860-490676 anytime. London & Berkshire. [163]

Email: weddingvideos@uk2.net

JVC RM-G860E Editing Control Unit

Must be in good working order. [158]

Contact Ferdinand: 01229 773331

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Web: www.beyerdynamic.co.uk

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Web: www.edirol.co.uk

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Web: www.hhb.co.uk

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Fax: 01753 595104
Email: info@ortus.tv
Web: www.ortus.tv

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Buckinghamshire HP12 3SL
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Fax: 01494 551550
Email: info@sennheiser.co.uk
Web: www.sennheiser.co.uk

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Fax: 05601 168290
Email: info@soundgenie.co.uk
Web: www.soundgenie.co.uk

Soundkit

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Tel: 02920 342907 Fax: 02920 231235
Email: martyn@soundkit.co.uk
Web: www.soundkit.co.uk

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Web: www.dsvideo.co.uk

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Web: www.bristolpaint.com

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Web: www.towergateunderwriting.co.uk

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Derby House, 11 Rosebery Road, Langley
Vale, Epsom, Surrey KT18 6AF
Tel: 01372 800404
Email: west-gate@ntlworld.com
Web: www.westgatepower.com

Matte Boxes

Pyser-SGI Limited (Vocas)

Broadcast Products Division, Fircroft Way,
Edenbridge, Kent TN8 6HA
Tel: 01732 864111
Fax: 01732 865544
Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

Nonlinear & Hybrid Systems

Adobe Systems UK

3 Roundwood Avenue, Stockley Park,
Uxbridge UB11 1AY
Tel: 020 8606 1100
Fax: 020 8606 4004
Email: adobeuksales@adobe.com
Web: www.adobe.co.uk

Apple Computer UK Ltd

2 Furze Ground Way, Stockley Park East,
Uxbridge, Middlesex UB11 1BB
Tel: 020 8218 1000
Fax: 020 8218 1310
Web: www.apple.com/uk/pro

Avid Technology

Pinewood Studios, Pinewood Road, Iver Heath,
Buckinghamshire SL0 0NH
Tel: +44 (0)1753 655999
Fax: +44 (0)1753 654999
Web: www.avid.co.uk

CreativeVideo.co.uk

Priory Mill, Castle Rd, Studley,
Warwickshire B80 7AA
Tel: 01527 854222
Email: sales@creativevideo.co.uk
Web: www.creativevideo.co.uk

Datavision Limited

Russell Farm, New Road, Maulden,
Bedfordshire MK45 2BG
Tel: 01525 406886
Email: info@datavision.co.uk
Web: www.datavision.co.uk

Digital Video Computing Ltd

Phoenix House, 17-19 Norway Street,
Portslade, East Sussex BN14 1HQ
Tel: 01273 707200
Email: sales@dvc.co.uk
Web: www.dvc.co.uk

Nonlinear & Hybrid *contd...*

Edirol Europe Ltd

Studio 3.4, 114 Power Road,
London W4 5PY
Tel: 0870 350 1515
Email: info@edirol.co.uk
Web: www.edirol.co.uk

In-Deep

15 Abrahams Road, Henley on Thames,
Berkshire RG9 2ET
Tel: 0870 350 2450
Email: robbie@in-deep.net
Web: www.in-deep.co.uk

MVS Digital (Sony Vegas)

Unit 23, Wordsworth Business Centre, 21
Wordsworth Road, Perivale, Middlesex UB6 7LQ
Tel: 0845 456 0801
Email: anil@micronetuk.com
Web: www.mvsdigital.com

NewTek Europe

Europarc, 17 avenue Léonard de Vinci, 33600
Pessac, France
Tel: +33 (0)557 262 262
Email: info@newtek-europe.com
Web: www.newtek-europe.com

Planet Video Systems

33 Bournehall Avenue, Bushey, Hertfordshire
WD23 3AU
Tel: 020 8950 1485
Email: sales@planetudiosystems.co.uk
Web: www.planetaudiosystems.co.uk

Thomson Grass Valley

The Unit 1 & 2, The Duran Centre, Arkwright
Road, Reading, Berkshire RG2 0LS
Tel: 0118 923 0400
Email: canopusuk.sales@thomson.net
Web: www.thomsongrassvalley.com

ZEN Computer Services

3 Carolina Way, Salford Quays,
Manchester M50 2ZY
Tel: 0161 736 5300
Fax: 0161 736 5303
Email: info@zenvideo.co.uk
Web: www.zenvideo.co.uk

Outside Broadcast

MVS Video

Alkham Valley Road, Folkestone,
Kent CT18 7EH
Tel: 01303 891468
Email: sales@mvsvideo.com
Web: www.mvsvideo.com

Post Production Software

New Media AV

(Avid distributor)
25 Basepoint, Caxton Close, East Portway
Industrial Estate, Andover, Hampshire SP10 3FG
Tel: 08456 446663
Email: sales@nmav.com
Web: www.nmav.com

Radio Microphones

Sennheiser UK Ltd

3 Century Point, Halifax Road, High Wycombe,
Buckinghamshire HP12 3SL
Tel: 01494 551551
Fax: 01494 551550
Email: info@sennheiser.co.uk
Web: www.sennheiser.co.uk

Soundkit

12 Earle Place, Canton, Cardiff CF5 1NZ
Tel: 02920 342907
Fax: 02920231235
Email: martyn@soundkit.co.uk
Web: www.soundkit.co.uk

Total Audio Solutions

3 Woden Court, Park, Saxon Business Park,
Hanbury Road, Bromsgrove,
Worcestershire B60 4AD
Tel: 01527 880051
Email: sales@totalaudio.co.uk
Web: www.totalaudio.co.uk

Wireless Mics. & Ears

Unit 19C, Bentalls Shopping Centre, Heybridge,
Maldon, Essex CM9 4GD
Tel: 01621 843200
Fax: 05601 168290
Email: info@www.wirelessmics.co.uk
Web: www.wirelessmics.co.uk

Recordable Media - CD / DVD / Tape

APR Media

Media House, Unit 18 Rylands Industrial Estate,
Bagley Road, Wellington, Somerset TA21 9PZ
Tel: 0870 803 5521
Email: sales@aprmmedia.com
Web: www.aprmmedia.com

Multi Media Replication Ltd

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

MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH
Tel: 01303 891468
Email: sales@mvsvideo.com
Web: www.mvsvideo.com

Penridge Multi-Media

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

SkyCom UK Ltd

Suite 17, 2nd Floor, Fifty7 Frederick Street,
Hockley, Birmingham B1 3HS
Tel: 0121 236 2594
Email: info@sky-com.co.uk
Web: www.sky-com.co.uk

Studio Lighting Design

LCC Photon Technik

Watt House, Pirbright Rd, Normandy,
Surrey GU3 2AG
Tel: 01483 813814 Fax: 01483 811668
Email: info@lcc-lighting.co.uk
Web: www.lcc-lighting.co.uk

Photon Beard Ltd

Unit K3, Cherry Court Way, Stanbridge Road,
Leighton Buzzard, Bedfordshire LU7 4UH
Tel: 01525 850911
Email: info@photonbeard.com
Web: www.photonbeard.com

Teleprompting

PortaPrompt

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

Test Equipment

Teletest

4 Shelley Road, Bournemouth, Dorset BH1 4HY
Tel: 01202 646100 Fax: 01202 646101
Email: sales-uk@teletest.net
Web: www.teletest.co.uk

Tripods & Camera Supports

DayMen International

Unit 6, Merryhills Enterprise Park, Park Lane,
Wolverhampton WV10 9TJ
Tel: 01902 866687
Web: www.daymen.co.uk

Hague Camera Supports

Mile End Road, Colwick, Nottingham NG4 2DW
Tel: 0115 987 0031
Email: info@b-hague.co.uk
Web: www.b-hague.co.uk

IanIRO UK Ltd

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

Libec Europe

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North Moons Moat, Redditch, Worcs. B98 9HE
Tel: 01527 596955 Fax: 01527 596788
Email: ianirouk@aol.com
Web: www.ianiro.com

Louma UK

Tel: 020 8959 3082
Email: info@louma.co.uk
Web: www.verycam.com

Ortus Media Ltd

9 Langley Park, Waterside Drive, Langley,
Berkshire SL3 6EZ
Tel: 01753 593724 Fax: 01753 595104
Email: info@ortus.tv
Web: www.ortus.tv

Vinten

Western Way, Bury St Edmunds,
Suffolk IP33 3TB
Tel: 01284 752121
Web: www.vinten.com

Video Accessories

Composite Video Ltd

Unit 15, Liongate Enterprise Park, 80 Morden
Road, Mitcham, Surrey CR4 4NY
Tel: 020 8687 9700
Email: sales@compositevideo.co.uk
Web: www.compositevideo.co.uk

DVStuff

PO Box 389, Maulden,
Bedfordshire MK45 2WG
Tel: 01525 406886
Email: shopping@dvstuff.co.uk
Web: www.dvstuff.co.uk

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

MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH
Tel: 01303 891468
Email: sales@mvsvideo.com
Web: www.mvsvideo.com

Pyser-SGI Limited

Broadcast Products Division, Fircroft Way,
Edenbridge, Kent TN8 6HA
Tel: 01732 864111 Fax: 01732 865544
Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

Teletest

4 Shelley Road, Bournemouth, Dorset BH1 4HY
Tel: 01202 646100 Fax: 01202 646101
Email: sales-uk@teletest.net
Web: www.teletest.co.uk

Video Manufacturers

Edirol Europe Ltd

Studio 3.4, 114 Power Road, London W4 5PY
Tel: 0870 350 1515
Email: info@edirol.co.uk
Web: www.edirol.co.uk

JVC Professional Europe

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

Panasonic Business Systems

Panasonic House, Willoughby Road, Bracknell,
Berkshire RG12 8FP
Tel: 01344 853855 Fax: 01344 853847
Email: enquiries@panasonic-pbe.co.uk
Web: www.panasonic-broadcast.com

Sony Broadcast & Professional UK

The Heights, Brooklands, Weybridge,
Surrey KT13 0XW
Tel: 01932 816275
Web: www.sonybiz.net

TV One Limited

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

Voiceover Services

Barrie Redfern

Tel: 020 8099 9528
Email: barrie@redfern.tv
Web: www.voice2pic.com

Colin Days Overnight Voiceovers

The Old Rectory, Ombersley, Worcs. WR9 0EW
Tel: 01562 700420
Email: info@voiceover-uk.co.uk
Web: www.voiceover-uk.co.uk

Geoffrey Annis

25 St Peter's Avenue, Wilson Street, Anlaby
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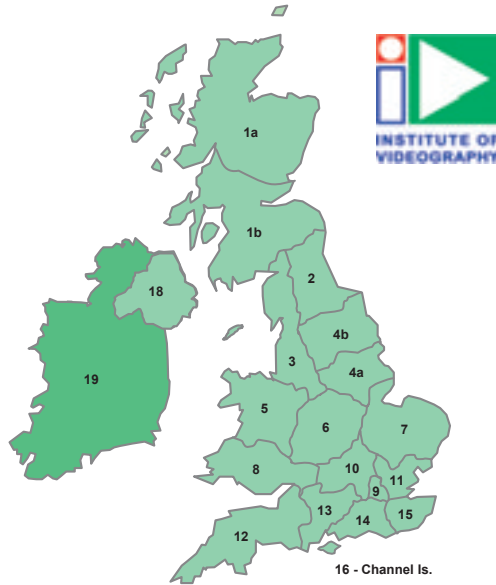
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THE LIST



THE LIST is designed to help qualified IOV members to share work on a national scale 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** Specialist Interest Videos
- O** Steadicam Operator
- P** Underwater Videographer

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

Scotland North (Area 1a)

Brian Rae M.M.Inst.V.	01224 862100	ACK
Colin Sinclair M.M.Inst.V.	01847 985989	ABC
Mark Stuart M.M.Inst.V.	01224 314999	ABCDJKMN
Ron Carmichael M.M.Inst.V.	01382 520437	ABC
Iain Johnston M.M.Inst.V.	01764 655655	ABCK
Alan Rae M.M.Inst.V.	01224 703745	ACKN

Scotland South (Area 1b)

Steve Towle M.M.Inst.V.	0845 226 2167	AB
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Graeme Brown M.M.Inst.V.	01577 865000	BCKN
Alex Crosbie M.M.Inst.V.	01555 665236	ABC
Danny Hart M.M.Inst.V.	01563 542195	AB
Trevor Jenkins M.M.Inst.V.	01334 656922	P
Guy Kinder M.M.Inst.V.	0131 221 1697	
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Love F.Inst.V.	0141 954 0840	AB
James Lundy M.M.Inst.V.	01501 739153	ABCFJKMNO
Graham Mackay M.M.Inst.V.	01236 730770	ABC
Douglas Miller M.M.Inst.V.	01555 860382	
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Ken Neil F.Inst.V.	0141 883 7168	ABFILMN
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
Pto>Create.Co.Uk *	0141 587 1609	ACEFGK
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK
Paul Russell F.Inst.V.	01563 523424	ACFKN

North East England (Area 2)

Andrew Crinson M.M.Inst.V.	01429 824177	
Chris Gillooly M.M.Inst.V.	0191 286 9800	ABCKM
Glenn Hutton M.M.Inst.V.	0191 549 3675	ABCFGHJKLMN
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLMN
Andrew Leckonby M.M.Inst.V.	0191 268 8209	
David Pethick M.M.Inst.V.	07712 809222	
Mike Trehwella M.M.Inst.V.	0191 536 6535	ABCFIKN
Peter Watkinson M.M.Inst.V.	01388 605386	
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN
Michael Bell M.M.Inst.V.	01325 241821	ABCFK
Roger Brown M.M.Inst.V.	07786 705066	ACHIKN
Andrew Charlton M.M.Inst.V.	01661 844542	ABC

North West England (Area 3)

Mark Higham M.M.Inst.V.	01606 889975	BC
Peter Hinkson M.M.Inst.V.	01735 735200	ACKMN
John Hodgson M.M.Inst.V.	01253 899690	BCD
David Howles M.M.Inst.V.	01706 657835	ABCDE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Ron Lee F.Inst.V.	01744 29976	ABCG
Van Martin M.M.Inst.V.	0161 902 9000	ABFKM
Mirage Digital Video Productions *	01253 596900	ABCDGFKLMN
Gordon Moore M.M.Inst.V.	01706 215914	ABCK
Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Peter Parker M.M.Inst.V.	01772 611599	ABCK
Arthur Proctor M.M.Inst.V.	0161 427 3629	
Geoff Proctor M.M.Inst.V.	01706 221928	AKN
David Royle M.M.Inst.V.	01942 735759	
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	01282 414073	
The Graham Fenton Experience *	01253 884100	AB

Peter Thornton M.M.Inst.V.	01706 812008	ABKN
Mike Waring M.M.Inst.V.	01704 531576	ABCD
Les White M.M.Inst.V.	01768 899936	ABCKN
Des Williams M.M.Inst.V.	0161 928 7308	
Tony Williams M.M.Inst.V.	01704 232116	ABCKJ
Chris Abram M.M.Inst.V.	01524 736573	ABCNP
Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Matthew Aindow M.M.Inst.V.	01204 843549	ABCKJMN
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Dave Barrow M.M.Inst.V.	01254 830823	AB
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	
Dave Bone M.M.Inst.V.	07803 797472	B
Philip Chrystal M.M.Inst.V.	01204 604840	BC
Paul Cragg M.M.Inst.V.	01204 847974	ACFK
Chris Dell M.M.Inst.V.	01772 625252	ABCKM
Jack Edden M.M.Inst.V.	0161 428 9646	ABCN
Steve Edwards M.M.Inst.V.	01942 703166	ABCHUKN
Nick Farrimond M.M.Inst.V.	01254 830823	CM
Jimmy Goodinson F.Inst.V.	01204 576826	AB
Gavin Garwood M.M.Inst.V.	0161 303 0125	AKM
David Harwood M.M.Inst.V.		

E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)

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Shane Rumsey M.M.Inst.V.	01909 733291	
Gordon Simpson F.Inst.V.	01724 720111	ABCG
Tim Smithies M.M.Inst.V.	0114 281 3320	ACFJKLN
Philip Wilson F.Inst.V.	01482 304830	ABCFGJLMN
Kevin Winn M.M.Inst.V.	01482 782187	AB
Sean Atkinson M.M.Inst.V.	01522 507306	ABCFGHJKLMN
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
Broadcast Media Services *	0115 955 3989	
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Chris Goulden M.M.Inst.V.	01430 431634	ABJC
Philip Groves M.M.Inst.V.	01526 355225	
Lynne Hamilton M.M.Inst.V.	01246 852269	ABCIKN
Dean Hodson M.M.Inst.V.	01246 268282	ABN
Geoff Knight F.Inst.V.	01472 811808	ACDGIKN
Matthew Leech M.M.Inst.V.	0845 094 6471	B
Adrian Medforth M.M.Inst.V.	01964 503771	ABC
Ben Newth M.M.Inst.V.	0115 916 5795	BC

North & West Yorkshire (Area 04b)

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Terry Mullaney M.M.Inst.V.	01924 864613	AB
Jennifer Page M.M.Inst.V.	07798 622446	ABFLMN
Paolo Pozzana M.M.Inst.V.	01756 798335	ABCKHN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Allan Vanston M.M.Inst.V.	01274 563104	
Mike Wade F.Inst.V.	01484 684617	ABCFG
Mike Walker F.Inst.V.	01924 515100	ABCEDEFHKLN
Mike Wells M.M.Inst.V.	01347 868666	ABD
Gail Allaby M.M.Inst.V.	01422 843492	ABCFGHK
Phillip Burton M.M.Inst.V.	01274 595421	BCN
Colin Campbell M.M.Inst.V.	01714 690110	
Bryan Dixon M.M.Inst.V.	07800 787580	ACFGKLM
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Diana Eales M.M.Inst.V.	01937 588858	ABCFGIK
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN
Iain Jackson M.M.Inst.V.	01799 914969	ACFKJLNR
Christopher Lawton M.M.Inst.V.	0113 219 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJKLMN

North Wales & Borders (Area 5)

Tudor Owen M.M.Inst.V.	01352 756074	ABL
Christopher Smith F.Inst.V.	01948 780564	AIMN
Christopher Smith M.M.Inst.V.	01691 610762	ABCDGFK
Rowland Barker F.Inst.V.	01435 430505	ABCFGHKLN
Cam 3 Media *	01588 650456	ABCFGHIKN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCHKN
James Edwards M.M.Inst.V.	0845 427 5794	AC
Peter Eggleston F.Inst.V.	01952 814590	
George Fenney M.M.Inst.V.	01952 812587	
Kevin Fritton M.M.Inst.V.	01743 355725	ABCGIJKM
David Gold M.M.Inst.V.	0845 345 1703	A
James Goodchild M.M.Inst.V.	01743 891286	ABCKN
David Jones F.Inst.V.	0151 342 8184	
Graham Kay M.M.Inst.V.	01978 358522	ACFKM
Richard Knew F.Inst.V.		

Midlands (Area 6)

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Bob Langley M.M.Inst.V.	0845 606 6593	AJMO
Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	0116 275 2100	AB
Chris North M.M.Inst.V.	01530 836700	
Mike Payne M.M.Inst.V.	01263 567778	ABKN
Gillian Perry M.M.Inst.V.	01676 541892	
Roger Perry M.M.Inst.V.	01676 541892	
Tim Sargent M.M.Inst.V.	01746 335007	
Michael Shaw M.M.Inst.V.	01782 746553	B
Mike Walters M.M.Inst.V.	0845 257 8207	ACKN
David Wilford M.M.Inst.V.	01858 410278	ACGNO
Jackie Williams M.M.Inst.V.	01455 848199	
AVInteractive *	01789 761331	ACDKMN
Simon Hammond M.M.Inst.V.	01588 638116	ABCFKM
Stephen Hart M.M.Inst.V.	01527 878433	
ICF *	01926 864898	ABCFGJKN
David Imprey F.Inst.V.	01926 497695	ACFGJLMN
David James M.M.Inst.V.	01782 514942	ABJ
Colin Jones M.M.Inst.V.	07837 276475	ABCK

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Bernard Coe M.M.Inst.V.	01223 441137	ABCN
Stephen Curtis M.M.Inst.V.	01502 712411	BCN
Mike Deal M.M.Inst.V.	01900 970110	ABCGKN
Extreme Video	01603 630555	A
Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
Colin Gooty M.M.Inst.V.	01473 257595	AB
Nigel Hartley M.M.Inst.V.	01728 452223	
David Haynes F.Inst.V.	01842 862880	
John Lambert M.M.Inst.V.	01605 410505	ABCN
Shaun Lawson M.M.Inst.V.	01493 411162	ABCKN
Simon Page M.M.Inst.V.	01362 822577	AB
Jim Panks M.M.Inst.V.	01775 822200	ABCEKLN
Dave Parkhouse F.Inst.V.	01623 862231	ABCDHK
Bill Platts M.M.Inst.V.	01733 370922	CDKN
Craig Stanley M.M.Inst.V.	07984 005074	A
John Suckling M.M.Inst.V.	020 8517 6752	ACN
Malcolm Woodridge M.M.Inst.V.	01493 782174	N
John Worland M.M.Inst.V.	01206 241820	AB
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN

South Wales & Bristol Channel (Area 8)

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Chris Wheatley M.M.Inst.V.	01452 579712	ABCDKN
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
Glyn Edwards M.M.Inst.V.	01443 838715	B
Michael Hill M.M.Inst.V.	01242 674462	ABCDIKN
Harley Jones M.M.Inst.V.	029 2052 0599	ABCFK
Manolo Lozano M.M.Inst.V.	01732 520491	
Dawn Morgan M.M.Inst.V.	01762 716121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABC
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKN
Alan Torjussen F.Inst.V.	029 2066 6007	AFGLMN

West London, Middlesex & Herts. (Area 9)

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Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN
Anthony Myers M.M.Inst.V.	020 8958 3838	BCK
Sam Spence M.M.Inst.V.	020 7801 6316	ABCK
Alan Bennis M.M.Inst.V.	020 8943 2666	ABCEKMN
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Paul Cascardino F.Inst.V.	020 8898 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN

John De Rienzo M.M.Inst.V.	07877 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AJM

Oxfordshire & M1 Corridor (Area 10)

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Steve Hart M.M.Inst.V.	0800 633 5784	ABCKJN
Hamish Maclean M.M.Inst.V.	01582 596935	
Gordon O'Neill M.M.Inst.V.	01494 773818	
Mark Shipperley M.M.Inst.V.	01844 237857	ABCN
John Snelgrove F.Inst.V.	01442 250088	AM
Anthony Barnes M.M.Inst.V.	01769 776995	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJKL
Dave Collins M.M.Inst.V.	01908 522157	ABCGK
Driving Standards Agency*	01234 744060	
First Sight Video*	0800 072 8753	AB

E. London, Essex & Hertfordshire (Area 11)

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Hugh Morris M.M.Inst.V.	020 2220 6955	FKLN
Kresh Ramanah M.M.Inst.V.	07956 395345	ABCHK
John Rose M.M.Inst.V.	01375 483979	ABCN
Two Dragons Film Studios*	07812 410866	N
Iain Wagstaff M.M.Inst.V.	01376 556417	B
Gillian Walters M.M.Inst.V.	01708 724544	ABCFKN
Peter Walters M.M.Inst.V.	01708 724548	ABCFKN
Andreas Andreou M.M.Inst.V.	0208 369 5956	ABCKN
Ian Burke M.M.Inst.V.	01376 344353	ABCKN
Ross Campbell M.M.Inst.V.	01279 413260	ABCDKLN
Zulgar Cheema M.M.Inst.V.	020 8502 7232	BC
David Ovevin M.M.Inst.V.	01708 343121	ABCH
Fred Curtis M.M.Inst.V.	020 8504 9158	CGK
David Durham M.M.Inst.V.	01702 293003	ABCFGHIKL
Rick Fiore M.M.Inst.V.	01279 757300	B
Jonathan Grose M.M.Inst.V.	01206 793315	ABCK
John Harding M.M.Inst.V.	01462 892638	
Duncan Hector M.M.Inst.V.	01707 655896	ABC
Martin Klein M.M.Inst.V.	020 8502 6198	ABCKN
Elaine Laurie M.M.Inst.V.	01702 525353	ACE
Tony Lench M.M.Inst.V.		

West Country (Area 12)

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Chris Ellery M.M.Inst.V.	0171 910 9704	ABC
Mark Huckle M.M.Inst.V.	01872 270434	BCKN
David James M.M.Inst.V.	0117 979 2858	ABCHJN
Muirgarth Limited*	01985 844200	AKN
Mark Brindle M.M.Inst.V.	01271 891140	ACDJKMN
Pip Critten M.M.Inst.V.	01752 362120	

Dorset, Wiltshire & Hampshire (Area 13)

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Eric Montague M.M.Inst.V.	01425 273790 N	
Colin North M.M.Inst.V.	01725 511688	ABCN
Jeremy Payne M.M.Inst.V.	0845 644 0912	BCK
Jennifer Roberts M.M.Inst.V.	07850 587415	ABCDJ
James Smith M.M.Inst.V.	01202 488140	ACKIKMN
Henry Allen M.M.Inst.V.	01929 552035	
David Angus M.M.Inst.V.	01793 845060	BCKN
Steve Axtell M.M.Inst.V.	01202 718522 P	
David Bennett M.M.Inst.V.	01590 623077	ALM
Maurice Brake M.M.Inst.V.	01202 512449	ABC
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Steve Feeney M.M.Inst.V.	01962 622549	ABCKN
Galton & Rostance *	0800 051 4510 B	
Stewart Guy M.M.Inst.V.	01256 850142	ABCDFIKMN
Greg Hawkes M.M.Inst.V.	0800 043 31	ABFGKJ
Roy Joyce M.M.Inst.V.	01202 692008	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGKH
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCDEFGIJKN
David Lovett M.M.Inst.V.	01425 615626	AB
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