

Focus Magazine

The monthly publication of the Institute of Videography

Issue 182 - March 2010 - £3.50



Mix 'n' Match

Chris North's comparison review between the ENG-44 and the ProMix3

also this
month



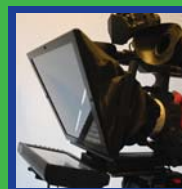
The IOV
Exhibition is
dead - long
live ProVideo
2010!

By Martin Baker



Video
Business
Start up -
Income
Streams

By Kevin Cook



Lost for
words? A
review of
Autocue's
budget
prompters

By Phil Janvier



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To be or not to be... 3D at BVE

I couldn't help feeling sorry for
all the one-eyed visitors at BVE
last month. It's a bit of an
exaggeration, but it seemed like
virtually every other stand was
beckoning you with a pair of
shades to don and appreciate
their wares. 3D has hit us so
hard and fast it's as if it is a
completely new phenomenon
never before seen by man - well
at least bifocal man that is.

We have been here before,
though. Granted, today's 3D is
miles ahead of yesteryears
attempts at converting the
depthless images of film and TV
into something more dynamic.
But is it the 'be all and end all'
that some are pumping it up to
be? Is it going to help the story
teller to tell a more interesting
and engaging story? I think not.

James Cameron's *Avatar* is a
great example of 3D-style over
substance. I got sucked in by
the hype and dutifully took my
seat and glasses for this
preposterously expensive epic. I
found myself waiting for the next
amazing scene of 3D magic
rather than willingly suspending
my disbelief as I frequently do
when engaged in good story with
believable characters that I care
about. In *Avatar* the only care I
had was whether or not they
were going to come to a grizzly
3D end - whoever they were.

This was a great shame as
I'm a huge fan of Cameron's
work. If he can't pull off a 3D
winner then who can? To give
you some idea of the level of my
disappointment a few days after
I was dragged back to the
cinema by my nephews to watch
'Alvin and the Chipmunks II' in
good old 2D - and it was a much
more palatable experience, if
only because it was somewhat
shorter in length!

Kevin Cook

The Cook Retort



Call me a Luddite if
you like, but this
experience left me
with serious doubts about 3D. I
can see the attraction from the
manufacturers', film studio's and
pay-per-view TV company's point
of view. Manufacturers will like
the fact that all those HD-ready
LCD and Plasma screen owners,
who would otherwise not have
invested in new sets for another
10-years, will be cueing up for
their new 3D TV. The film
studios will be happy because of
the difficulties faced in ripping off
3D films and the fact that 3D is
best appreciated as a cinema
experience; and the likes of Sky
will love another reason for you
to sign on the dotted line.

But what I've not really seen
is any genuine 3D demand from
those who make and consume
the content. Sure, its got 'wow
factor' and novelty value. I'd
also concede that there are some
applications that it will give an
otherwise unobtainable
advantage to, such as
architectural and conceptual
visualisations, keyhole surgery
(though the cameras will have to
get a lot smaller!) and CCTV -
but to those who simply want to
create a compelling story 3D has
little to offer.

Having said all this BVE was
more than just a 3D showcase.
It was also more than just
another opportunity to hype-up
that other red herring 'DSLRs' -
but that's the subject for another
foreword on its own! The most
significant thing for me at BVE
was the thronging crowds
signalling the awakening of an
industry from one of the longest
post-Christmas Duvet Days
known to mankind. I'm glad to
see you are back with us! ■

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IOV Membership has so much more to offer video professionals...

Focus Magazine

Issued every month, Focus keeps you updated with all the IOV and Industry News. With details on new and anticipated product launches, technology reviews, industry profiles, used equipment listings, a trade directory and much, much more.

Preferential Insurance

There are a number of specialist insurance providers who offer IOV members preferential rates and packages.

Discounted Merchant Services

We have negotiated preferential rates and schemes with Streamline Merchant Services, part of the RBS group of companies.

Free Advice Line

Videographers often work in isolation, so having an impartial, friendly and well-connected support service is often worth the membership fee alone.

Technical, Creative & Business Forums

Our secure membership forums are divided into Technical, Creative and Business topics - with industry-specific forums for Wedding & Event, Corporate Video, Documentary and Short Film production.

Work Sharing with other IOV Members

Members will often post requests for freelance camera operators, editors and other specialist service providers within the IOV forums.

Free Arbitration Service

From time to time disputes arise between videographers and clients. This is where the IOV's Arbitration Service can be employed to achieve a fair and amicable settlement. The IOV offers this service free to its members and their clients.

Lobbying and Representation

The IOV exists to represent and support those involved in professional videography. This includes negotiating with authorities and governing bodies who can impact on the working practices of videographers.

Area Meetings

There are various local and regional events happening each month. These range from regular local meetings through to special regional events with training sessions and formal presentations.

Free Standard Contracts

All IOV members benefit from a licence to use standard business contracts and forms. These include Corporate and Event Video contracts - plus the IOV's Standard Terms & Conditions.

Entrance to the IOV Convention

The IOV holds its Annual Convention and Trade Exhibition once a year. IOV Members are automatically registered for this event, and benefit from free attendance to our comprehensive range of seminars, presentations and panel sessions.

Entry into the IOV Awards

The IOV holds creative awards each year covering the main production categories of videography. These awards are exclusive and free for IOV members, and have fast become Europe's leading showcase of production excellence.

IOV Anti-Piracy Holograms

The IOV helps its members protect their copyright through a simple but effective hologram sticker system.

Exclusive Yellow Pages Advertising

Accredited members can benefit from taking part in the Yellow Pages Corporate Advertising scheme with substantially reduced rates!

Join the IOV today and start using our logo to endorse your business!

There's just one small hoop for you to jump through...

Optional IOV Accreditation

Everyone initially joins the IOV as an 'Ordinary Member'. For those wishing to use IOV membership to promote their business by taking advantage of the IOV brand, we provide a structured and incremental path to accreditation. Whether you are simply wishing to demonstrate your commitment to working to the

IOV's Code of Practice and standards of professionalism (**Associate Membership**) - or want to work towards Full Accreditation (**Master Membership, Fellow Membership or Corporate Membership**), the IOV is there to encourage you on your journey.



Give yourself a head start...

FREE access to the Associate Member exam study material for everyone on www.videoskills.net

Anyone can benefit from free access to our study material on the VideoSkills website (www.videoskills.net).

videography business. The study material is broken down into the craft skills of Camera, Lighting, Audio and Post Production - plus a section on Business & Legal which outlines all the legislation and IOV regulations relating to videography.

Once you have joined as an Ordinary Member you will be given access to the Associate Member exam. This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IOV logo in your marketing materials.



This online study resource defines the core competencies of videography, outlining all the knowledge you should know in order to operate a professional

Join online today!
For more details on the IOV and our benefits of membership
Visit - www.iov.com/join

IOV News

Industry, Technology & Regional News

ProVideo 2010

The IOV Exhibition is Dead - long live ProVideo!

In celebration of its 25th anniversary, the IOV has changed the name of its annual event to simply - 'ProVideo' - the first of which will take place at the Ricoh Arena on 13th & 14th October 2010.

This isn't merely a name change for the sake of change. ProVideo 2010 has been introduced for three very good reasons:

- To emphasise that the event caters for more than just IOV members.

- To welcome the involvement of other related-industry trade associations.

- To focus the minds of our exhibitors, attendees, speakers and the press on what the event is really about.

ProVideo 2010 will host a comprehensive range of seminars, workshops and presentations. This will include the launch of a new set of VideoSkills presentations and

workshops, as well as exhibitor-led presentations in our exhibition floor theatres.

Increasingly, the networking aspect of this type of event is becoming more and more important. Online forums, industry websites and magazines simply can't substitute the benefits of face-to-face networking. ProVideo 2010 will foster, promote and cater for delegate and exhibitor networking with a comfortable featured zone at the centre of the exhibition floor.

Please note, registration for ProVideo 2010 will not open until early summer.

ProVideo will also provide the backdrop for this year's IOV Awards which will be held on 13th October in the Ricoh's Sky Creations Lounge. The 2010 IOV

Awards will open for entry in May. Details of categories, rules and deadlines will be published on the IOV website in due course.

GREAT News for Exhibitors

With the help of the Ricoh and our stand contractors we are able to offer either floor-space only sites or fully contained shell scheme stands at incredibly sensible rates.

You can secure your space now at ProVideo 2010 with a very low booking fee - with the balance not due until 60-days prior to the event.

For a floor plan and booking form please email either kevin.cook@iov.co.uk or martin.baker@iov.co.uk. Alternatively call the IOV's admin office on +44 (0) 20 8502 3817. ■

Adobe Sponsors VideoSkills

The Institute of Videography (IOV) is extremely pleased to announce that Adobe Systems has been appointed as one of the supporting sponsors for the VideoSkills project.

Adobe Systems' sponsorship will include many activities relating to VideoSkills, including support for presentations and training workshops, which take place at various locations throughout the UK and Ireland. They will also be instrumental in developing the illustrative, video and audio training content of the website which will further aid those wishing to acquire the skills of professional videography.

In addition to the study material section of the website, IOV Members have access to the Associate Member exam. This multiple-choice online exam is broken down into the five categories covered in the VideoSkills syllabus. Once members have passed this exam they are awarded Associate Membership and can then use the IOV logo in their promotional material.

IOV Chairman, Ron Lee, commented on the announcement: "We are very pleased to announce Adobe Systems' support for VideoSkills. It is extremely important for us to attract

supporting companies whose products are widely used and respected in our industry. As the creators of the most widely used set of image and sound editing tools, we believe Adobe Systems will bring a great deal of value to VideoSkills and we look forward to working with them in the future."

Al Mooney, UK Video Business Development Manager at Adobe Systems said: "We believe the IOV has created a fantastic learning resource with its VideoSkills programme. The Adobe set of production tools are the first choice for most videographers, and are thus ideal for demonstrating the core through advanced skills of post production contained within the VideoSkills syllabus. We are greatly looking forward to working with the IOV on the development of the existing workshops and learning materials."

Registration for the VideoSkills website is free (www.videoskills.net), and only requires an active email address. More details on IOV membership can be found on www.iov.com/join. ■

Martin Baker
IOV Membership Secretary



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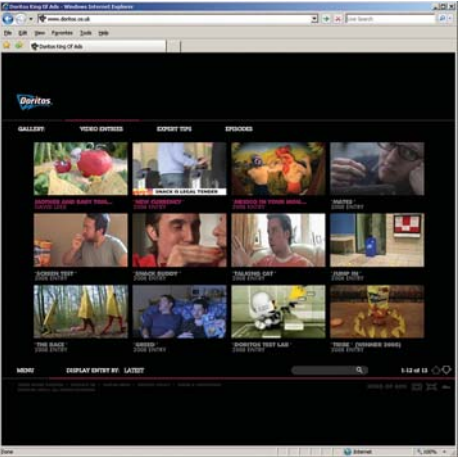
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Make an Ad - Make a Fortune

Think you can create the next great TV ad? The one that everyone will be talking about? The one that will make you famous? On 16th February 2010, Doritos launched it's 'King of Ads' campaign, encouraging all budding young directors, or anyone with a video camera, to create the next big Doritos TV ad and win up to a staggering £200,000!

Arm yourself with ideas and a video camera and create a 29-second commercial to be uploaded onto www.doritos.co.uk. The makers



of the top 15 adverts will then be invited to pitch their Doritos TV ad to a panel of specially selected experts and celebrities. The top three ads, as selected by the panel, will then be put to the public vote to decide who is the true King of Ads.

The budding director of the winning ad with the most votes is guaranteed £100,000 and will win an extra £1 for every vote they receive, up to an additional £100,000. They will have their advert watched by millions as it airs across British national television from 12th June to 11th July. Not bad for your first commercial!

- Entrants must use the tool kit provided on www.doritos.co.uk
- Your ad must be exactly 29-seconds in length - no more and no less.
- Shoot the ad however you like, but the final edited version must be in one of the following formats: .mpg, .mp4, .mov, .flv, .avi, .wmv.
- The video must be in 16:9 ratio.
- For terms and conditions (including judging criteria) see website for details.
- The prize breakdown is as follows:

- 1st Prize – guaranteed £100,000 and £1 for every vote up to a maximum of £100,000
- 2nd and 3rd prizes - £1 for every vote up to a maximum of £5,000
- Top 25 – prize from play.com up to the value of £500
- Top 50 – prize from play.com up to the value of £300
- Top 100 – money off coupon with play.com

The Doritos King of Ads competition opens to entrants on 16th February and closes

30th April. Voting for your favourite ads opens from 29th May and closes on 10th June 2010. Throughout the entry stage there will also be the opportunity to win amazing prizes if your ad is chosen as Ad of the Week. Pete Charles, Marketing Manager, Doritos, said: "This is an incredible opportunity for anyone wanting to make a name for themselves in the world of advertising or earn a life changing-amount of money. In true Doritos style your adverts can be as bold, leftfield or as funny as you make them – good luck!"

To download the toolkit and submit your advert visit - www.doritos.co.uk.

Save Our Sound!

Twenty one major organisations representing the breadth and depth of the British Entertainment Industry has launched a campaign calling on the Government to act to secure the future of live music, newsgathering, musical theatre, film making, television production, sports events, concerts, conferences (including party conferences) and church, school and community events in the UK.

All of these activities, that benefit everyone either directly or indirectly, are under threat. This is because Ofcom, supported by Government, has decided to clear out and sell the radio frequencies that the industry relies on, and move those evicted elsewhere. The precise location of this new much smaller 'home' remains for the most part undetermined. Meanwhile, all proceeds from the sale of the old 'home' will go to the Government.

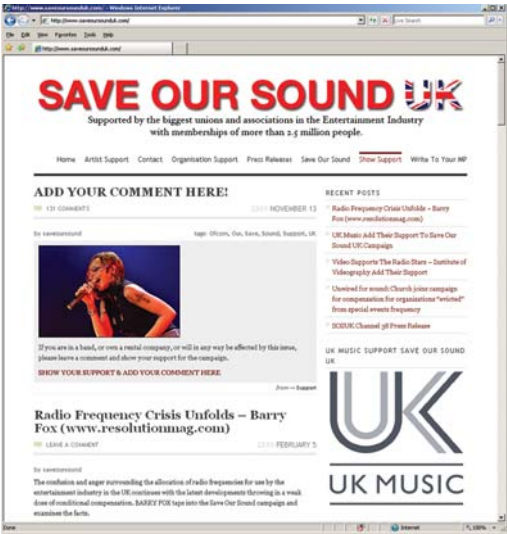
As a consequence of the enforced migration, the vast majority of the UK's valuable stocks of wireless microphones, which are essential tools for content production in the creative industries and beyond, will become unusable. If the activities and events listed above are to continue, then all affected equipment will need to be replaced at a stroke. This will cost tens of millions of pounds.

If the Government does not provide adequate funding to cover the costs, then live music, newsgathering, musical theatre and other events including those listed above are likely to become impossible to stage. There is little doubt that companies will go bust, individuals will go bankrupt, employees will be made redundant, and charitable and community organisations will have to divert funds from core services.

The impact will be so severe due to the fact that the UK's pool of equipment for professional use is generally owned by small specialist firms and individuals that supply to end users when required. These businesses work to very tight margins and either cannot, or will struggle to, cover the cost of replacing entire inventories. If they are forced out of business, which is likely under current proposals, then all productions that depend on their equipment and expertise will be under threat.

The funding scheme that Ofcom has put forward is totally

inadequate. It is analogous to a compulsory purchase order with little or no compensation. This might be because the regulator is



constrained by legislation. Under their proposed terms only equipment that tunes to 8MHz out of the total 120MHz due to be sold would be eligible and amounts provided would be based on an estimate of 'residual value' of equipment rather than what it will cost to replace. If Ofcom's proposals are implemented, many will only receive a fraction of what it will cost to replace their equipment, and the rest will receive nothing at all.

So, what needs to be done? The Government must act, if and where Ofcom cannot, to provide what the industry needs. The Government must ensure that the funding package covers all affected equipment, not just some and that funding is based on what it will cost to replace equipment with like-for-like alternatives.

Harvey Goldsmith CBE, legendary music promoter and organiser of Live Aid, said: "SAVE OUR SOUND UK wrote to Lord Mandelson to raise these crucial issues and urge the Government to intervene. The valuable real estate we are talking about will be sold-off very soon, and there will be no second chance to secure the future of those affected. The time to act is now."

Louise de Winter, National Campaign for the Arts (NCA) Director, said: "We see this as a matter of moral obligation as well as public policy. It would not be right for those affected, which includes charitable organisations, to effectively pay for their own eviction. As this process will generate very significant sums for the Government in auction revenues, it must put aside a fraction of those proceeds to fully compensate those forced to move."

For further information visit - www.saveoursounduk.com.

Main VideoSkills sponsor

ASSOCIATE MEMBER

INSTITUTE OF VIDEOGRAPHY

Newly-accredited Associate Members

The following list of members have passed their Associate Member exam and are now able to use the IOV logo in their marketing material. They have also been set up with a web page which must be linked to when the IOV logo is placed on their website. Full details of the benefits of Associate Membership can be found at www.iov.com/join

Ollie Muncaster A.M.Inst.V.	Pulborough, West Sussex, England
David O'Malley A.M.Inst.V.	Yeovil, Somerset, England
David Lamb A.M.Inst.V.	Kendal, Cumbria, England
Suzanne Gore A.M.Inst.V.	Peterborough, Cambridgeshire, England
Gregory Mynhardt A.M.Inst.V.	Carlow, Co Carlow, Republic of Ireland

Please note: Newly accredited Associate Members will be published in Focus each month and will be accurate at time of publication. Intermediate lists of new Associate Members will be published on the IOV website from time to time.

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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.

Pact welcomes Product Placement

The announcement on 9th February by the Department for Culture Media and Sport (DCMS) to allow paid product placement will help the UK maintain high quality original content, said the trade body for independent content producers, Pact.

Chief executive for Pact, John McVay, said the decision provides a significant opportunity to raise new sources of revenue to be put into UK programming, and that the restrictions about where it can be used will not have a material impact on the market. "Allowing product placement will put British producers on a more level playing field with their counterparts in the US, Europe and the internet, and help to plug the funding gap that UK original programming is currently facing. We are pleased that we can finally move forward with product placement and look forward to working with Ofcom, to ensure appropriate guidelines and regulations are put in place as quickly as possible."



Earlier this year Pact announced that relaxing the usage of product placement would inject more than £72 million into the UK television market in the short term, while attracting foreign investment and creating more opportunities for UK production companies to compete worldwide.

Product placement is already present on British TV screens, either through imported programming or through (unpaid) prop placement, and numerous studies have shown that viewers do not object to it provided it is well integrated so as not to intrude.

Pact is the UK trade association that represents the commercial interests of independent feature film, television, children's, animation and interactive media companies. Pact offers a range of business services to its members, actively lobbies government organisations at local, regional, national and European level and negotiates minimum terms with the major UK broadcasters and other content buyers.

For further contact Clare Naden at Pact on 020 7380 8241, or by email - clare@pact.co.uk. Alternatively, visit the Pact website - www.pact.co.uk.

Re-engineered for Versatility

Primera's DPPro, its popular two-drive, 100-disc capacity disc publisher, has now become the DPPro Xi-Series. This re-designed and re-engineered range of disc publishers claims to be faster, more efficient and even more reliable than ever before. It's the perfect choice for producing quantities of professional-quality burned and printed discs – automatically and hands-free.

Three DPPro Xi models are available: the DPPro Xi AutoPrinter - a 100-disc capacity, print-only version with no drives, perfect for side-by-side use with tower-style disc duplicators; the DPPro Xi Disc Publisher - 100-disc capacity with one recording drive; and the DPPro Xi2 Disc Publisher - 100-disc capacity with two recording drives.

DPPro Xi and Xi2 may also be ordered with the latest-generation Blu-ray Disc recordable drives. With Blu-ray Disc drives you'll be able to record high-definition video as well as perform back-ups of files, photos, video and more. Both 25GB single-layer and 50GB dual-layer discs are supported.

The main goal for the new DPPro Xi-Series was to maximise throughput. All parts of the process were carefully analysed, including robotics, disc picking and software. All have now been optimised for the fastest possible production speeds. The most significant change has been to the disc transport robotics, increasing throughput by about 300%! Meanwhile, Primera's AccuDisc uses patented, precision mechanics and software to know that it has picked just one disc at a time. This prevents misfeeds and double discs which can not only interrupt operation, but can even damage recording drives. Now in its seventh generation, AccuDisc has been further optimised and now operates at twice the rate.

The built-in, high-resolution inkjet printing is powered by Lexmark, a world leader in printing technology. With up to 4800dpi quality, it has the highest printing resolution available from any manufacturer of disc publishers. Combine this ultra high resolution printing with Primera's TuffCoat with WaterShield CDs and DVDs and you'll get the most professional looking discs, too. TuffCoat with WaterShield discs are highly water, scratch and smudge-resistant. They also have a gorgeous, high-gloss finish, possibly unlike anything you've seen before. Of course, virtually all other brands of inkjet-printable optical media are supported.

In some applications such as medical imaging and video/ audio-on-demand it is imperative



that discs can be dispensed out the front of the unit. With the DPPro Xi-Series, it's an automatic, built-in feature. The DPPro Xi-Series also has two software-selectable input bins. This means you can put 50 CDs on the left and 50 DVDs on the right. Or put 50 DVDs on the left and 50 BD-Rs on the right. Whatever combination works for you, you'll save the time and trouble of switching out media when a different type is required for a particular job.

Using the DiscPublisher Xi-Series is as easy as printing to any office printer. Primera's exclusive PTPublisher Software, written by our own software engineers, has won critical acclaim for its simple, wizard-style interface. Training new operators takes just minutes instead of hours. Simply choose the type of job you want to perform (data, video, audio, etc.), match with a print file, and press 'GO'. It's that easy!

Built-in disc design software - SureThing Primera Edition (Windows) or DiscCover (Mac) - lets you place photos, backgrounds, text and graphics anywhere on the disc, including as far into the middle of the disc as you wish.

You get more for your money with DPPro Xi-Series. In addition to the included PTPublisher software for disc burning and printing, you also get these valuable extra built-in software features: PTRip lets you robotically rip your personal music CDs and load them into Apple iTunes or Microsoft Media Player; PTBackup allows automatic, scheduled back-ups of your files to CDs, DVDs or optional 25GB and 50GB Blu-ray Discs (archival-grade TuffCoat branded optical media is available from Primera); and PTProtect prevents unauthorised duplication of your valuable DVD video files (three free protections are included, additional protections are available at a reasonable per-disc price).

Also new is built-in blue LED lighting. The soft blue glow not only helps you see what's going on inside, but pulses when supplies are getting low and blinks on/off if an error condition is reported. You'll always know the status of your jobs whether you're sitting next to the unit or standing on the other side of the room.

For further product information visit - <http://primera-europe.eu>.

Adobe Photoshop Hits Twenty

Adobe Photoshop, the software product that arguably redefined creativity in the digital age, celebrated its 20th anniversary on 19th February. Around the world, Photoshop fans are celebrating the impact their favourite software has had across photography, art, design, publishing and commerce.

The Photoshop community is sharing its favourite stories online, with its 400,000 fan-strong Facebook page, the hub for a worldwide look at the product's impact. A new 'Celebrate' tab directs users to a 20th anniversary logo, which you can personalise with your own image in Photoshop and use as a replacement for your own profile image on any social network site. Connect with the Photoshop team at www.facebook.com/Photoshop



or <http://twitter.com/photoshop>, and add the tag #PS20 to any tweets about the anniversary.

The impact of Photoshop is everywhere – billboard signs, magazine covers, major motion pictures, even the logo on the coffee cup you drink out of every morning. All have likely been touched by the software. Over 90% of creative professionals have Photoshop on their desktops and today Photoshop is used by professional photographers, graphic designers and advertisers, as well as architects, engineers and even doctors. Whether it's bringing visual effects to life in the blockbuster film Avatar, helping save lives in partnership with forensics departments and the Centre for Missing and Exploited Children, or challenging the human eye to determine if an image is real or fake, Photoshop continues to find new uses and advocates.

Celebrations, imaging contests, and exclusive online 'tips and tricks' tutorials, have begun across the UK and the world. In the United States, the National Association of Photoshop Professionals (NAPP) will be hosting a special Photoshop 20th Anniversary celebration for over a thousand attendees in San Francisco at the Palace of the

Fine Arts Theatre.

The event will feature Adobe's senior vice president of Creative Solutions, John Loiacono, as well as vice president of Photoshop Product Management, Kevin Connor, Photoshop co-creator Thomas Knoll and famed Adobe creative director and Photoshop evangelist, Russell Brown. To be a part of this celebration and view the recorded webcast, visit - www.photoshopuser.com/photoshop20th.

A special Adobe TV broadcast is also available - <http://tv.adobe.com/go/photoshop-20th-anniversary> - reuniting the original 'Photoshop team' for the first time in 18-years, to discuss their early work on the software and demonstrate Photoshop 1.0 on a rebuilt Macintosh computer.

In 1987, Thomas Knoll developed a pixel imaging program called 'Display'. It was a simple program to showcase grayscale images on a black-and-white monitor. However, after collaborating with his brother John Knoll, the two began adding features that made it possible to process digital image files. The



program eventually caught the attention of industry influencers, and in 1988, Adobe made the decision to license the software, naming it Photoshop, and shipping the first version in 1990.

"Twenty years ago, Adobe predicted that it would sell 500 copies of Photoshop per month," said Thomas Knoll, co-creator of Photoshop at Adobe. "I guess you could say, we beat those projections! It's amazing to think that millions of people use this software today. We knew we had a groundbreaking technology on our hands, but we never anticipated how much it would impact the images we see all around us. The ability to seamlessly place someone within an image was just the beginning of Photoshop's magic."

For further details visit - www.adobe.com/photoshop.

VIDEO Skills TRAINING DAY

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Hamster Love Wins PRS for Music Film Prize

PRS for Music has announced the winner of its inaugural 'Scene>>Heard' student filmmaking competition.

Scene>>Heard challenged student filmmakers to create a 90-second cinematic interpretation of a famous musical quote, song lyric or song title. From dark, black and white Ingmar Bergman style drama to colourful computer-generated animation; all genres were covered. The prize included £1,000 from PRS- for Music and a years' free IOV Student Membership.

Inspired by the Shakespearean quote - 'If Music Be the Food Of Love, Play On' - Dominic Hatje, a second year King's College London student from Hampstead is the triumphant filmmaker. Darren Haynes, Marketing Manager at PRS for Music said: "Dominic's witty film features two stuffed toy hamsters living in a Spanish guitar player's house. The film superbly fulfilled the musical brief as well as raising a smile and a few giggles among the judging panel."



Dominic Hatje, winner of the competition, said: "Words can't express how happy I am. I intend to put the £1,000 prize money towards a new camera."

"PRS for Music is committed to helping the creative industries find the most appropriate music for their projects - everyone from advertising agencies and broadcasters to student filmmakers. Dominic is another happy customer," said Haynes.

The winning film can be viewed at www.prsformusic.com/sceneheard.

To register your interest in submitting a film for the next competition - Scene>>Heard Take Two - please email darren.haynes@prsformusic.com.

3D Rollout gathers Momentum

The BDA's announcement in December last year on the finalisation of the 'Blu-ray 3D' specification has been cemented by Sony's release of a standalone 3D-Ready Blu-ray player, firmly fixing the industry's crosshairs on a 3D future.

Within four years, 50% of US homes will own a 3D-Ready display, and the uptake of 3D-Ready Blu-ray players won't be far behind, with one out of every three US homes owning one. This is according to Futuresource Consulting, with new research unveiled at their recent webinar - '3D: How Big, How Soon?'

"Our research shows an imminent upsurge in the adoption of 3D-capable High Definition and Blu-ray hardware, now strengthened by a clearly defined 3D roadmap," says Jim Bottoms, Director at Futuresource. "We expect that a high percentage of BD players will ship with 3D capability next year, and within a few years it will probably be difficult to buy a player without 3D."

Hunger for 3D content will also be driven by owners of PS3 consoles who will be able to play 3D Blu-ray content via a firmware upgrade. For those consumers not yet convinced

by the HD experience, 3D will be a highly persuasive reason to upgrade. Combine this with other premium features, such as connected TV and Entertainment Database Browsing, which allows users to browse actor and production information, and consumers in the early adopter and early majority segments will begin to upgrade fairly quickly.

"With a number of leading hardware brands all vying to carve out an early position in the 3D TV and BD market, 3D Ready TVs and players will seed the 3D market in much the same way as the HD market was primed five years ago," says John Bird, a leading strategy analyst at Futuresource.

"By 2015 we expect the majority of TVs available will be 3D-Ready and the normal replacement cycle will result in a good proportion of households in the US, Japan and Europe having a 3D-capable display," says Bird. "There is a real feeling of excitement surrounding 3D and here at Futuresource we believe the new unified approach will translate into commercial success within the course of the next few years."

For further information visit - www.futuresource-consulting.com.

Panasonic extends Booster offer

Following strong market interest, Panasonic Professional Broadcast & IT Systems (PBITS) Europe has announced that it is to extend its Grass Valley EDIUS Neo 2 Booster nonlinear editing software bundling promotion. The promotion will now run beyond its original end date of 30th April for a further five months - the software will continue to be bundled for free with purchases of selected camcorder models until 30th September 2010.

The editing software will be included free with purchases of Panasonic professional AVCCAM tapeless camcorder models AG-HMC71EU, AG-HMC151EU, and AG-HMC41EU and with the AG-HMR10EU recorder.

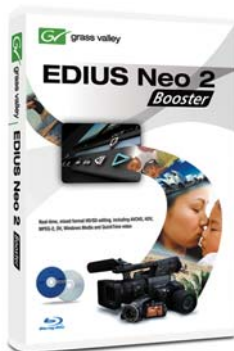
Any user purchasing any of these products after 1st January 2010 is eligible to receive Neo 2 Booster for free. Any users who made purchases between 1st April 2009 and 31st December 2009 are eligible to receive a free copy of the original Neo 2 software. The bundle is applicable to all units purchased and registered on Panasonic's website. New customers will receive the EDIUS Neo 2 Booster software licence automatically following successful warranty

registration. Full details regarding terms and conditions are available at www.panasonic-broadcast.com/en/EdiusNeo2Booster_Promo.php.

The extended collaboration between the two companies will help to increase the adoption of the AVCHD format across the professional broadcast and production industry and is further evidence of Panasonic's existing support for EDIUS Neo 2 editing software and the AVCHD recording format. By bundling its camcorder products with EDIUS Neo 2 Booster software, Panasonic continues to support a growing number of professional end-users as they look at cost-effective, high-quality ways to record and manage HD content.

Grass Valley's editing software is ideal for entry-level videographers. It offers native editing support of the AVCHD professional camcorder format, including Panasonic's exclusive PH record mode, allowing users to eliminate time-consuming transcoding operations from the production process.

For further details contact Panasonic Business Systems direct - see Video Manufacturers in Trade Directory on page 25.



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Streamline is our face to face payment service handling half of all transactions in the UK, where 165 million cards are in circulation(*2). By offering more choice in how your customers can pay in a face to face environment you could turn browsers into buyers and encourage more impulse purchases, as your customers spending isn't limited to the cash in their wallets or purses.

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For more information on exclusive discounted rates for Institute of Videography members call **0208 502 3817**, e-mail **info@iov.co.uk** or visit **www.iov.com/sms** (maximum call charges from a BT landline is 4 pence per minute. Calls from other networks may vary).

*1 By Transaction volume

*2 Plastic cards in the UK 2007, APACS

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Area IOV News

North & West Yorkshire

By Roger Staniland

On 3rd February Camerakit UK opened its doors in Stanningley for a pre-BVE Open Day with some of the major suppliers in the world of video and film production in attendance to give a sneak preview of their latest products that will be on show at the Broadcast Video Expo Earls Court London. Nearly 50 attendees were welcomed to the venue by Dave Archibold and his staff with plenty of refreshments on hand.

Due to a clash with an Executive Meeting I was tasked to represent the IOV on the day, handing out information packs and talking to existing and potential members. But there were many more companies taking part in the event.

True Lens Services (TLS) manufacture film and video based products in their bespoke engineering workshop, and carry out broadcast lens servicing and repairs - all at their centrally located Leicestershire site. TLS are an authorised European agent for the repair and supply of Libec products and accessories and also carry out repairs to most other well known makes, e.g. Vinten, Sachtler, Cartoni and Manfrotto. Also on show was



their Lightweight Bar Support System, the Genus Wide Matte Boxes with Bar Support, the Starter Filter Packs and the Genus Shooter Backpacks.

Sony Professional was exhibiting its latest and most innovative kit, and with an unrivalled range of formats ensures there's a solution to perfectly suit any production - from tape-based HDCAM and top-end HDCAM SR, through to the tapeless XDCAM HD, XDCAM EX and NXCAM formats, plus entry level professional HDV. On show in Leeds were the PMW-350K, PMW-EX1R, HXR-NX5E, PD170 cameras.

Broadcast Distribution is a new company developed to provide high-end products for an ever changing market, with decades of experience in supplying, installing and supporting the Broadcast Television industry. Whether your end user is a Broadcaster, Production Company, Government, Corporate, Education or Events company and requires an HD or SD workflow, these people can work with you to provide a professional, integrated solution.

The Manfrotto Group is the head of the Imaging and Staging division of Vitec Group Plc - who design, produce and distribute professional supports, bags and protective gear for the photographic, video and entertainment markets. On show



were many of their tripods but the 561B 4-section aluminium monopod equipped with a fluid head (able to support up to 8.8lbs) and its three retractable feet to ensure a firm footing was the centre of attraction.

Rycote is a family-owned and run company and has been manufacturing microphone windshield systems for more than thirty years. They are very proud to say that they design, develop and manufacture all their products at their factory in Stroud, England.

Holdan Limited's range encompasses equipment from acquisition to video storage and media management. On display was their keying system based on dual colour light ring and retro reflective cloth which is embedded with tiny glass beads. Other exhibits were a complete Edius editing suite and their 4-Channel Digital / Analogue Mixer / Switcher.

As a taster for BVE it was an excellent day. Many thanks to Dave and his staff at Camerakit UK Leeds for arranging an excellent show. ■

Dorset, Wiltshire & Hampshire

By Bryan Stanislas

We had our monthly Area 13 meeting on Wednesday 17th February at New Forest Post Production's offices at Plaitford on the Hants/Wilts border; I would like to take this opportunity to thank Nick Curtis for his hospitality on the evening.

It was a disappointing turn out this month with just 5 members attending. Our subject for the evening was Video Libraries. We discussed the opportunities available to the professional camera ops/editor for earning money from stock footage and also going out and filming specific items for upload to video libraries in order to create revenues. We looked at several online options and feverish discussions ensued.

We also looked at the Digital Juice range of products available for the professional editor. Please



take a look at www.digitaljuice.com for an overview of their products. Needless to say those that did attend took away a considerable amount of knowledge and already there are 'in roads' being made to join and upload content to video libraries for download sales - and one should remember this is a global market! You can find some PDF notes on this within the Area 13 Noticeboard on the IOV website.

Some dates to remember: March 10th there will be a VideoSkills session being held at the Ricoh Arena, Coventry. Anyone who wishes to attend please contact the IOV direct. The IOV Area Reps Convention will be held on the evening of March 10th, so if you have any subjects you wish me to raise on your behalf to the Executive please contact me by email - bryan.stanislas@iov.co.uk. ■

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. 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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If you would like to present your products or services at local IOV meetings - please contact the IOV's Central Office on 020 8502 3817 or email info@iov.co.uk

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Video Business Start-up

Part Three - Income Streams

Newcomers to videography often seem to believe that they will be able to pick and choose their customers and types of work they take on. In today's economic climate it's not only the newbies that will have to take work where they find it. Everyone is, or should be, constantly exploring new and old ways of generating income. This doesn't mean just accepting things that you would have previously declined or not considered - it means actively seeking out these opportunities.

Apart from the instant gratification of generating income, the more customers you can reach the more efficiently you will market your entire business – including the services you would ideally like to specialise in. This is one of the characteristics of an adroit marketer. They will grasp at every opportunity to expose their brand to the market – and if they can profit from this along the way - all well and good.

Cross-Selling

I need to make it clear that you should never pretend to be able to offer something you cannot or do not have the experience to provide. This is extremely unprofessional. However, there is nothing wrong in hiring in expert help or passing work on to a third party and taking a cut for your trouble. Thinking of the business in this light will broaden your income potential quite substantially.

There might well be avenues of videography that you really cannot be bothered with or find so challenging that you'd rather not offer them. It's time to rethink this. What you might actually be saying is that some types of work offer too little reward for the average fee they attract. That's a completely different situation. Wedding day films are an excellent example of this. There are quite a few videographers who do not offer this service purely because it is unprofitable for them to do so at the 'average' street price.

Simple answer - offer the service but at a price you can profit from.

The wedding day film market is not as restricted as some videographers make out. I've often heard people say, "You can't get a decent fee for a wedding video in these parts". What they are actually saying is 'they' can't get a decent fee for a wedding. I bet if you drove down that videographer's street you would not see every house with the same car, of the same year and value. A wedding day film service is like any other commodity - there will be some who are looking for cheap and cheerful and others who are looking for a premium product. Sure, the latter are few and far between but they do still exist.

Everyone has their price and I can't think of any videographer who would not accept a wedding day film commission if it came with commensurate reward. If you priced your wedding day film service at £5k to £20k – would it still not be worth doing? More importantly, what is the downside of being known as the most expensive videographer in your neighbourhood? Nothing, as it's an area of the business that you would otherwise ignore and, more's the point, it would be something people will talk about. I'm also sure there will be the odd customer here and there who will engage you purely because you are the most expensive videographer in town.

Remember, part of the kickback of offering a wider range of services is a deeper penetration of your marketing brand. One of the appeals of the wedding day film market is that during the production process you have the opportunity to expose your brand to many people, i.e. the extended bridal family and guests at the wedding. Whilst not everyone at a wedding is going to be a likely

candidate for corporate video service it's not inconceivable that a small percentage will be. If you happen to bag a £5k to £20k wedding, the likelihood of you coming across your next major corporate client increases quite substantially.

I've talked here mainly of wedding day films, but it's the same with any of the main production areas which you might presently be ignoring. The more services you provide the wider your reach will be, and the more opportunities you will have in cross-selling one service from another.

Component Parts (Filming - Editing)

Whilst it's nice to be involved in the complete production chain it is often more profitable to offer services as component parts. The most common way this happens is working as a freelancer to other production companies, but there are equally opportunities in selling your services as a camera operator or editor to agencies and clients directly.

The videography industry is mainly made up of independent videographers working on their own or as small production units. Like you, they will sometimes find themselves faced with a commission which needs more hands at either the shooting or editing stage. This is one of the strengths of the IOV in that it facilitates this kind of networking through its forums, but the videographers who capitalise more fully on this type of work are those that go out and seek it.

Purely from a market awareness point of view you should already know who your competition is, what they do and what they charge. It is only a small step to take this one stage further and offer them your services more directly.



You might even want to set up some form of contra arrangement so that you use each other on alternate jobs, making your own work more profitable. Just one word of caution though – make sure you agree everything in writing as these kind of arrangements can easily be misunderstood.

You should also know who all the marketing agencies are in your area and make sure you are on their books. Whilst they will often have their favourite video production services providers there will be occasions where they need to bring in additional help. Remember – part of expanding your range of services is simply about widening the awareness of your business. Even if you have approached these people before a little reminder that you are still there is not going to do any harm.

Selling component services to clients is not quite as common, but in merely offering the service it will highlight your business to them. Sometimes clients might have the budget to film events or features of their business but not have sufficient funds to commission a completed production. Likewise, they might have stock footage and media assets which can be edited into a finished production.

Copying and Conversions

Never underestimate the potential of offering peripheral services such as copying and conversions. Not only can they contribute significantly to your bottom line but they also act as an excellent platform for selling your main production services.

One of the wonderful things about the never-ending progression of video formats is that it creates an ever-expanding need for media to be converted from one obsolete format to the current format. Some video companies have built their entire business on this and there is no sign of this changing in the future.

A great example of this is the cine-to-video conversion market which was originally based on converting the celluloid stock over to VHS. That then

progressed to cine-to-DVD, and will no doubt progress on to cine-to-Bluray, or cine-to-solid state, or cine-to-media server. The original cine film is very, very rarely discarded so there will always be a demand for it to be converted to the latest media. It naturally followed that there was a demand for VHS-to-DVD – or any one of the consumer videotape formats which have subsequently become obsolete.

It's not only the consumer market that has the need for copying and conversion of media. Businesses will also frequently be in need of such services as well as other more obscure media file conversions. PowerPoint presentations converted to streamed video clips, celluloid slides converted in to JPGs, PDF files incorporated into DVD slide shows, and so on. It might be that they simply want their present video material properly encoded and hosted online.

Being known as a solution provider for this type of service is not only profitable but, more importantly, will expose your brand to your potential market. Producing a small brochure leading on these services and regularly sending them out to businesses in your area is a great way to promote yourself. And don't forget – make sure the brochure also makes it clear that you offer full production services too.

Keeping an Open Mind

Finally, always keep an open mind about where your business might lead you. It is always good to have a clear set of objectives and ideas on what type of work you want to produce, but don't let pride get in your way if you find that other profitable opportunities are changing your course. Above everything else you are in business to make money - if not, then you are not really in business. ■

Kevin Cook F.Inst.V.

Next month I'm going to cover one of my favourite subjects – marketing - where I hope to give you some very practical ways of promoting your business to both consumer and business-type markets.



Making Light Work

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Getting good audio into your camcorder is not always easy. Choosing the right mic for the job and getting it as close to your subject as possible is not always sufficient to ensure that you capture good quality sound. You need to ensure that it is monitored and captured at the correct level - and that can be difficult if you are recording your sound direct to camera. Even if you have someone keeping an eye on the sound level meters on the side of your camcorder it is difficult for them to adjust the tiny flat recessed level controls and they also risk causing the camera to move if they try to do this during a take. The answer is to use a portable mixer and headset like the TV news crews.

Robust professional ENG mixers are specialist items usually costing upwards of £1,000 but in recent years some manufacturers have developed budget priced mixers to serve the DV camera market. So is it worth investing in a portable mixer and are these budget versions really up to the job? I have come across a couple at around £460 that seem worth a closer look since they have more than two channels and decent LED meters that can be read easily in daylight, so they could be useful when filming weddings and receptions or corporate events as well as documentaries and interviews, particularly if your camcorder mic inputs are a bit hissy. Both originate from the USA and are technically similar but

with different features.

The three channel ProMix3 is produced by Professional Sound Corporation (PSC) who also make professional ENG mixers. The four channel ENG-44 is produced by SignVideo who are better known for producing high quality video accessories including video switchers and processors. This is the only audio mixer they make so how does it stack up against the competition from specialist mixer producers like Professional Sound Corporation who make the ProMix and its bigger brothers?

Feature Comparison

The ProMix three channel mixer is about 25.5cm wide, 17cm deep and 4cm high. It is finished in semi matte black paint. The ENG-44 is about a centimetre longer and actually 2cm narrower and only a couple of millimetres thicker. It is made of black anodised brushed aluminium and has detachable rubber feet. Both mixers feature recessed side and front panels to protect the socketry, switches and meters. The ENG also has robust aluminium strap ears on either side.

Both have balanced XLR inputs and outputs switchable between mic and line, with optional 48V phantom power on each input. On the ENG-44 these switches are recessed in the base of the mixer rather than on the side panels. The ProMix also has an additional setting for dynamic mics and output settings of -10 and -40 as well as line level 0dB. The ENG-44 has a continuously variable output level knob so that you can set precisely the output level you require when it is

switched to either mic or line output.

The input XLR sockets are not of the latching type but the ProMix sockets grip the plugs a little tighter. Both also have 3.5mm mini jacks providing an unbalanced mic out and a 'tape return' facility and you can adjust the return levels with pre-sets. So if your camcorder has a 'tape monitor' output you can feed this back to the mixer to monitor what you are actually recording. Even if you only have a live line or headphone output on your camcorder you can still verify the live audio from your camcorder's output, so you can pick up any distortion if the camcorder is not set correctly.

Both mixers provide headphone monitoring via a mini jack, with an adjustable level control on the front panel but the ENG-44 also provides a headphone out from a male XLR socket so that you can provide a headphone for a boom operator or reporter on a rugged connection. All the output XLRs on both units latch with normal XLR plugs so they cannot be pulled out. The ENG-44 also has two additional mini jacks to provide an unbalanced line out and unbalanced (aux) line in.

The main control surfaces on the front panels are laid out similarly with switches at either side of each channel control knob to enable you to route each channel to the left or right output, or equally to both, and to set bass cut. The ProMix can be switched to provide cut at 80 or 150Hz whereas the ENG-44 only has one cut setting at 100Hz. The switches on the ProMix are small chrome lever switches with a stiff positive action, whereas those on the ENG are rather light, small, sliding switches with notches, similar to pre-set switches. The control knobs on the ProMix are rubberised whereas those on the ENG are more traditional and feel more solid and secure.

Both units have an internal

tone generator so that you can line up the meters on your camcorder with the mixer meters. The ProMix produces tone at 440Hz, pre set to peak zero on the mixer meter whereas the 1kHz tone generated by the ENG-44 is controlled by the master output gain control and has to be set manually at 0dB on the meter, although this is quick and easy to do. The output level control on the ENG-44 can also be used to match the output signal to your camcorder/recorder and, of course, to vary the overall output level from the mixer without losing the relative settings of the channel control faders, for example if you are recording different performers or instruments and you have already set the relative levels for your mix.

Both units have LED level meters each with 10 LEDs graduated from -20dB to +3dB, with green covering the normal level range and amber and red for overload (the ProMix shows amber at 0 and +1 whereas the ENG-44 shows amber at 0, +1 and +2, with red at +3). Both have an always-active limiter in the output circuit to prevent any inadvertent over-peaking sending distorted signals to your camcorder. The ENG also has a separate red LED below the meters as an additional warning to show when the limiter kicks in.

The ProMix meters are specified as peak programme meters (PPMs), whereas the ones on the ENG-44 are referred to as VU meters. I generally prefer peak programme meters since they respond rapidly to short peaks in sound. Normal VU meters respond more slowly and show an average volume. However, the ENG-44 seems to be a bit of a hybrid. SignVideo says that it displays 'instantaneous waveform peaks' rather than the characteristic waveform averaging of normal VU meters - but this is not documented.





Similar powering options are available for both units via internal batteries or an external power adaptor or battery (not supplied). The ENG-44 uses four AA cells and can operate on a 9-18V supply. It also has warning lights to show whether the unit is being powered externally or by internal batteries and this light flashes when the batteries are running low. The ProMix runs on two 9V batteries or via a 12V external supply - although I am told that the input voltage can in fact be anything from 7 to 16V.

The ProMix is supplied with a well made lined and padded field bag, or rather a wrap, with Velcro closing extensions at either side to grip the cables and protect the plugs and sockets from the elements. The field bag for the ENG-44 is optional. Although it is not lined it has a good sized front pocket to carry a couple of mics and a short cable and has Velcro fastening flaps that give access to the switches on the base of the mixer and the battery compartment at the back. The plugs and sockets are protected from rain by soft waterproof sleeves on either side of the unit which draw up with toggles. The on/off switch, which is on the side rather than on the front, is reached through this sleeve. The bag also has a removable transparent flap which goes over the front panel whilst still enabling you to adjust the gain knobs.

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Audio Performance

The most important test for any audio mixer is whether it delivers clean sound without adding internally generated noise to the signal. To check this out I made some test recordings with each mixer to my solid-state Marantz PMD661 audio recorder at line level - firstly using a microphone and then with no mics connected (although of course the pre-amps are intended to operate with a low resistance load provided by a microphone). Before you start you must set up the meter on

the recorder with the meter on the mixer using the mixer's tone generator.

For this particular test I decided to align the recorder meters to 0dB to match the mixer meters. The first thing I noticed was that in order to match the tone level at 0dB the ProMix required the Marantz recording gain to be turned up to almost maximum, whereas the ENG-44 produced a reading of 0dB on the Marantz when its gain was set at about 3 o'clock. However, this made no difference to the test recordings and in practice you would set your camcorder or recorder to peak well below 0dB to avoid the risk of unexpected loud noises overloading the pre-amps and distorting the sound* (see Technical Note).

I used a Rode NT2A for the mic recording tests because it has a very low level of self-generated noise. I then adjusted the mic level on the mixer and did a narration test at 30cm. I was pleasantly surprised how quiet both mixers were at normal recording levels.

ProMix3

On the ProMix3 there was no hint of hiss in the headphones at normal listening levels with the mic channel set at about 1 o'clock. Even cranking up the gain on the mic channel did not produce much to compete with the ambient noise of the room, so we are certainly in the right sonic ball park with this mixer.



I then did some tests on each channel with no mics connected. At normal listening levels (headphones at 2 o'clock) with one channel open and the gain set at 1 o'clock the mixer is virtually silent and any 'noise' when all three channels are opened at this setting is almost imperceptible. With a single channel set at 2 o'clock you can 'just' hear a slight hiss which becomes more audible when all three channels are open. But we are talking here of listening through closed studio headphones with no sound source present. With a microphone connected ambient environmental noise would be likely to mask any mixer hiss because it is very low.

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Setting the channels for dynamic mics resulted in the noise increasing noticeably. That is because there is much more gain applied to the channels when switched to dynamic in order to amplify the very weak signal that is generated by most dynamic mics. Obviously mixer noise increases slightly as you increase the gain settings and open more channels but it never became a problem in practice. So as mixers go, this one is pretty quiet and transparent and the sound is well up to what is required for video work.

ENG-44

I then put the ENG-44 through the same processes as the ProMix. The pre-amps were very quiet. The output was silent with gain set at 1 o'clock, and almost silent with 4 channels open. Even when the pots were opened up at the same time to the 2 o'clock setting there was no significant audible noise in the system.



Whilst there is no separate dynamic mic switch setting on the ENG-44 the pre-amps on each channel provided enough gain to accommodate these mics and you can also adjust the output level setting with the master gain control knob if necessary. So this mixer has all that is required in the sonic department to produce clean, transparent hiss-free recordings from appropriate low noise mics.

Operation in the Field

No matter what a piece of equipment is capable of, it is of no practical use if it is not sufficiently robust to withstand the rigours of use in the field and, of course, it must be easy to operate.

The casing of both mixers is fairly robust and the strong projecting strap ears on the ENG-44 provide some additional protection to the knobs. The ears are cranked so that they do not get in the way when adjusting the outer gain knobs.



However, it is easy to nudge the ENG-44 master gain control unintentionally when adjusting channel four because these two knobs are rather close together. If you have the recorder around your neck in the field you might consider stretching a piece of insulating tape from the top to the bottom of the mixer across the master gain knob to make sure it is not moved inadvertently, since this could have a catastrophic effect on your recording levels.

Neither mixer has latching catches on the XLR inputs so there is a risk that the mic cables could be pulled out or dislodged in rough situations. The XLR input sockets on the ENG-44 do not hold the plugs quite as firmly by friction as those on the ProMix3, so for 'run-and-gun' work I would restrain the mic cables with a tie around the aluminium strap ear for safety, or feed them back through the field bag, via the opening in the back of the pocket and out under the pocket flap Velcro.

The headphone sockets on both mixers are 3.5mm mini jacks. I do not like these on professional equipment and I would have preferred standard quarter inch (6mm) jacks which are much more robust and marry with professional headphones. However, even the renowned Sound Devices have put a mini headphone jack on their smaller mixer, so I don't think I can be too critical here. For use in the field I would make up a 15cm lead with a mini jack to plug into the mixer and a 6mm jack line socket on the other end which I would tape to the carry strap. Of course you could use the XLR headphone socket on the ENG-44 but you would still need a 6mm to XLR adapter cable for your headphones.

In terms of use, both mixers are easy to set up and operate. The ProMix is a little more 'fool-proof' since its tone level and output level is fixed - so you only have to adjust the channel gain controls and you don't have to worry about moving the master gain control accidentally when recording - but the ENG-44 is more flexible and has an extra channel and more features. Neither mixer has pre-fade gain settings or pre-fade monitoring/metering found on professional (and more expensive) ENG mixers to satisfy the demands of professional sound recordists, but I'm sure these are facilities that we as videographers can manage without on an entry level mixer. Whilst both mixers have overload limiters on the outputs neither has input overload protection, so you need to take care that you do not overload the mic pre-amps from a very loud sound source.

As on the best professional location mixers, the LED meters on both these mixers are very bright and easy to see, even in sunlight. In fact, they can be too bright indoors so the ENG-44 has a less intense setting which also helps to conserve battery power a little. Surprisingly for a budget mixer the ENG-44 also has a slate mic activated by a small momentary push button, which could be particularly useful to slate audio only or wild-track recordings.

The ProMix is stated to run for 4 - 6 hours on two 9V Alkaline batteries whereas the ENG-44 is said to run for 14 hours on four high power Alkaline AA cells. However, I suspect that run times on the ENG would be significantly lower if you were powering four condenser mics, running the meters at full brightness and driving two pairs of headphones. Of course, rechargeables would run for a much shorter time. Particularly useful on the ENG-44 is the battery 'on' and battery 'low' indicator.

Conclusions ProMix3

The ProMix3 entry level location mixer has quiet pre-amps and the basic facilities to help you get good clean recordings in the field. It is a respectable little mixer that does what it sets out

to do - provide decent quality audio to meet the increasing aspirations of the expanding DV and HDV market at a fraction of the cost of professional gear. As far as audio kit goes it is very much a semi-pro audio tool, but for professional videographers on a tight budget it provides the means of controlling and capturing better audio in the field.

Conclusions ENG-44

The ENG-44 is a nice little location mixer with very quiet pre-amps and a good range of features for an entry level mixer. I particularly like the battery-on light and the fact that it flashes when the battery is getting low - and the long battery life. I also liked the firm knobs and the rugged projecting strap ears that protect them from knocks and the ability to control overall output gain.

If you are careful not to move the master gain control unintentionally and restrain the mic cables to avoid any risk of the XLRs being pulled out in the field then you should have no problems with this mixer.

ProMix3 vs ENG-44

Both mixers provide excellent sonic solutions for videographers not wishing to lash out on expensive professional sound mixers. The three channel ProMix3 comes with a well finished field bag at around £465 inc. VAT. The four channel ENG-44 with the optional field bag is about the same price but you can buy the mixer without the bag for around £400 if you are not likely to use it in the field. ■

Chris North M.M.Inst.V.

Technical Note: Cable looms are available which enable you to connect a mixer to your camcorder via a single combined cable incorporating the two XLR channels and a return feed via mini jacks to connect to the 'tape monitor' input.

The distributors say that the ProMix3 outputs the standard reference level for digital camcorders and recorders of 1K into 10k Ohms, which would read about -18dB on a recorder/camcorder. The distributors of the ENG-44 say that if you wish to record to BBC standard peak level 6 (PPM6) used for broadcast material, you would need to set your recorder to -18 or -20dB when the tone is set to peak at 0dB on the ENG-44 meter - the ENG-44 limiter would then kick in on peaks at about the level of PPM6.

ProMix3 - Spec	ENG-44 - Spec
Frequency Response: 20Hz to 20KHz (+/- 1dB)	Frequency Response: 20Hz to 20KHz (+/- 1.5dB)
Signal to Noise: -128dB EIN	Noise: -126 dBu EIN
External power: 12V	External Power: 9-18V
Weight 0.8kg	Weight: 1kg
Full Spec: www.professionalsound.com	Full Spec: www.signvideo.com
Warranty: 6 months	Warranty: 1 year
Supplied for review by Soundkit, Cardiff	Supplied for review by Pinknoise Systems, Gloucs.
www.soundkit.co.uk	www.pinknoise-systems.co.uk
Cost: £465 (including field bag)	Cost: Mixer £400, field bag £60 inc. VAT.



And Another Thing...

Spelling Bee (in the bonnet)

I make a point of never commenting on other folks' spelling or grammar partly because I am a great believer in the polite society and partly lest a bright light is shone upon my own numerous shortcomings. But there was recently a somewhat acerbic exchange on the IOV Forum because someone had had the temerity to make a post with a spelling error in the header.

The exchange was sparked because another member saw fit to tell the original poster how to spell the word in question and then a third party aimed a shaft at the responding member by advising him of the spelling of the word 'denigrate'. All pretty juvenile stuff and not worth commenting on except that the original poster closed the exchanges by saying that some folk are so busy that they speed type and don't have time to run a spell checker.

Now this just won't do. Whether I am writing to a client, a supplier, my best friend or my worst enemy or just posting on a forum I always seek to ensure that I write to the best of my ability in terms of clarity of expression, grammar and spelling. If you can't be bothered with any or all of these then why write down your thoughts at all?

You're never too old to learn?

I recently received an e-mail from someone who has just written a book giving advice on improving one's camera technique. Now I don't mind someone telling me about their book, nor do I even mind that they have used the IOV mailing list so to do, but I do find the implication that qualified members of the IOV will benefit from the book in terms of their camera abilities perhaps a tad presumptuous.

The book actually sounds quite interesting as the writer goes on to explain that it also features behind the scenes portraits from his life as a movie cameraman. I shall probably get hold of a copy at some point

but not because I hope necessarily to improve my technique through it. Just down the road from me lives an Oscar-nominated film cameraman - now I don't doubt that *he* could tell us all a thing or two about technique.

Three D - Schmee Dee

Have you noticed how everyone's talking about 3D at the moment? Just when you update all your equipment to offer a full HD service along comes the next new format! But is 3D really going to make our kit redundant (again!)?

I just can't see the BBC equipping their news crews with 3D camera kits or the wildlife/nature filming crews struggling across fast-flowing rivers, through thick jungles or humping their kits up a mountainside in 3D format. So 3D surely won't become a comprehensive standard like HD undoubtedly will (at least in terms of new programming).

At present I'm only just starting to get the occasional client asking about HD so I don't think that my corporate clients will be clamouring for 3D in the foreseeable future.

Sales Folk - don'tcha love 'em?

One of the most irritating things about having to answer your own business phone is the number of sales calls you get. We all have to make a living but why do some folk not recognise 'No' as an answer?

I've lost count of the number of calls I've had recently from Google trying (unsuccessfully) to sell me ad space in their inestimable search engine site. During the latest exchange I advised the caller that their constant calls were shifting from irritation to harassment.

I thought Google had some sort of 'be nice' policy?

But...

I had a look at the latest (9 February) IOV VideoSkills workshop interview the other day. It had superb lighting, a great looking interviewee and perfect sound but I thought that there was something not quite right about it. Can anyone guess what it was that I didn't like?

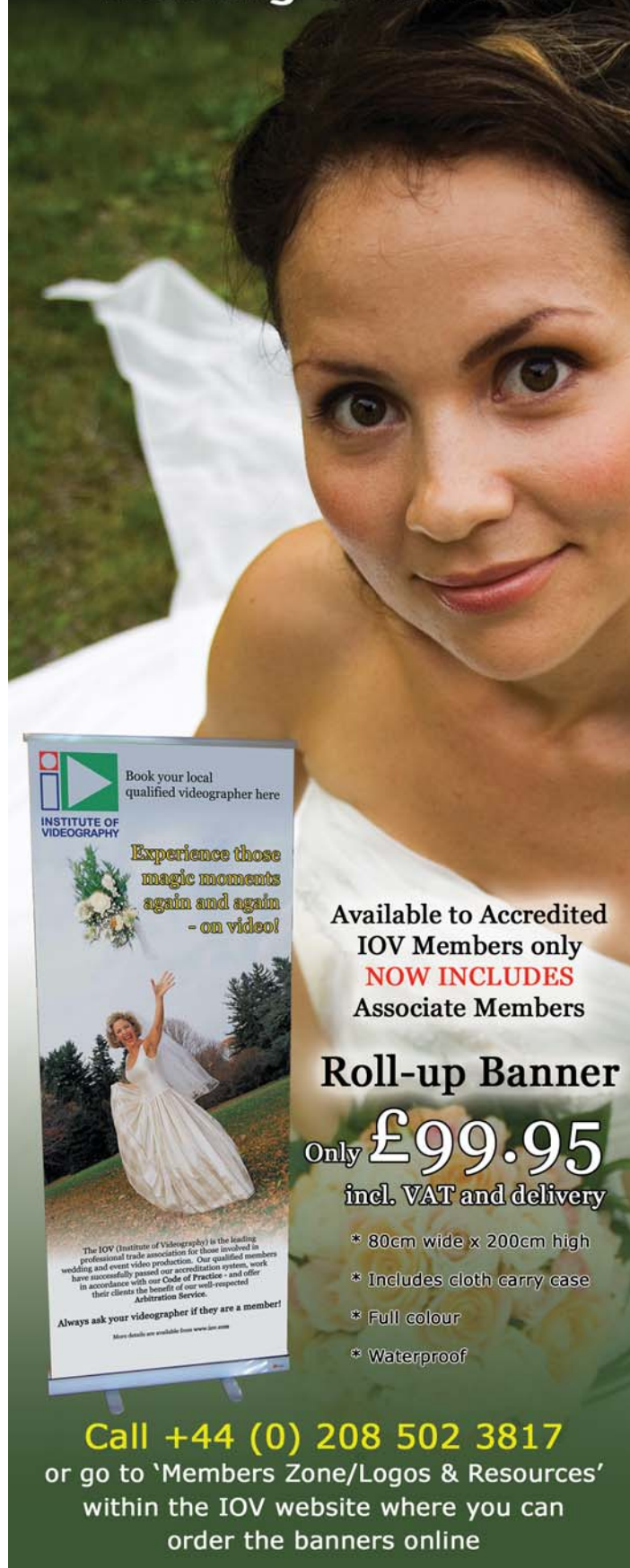
I'll let you know next month. ■

Stuart Little M.M.Inst.V.

Stuart Little is a director of KLA Film and Video Communication and Swanrose Video Training and Consultancy



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Lost for words?

Phil Janvier
reviews the SSP7
& SSP17 Systems
from Autocue



At IOV2009 I was privileged to meet Simeon Pearl on the Autocue stand and he was demonstrating a few items from their current stock. On first look I was impressed with the systems on display and I was struck both by their simplicity and their build quality. Consequently I asked Simeon could I borrow a couple for review and this was quickly arranged. I wasn't disappointed when they arrived.

In the same way that 'Hoover' has become a shorthand label for vacuum cleaner so too has 'Autocue' become a label for all sorts of teleprompting equipment. So I must admit I was wondering how good this equipment was going to be in practice.

The two models I received for review were the SSP 7 package (www.autocue-qtv.com/node/36) and the SSP17 package (www.autocue-qtv.com/prompter-SSP17). The SSP 7 is supplied in a fantastic carry case, was easy to assemble and very quick to use. The SSP 17 was a much bigger 'beastie' and involved a slight balancing act on my behalf but more of that later.

The SSP 7 is described in the Autocue publicity as an entry-level prompting package. It comes with a 7" LCD monitor, is completely collapsible for easy storage and portability and everything you need is contained in the travel case.

The SSP 17 is described in the Autocue publicity as a 17" Starter Series Package. It may be an entry-level prompting package but it is a lot more substantial than the 7" SSP 7 version.

SSP 7 Out of the Box

Opening the SSP 7 carry case I found everything I needed - beautifully packaged and ready to use. Both this and the SSP 17 come with quick installation guides and detailed PDF user manuals. I watched the demonstration guide and cringed at the awful music and presentation, but it all seemed simple enough and I quickly assembled the unit and then installed the software and the dongle.



The software worked first time and although I found its editing features very basic they were more than sufficient for my needs. I was quickly able to type my introduction and flip it so that I could read it reflected in the glass. Speed was easy to adjust with a mouse or pointing device and software-wise I was up and running.

Ease of Use

Basically, to assemble the SSP 7 you attach your tripod plate to a mount, attach your camera with the mounting screw provided, line up the camera and pull up the hood and tie it



to your camera. This stops back light getting in and making reading the script difficult. Finally, adjust the angle of the LCD screen, plug in the cable and off you go! The SSP 7 is practical and well made, easy to assemble and with a couple of practices easy to use. The 7" screen may be small, but if that is a problem for you then there is the 17" SSP 17. Personally, I found it eminently useable.

If I have one criticism of this simple but useful little unit, it is that the 7" LCD screen only comes with a mains adapter and cable. This unit is small, handy and comes in a great travel case but it is crying out for a portable rechargeable battery pack. I already use a 7" LCD screen and I had to purchase from Holden a battery pack and charger. To be complete the SSP 7 needs such a pack.

SSP 17 Out of the Box

Again, having watched the instructional DVD I was quite familiar with the setup of the SSP 17. However, theoretical knowledge and experience are two different things. This unit comes in a massive box - and I really do mean massive. It is not overly heavy but I do recommend that two people assemble it.

In principle it is the same as the SSP 7 but bigger and heavier. The publicity states that this is a "ready-built prompter mounting system that fits to all tripods and is fully adjustable to deliver balance without the need for counterweights." I use a Vinten Pro 5, with a Manfrotto head, and it was too heavy for it and it would only balance when both the 17" screen and camera were on it at the same time.



I tried to adjust a setting and nearly lost the lot and only quick reactions saved me. Assembled it balances nicely, but again this is a two person job. However, once up and running this Autocue is a 'beauty'.

The SSP 17 is easy to use and I found the clarity of the 17" screen a joy to use. If I had a small studio where I needed an autocue this unit would be a must. Again, the 17" monitor was mains powered but its size and weight meant that this was less likely to be transported about and therefore, in this case, was not an issue.

Conclusion

Autocue is an old and established company which produce quality products that are beautifully made and easy to use. The design of both the SSP 7 and SSP 17 is simple and functional and I believe guaranteed to last. The software is straightforward but effective and providing you write your scripts in a word processor this not an issue. Prices vary from £949.05 plus VAT for the SSP 7 and £1471.44

plus VAT for the SSP 17.

I have just re-read the above and realised that I have written very little about how well they work! Both these units are superb pieces of kit, and to their credit I found them so easy to use I almost forgot about them. To me this is the greatest compliment I can give an item. I do not want it to demand attention from me, I just want it to work and do its job well and without fuss and let me get on with the shoot.

These units are professional pieces of kit that are reliable and effective. Some of our members may cringe at the price but decent kit does cost money and these units are both decent pieces of kit! For myself, if I was going to buy an Autocue today, I would buy the 7" version because I like its portability and adaptability. These are both excellent products and I commend them to you. ■

Phil Janvier F.Inst.V.

Notes: Full specs and Details on the complete Autocue range can be found at www.autocue-qtv.com

Spec - SSP7

Hardware

Size: 7-inch
Reading Range: 2m (7ft)
Brightness: 400 Nits
Aspect Ratio: 15:9
Contrast Ratio 200:1
Video Inputs: BNC (Composite); VGA
Weight: 1.4 kgs (3.1 lbs)
Compliance: CE, FCC, ROHS
10m VGA cable

Software

Operating Systems: XP, Vista, Mac (Boot Camp)
Control Options: Keyboard numbers or arrow keys, mouse or ShuttleXpress

Spec - SSP17

Hardware

Size: 17-inch
Reading Range: 6m (20ft)
Brightness: 300 Nits
Aspect Ratio: 4:3
Contrast Ratio: 1000:1
Video Inputs: BNC (Composite); VGA; S-Video
Weight: 7.6 kgs (16.7 lbs)
Compliance: CE, FCC, ROHS
10m VGA cable

Software

Operating Systems: XP, Vista, Mac (Boot Camp)
Control Options: Keyboard numbers or arrow keys, mouse or ShuttleXpress

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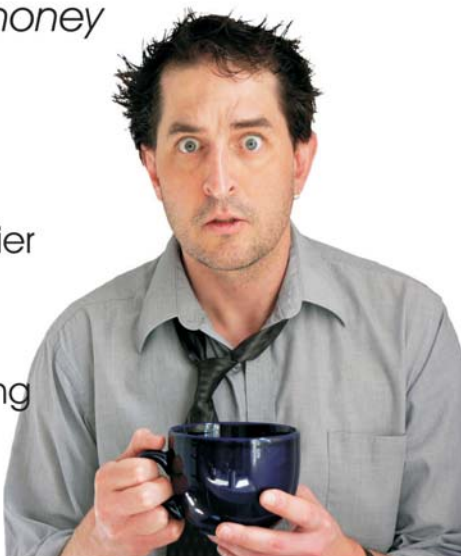
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Email: colin-cooke@ntlworld.com

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Camcorders for sale Low Hours May take a Sony camera or equipment in part exchange. Can ship to Europe by TNT or meet at a London Airport for overseas buyer. Price £2,500.00 each, one No Vat Open to offers Contact John: 07860-490676 [184]

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Contact John: 00353 87 6886720
Email: avalonvideo@eircom.net [184]

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Canon J17e x 7.7B4 IRSE SX12 for sale. Broadcast SD Standard lens with 2x extender. Technically & optically as new. Price 4200 Euro

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Sony Z1E & HDV/DVCam Decks

Sony Z1E £1990, HVR-M10E HDV/DV Recorder/Player LCD Deck £1800, DSR-20 DVCam/mini dv Recorder/Player £1390, DSR-11 DVCam/mini dv Recorder/Player £990, Sound Devices 302 location 3 channel audio mixer £990. All fees ONO + vat. All boxed - instructions - v. good condition

Contact Simon: 0113 2611 688 [184]
Email: videoexperts@addictivemedia.tv

SONY DSR250P (a few)

As we are upgrading our studio equipment, we now have a few Sony DSR 250P for sale. The cameras are spotless and have a full service record. They also come with a cavision wide angle lens. They can record DV/DVCAM mini tape or full size 184 min. We must say that in our mind the 250 p was one of the best and most reliable cameras Sony ever put on the market. Euro price 1, 450 each.

Contact Leo: + 353 1 4560982
Email: virtualpower@upcmail.ie

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Email: fsupervideo@aol.com [184]

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Contact Scott: 01771623492
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Contact Tony: 01704 232116
Email: tony@clipfilm.co.uk [183]

JVC GY HD201 camera +ProHD Hard Drive+SxS memory Reader

All for £2800. It's a bargain! First person sees it will buy! Due to closing business down, we have a GY HD21 camera, which is just over a year old. In December it had its drum changed by JVC under warranty. It has less than 20hrs on the clock. It looks and works like new. ALSO - 100gb ProHD DR HD100 Hard Drive with the bracket to attach to the camera.

Also SxS Memory Reader KA-MR100G with the bracket to attach to the camera. They are all in perfect condition. The SxS reader has never been used. You are more than welcome to come and test them before you buy. I am prepared to let ALL go for only £2,800.

Contact Parviz: 07747805855 [183]
Email: eat@theredtomato.co.uk

Sony HVR A1E

Bought new from Prestons 18 months ago, boxed and in very good condition (<http://www.videokit.co.uk/2478-sony-hvr-a1e.html>). All original accessories. Still under Sony 2 year silver support. Operation 240 hrs, drum run 150 hrs, tape run 140 hrs. Threading 450. Used as a spooler and occasional wedding 2nd/3rd cam. Sale includes Hahnel HL-IQM91 4200mAh high capacity battery - will run the A1 all day and then some. Selling due to now being surplus. £1200.

Contact Dave: 0771 356 6965 [182]
Email: dave@cvdsdigital.co.uk

Sony EX1 "R" and a Sony PDW-F350

New Sony PMW-EX1R XDCAM EX Solid State HD camcorder PLUS a 8GB Sony SxS media card. This is the new "R" version. Price £4,600.00 Sony PDW-F350 with Canon HD KH10x3.6 Lens Less than 200 Laser Hours Price £15,500.00

Contact John: 07746-462695 [183]
Email: weddingvideos@hotmail.co.uk

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Really good condition, low mileage - OP 43x10 D 17x10 T 12x10 Th 52x10. Complete with three batteries, charger, filters, leads, handbook and really good DVD training video. OIRO £800 Also Sony Trinitron Monitor. Contact Michael: 07726 306109

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Sony DSR-250 or DSR-400, or BD170 or Z5, Panasonic MX50 Mixer or Sony Vision Mixer. May consider tripod and other cameras. Cash waiting.

Contact: 0920 761141 [182]

Sony EX1, EX3 or an Xdcam.

Also looking for a Sony Z1E and a DSR PD170. Must be low hours and in excellent condition

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Web: www.ortus.tv

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Web: www.dsvideo.co.uk

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Web: www.lcc-lighting.co.uk

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Tel: 0161 736 5300
Fax: 0161 736 5303
Email: info@zenvideo.co.uk
Web: www.zenvideo.co.uk

Penridge Multi-Media

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

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

Video Accessories

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

Tower UK 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

Outside Broadcast

MVS Video

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

Recordable Media - CD / DVD / Tape

APR Media

Media House, Unit 18 Rylands Industrial Estate,
Bagley Road, Wellington, Somerset TA21 9PZ
Tel: 01823 669166
Email: sales@aprmedia.com
Web: www.aprmedia.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

Teleprompting

PortaPrompt

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

Prompter People Europe

Safe Store Building, 11 Bilton Road,
Bletchley, Milton Keynes MK1 1HW
Tel: +44 (0) 1908 647726
Fax: +44 (0) 1908 722473
Email: liggins@prompterpeople.co.uk
Web: www.prompterpeople.co.uk

Tripods & Camera Supports

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 (Libec)

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

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

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

Colin Days Overnight Voiceovers

The Old Rectory, Ombersley,
Worcestershire 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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Tel: 01482 647461
Email: geoff@gannis.fsnet.co.uk
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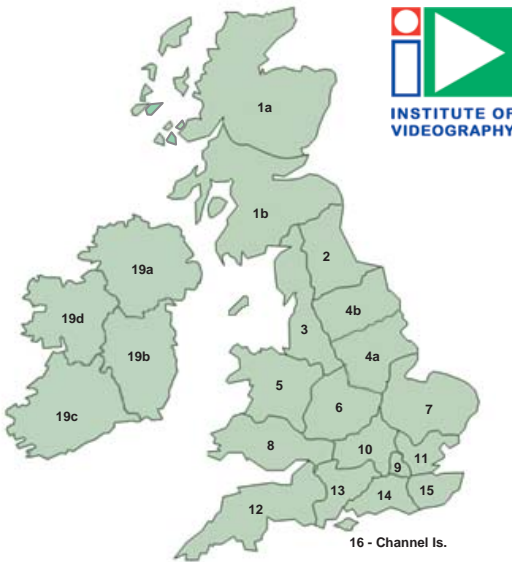
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THE LIST



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** Special 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)

Ron Carmichael M.M.Inst.V.	01382 520437
Iain Johnston M.M.Inst.V.	01764 655655 ABCK
Alan Rae M.M.Inst.V.	01224 703745 ACKN
Brian Rae M.M.Inst.V.	01224 862100 ACK
Colin Sinclair M.M.Inst.V.	01847 895899 ABC
Mark Stuart M.M.Inst.V.	01224 314999 ABCDJKMN

Scotland South (Area 1b)

Tony Nimmo M.M.Inst.V.	01555 661541 ABC
Pro>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
Steve Towle M.M.Inst.V.	0845 226 2167 ABC
Michael Ward M.M.Inst.V.	0141 644 1136 ABCKL
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 ABC
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 ABCGILKMN
Douglas Miller M.M.Inst.V.	01585 860382 ABC
Lee Mulholland M.M.Inst.V.	01294 217382 ABN
Ken Nell F.Inst.V.	0141 883 7168 ABFILMN

North East England (Area 2)

Brian Jenkinson M.M.Inst.V.	0191 300 6292 ABCFGHJKLMN
Andrew Leckonby M.M.Inst.V.	0191 268 7009
David Petrick M.M.Inst.V.	01712 802922 ABCHKL
Arthur Speck F.Inst.V. (Hon)	0191 431 0512 K
Mike Trehella M.M.Inst.V.	0191 536 6535 ABCFIKN
Peter Watkinson M.M.Inst.V.	01388 605386 ABCCKLMN
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063 ABCFHJKN
Michael Bell M.M.Inst.V.	01325 241821 ABCFK
Ian Black M.M.Inst.V.	01325 718188 AB
Roger Brown M.M.Inst.V.	07886 705066 ACHIKN
Andrew Charlton M.M.Inst.V.	01661 844542 ABC
Andrew Crinson M.M.Inst.V.	07972 801466 ABCDFM
Chris Gillooly M.M.Inst.V.	0191 286 9800 ABCDFM
Glenn Huntley M.M.Inst.V.	0191 549 3675 ABCFGHJKLMN

North West England (Area 3)

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 7361
Tony Williams M.M.Inst.V.	01704 232116 ABCJK
Chris Abram M.M.Inst.V.	01524 736573 ABCNPN
Steven Abrams F.Inst.V.	01511 722 6692 ABC
Graham Baldwin M.M.Inst.V.	01257 264303 ACK
Dave Barrow M.M.Inst.V.	01254 830823 ABC
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 676825 ABC
Phil Chrystal M.M.Inst.V.	01204 604680 BC
Paul Cragg M.M.Inst.V.	01204 847974 ACFK
Chris Dell M.M.Inst.V.	01772 622522 ABCCKM
Jack Ebdon M.M.Inst.V.	0161 428 9646 ABCN
Steve Edwards M.M.Inst.V.	01942 703166 ABCFHJKN
Nick Farrimond M.M.Inst.V.	01254 830823 CM
Gavin Gratton M.M.Inst.V.	0161 367 1230 AKM
Dave Hall M.M.Inst.V.	07927 691454 B
David Harwood M.M.Inst.V.	01253 763764 AB
Thomas Harrington M.M.Inst.V.	0845 389 0039
Mark Higham M.M.Inst.V.	01606 889975 BC

Peter Hinkson M.M.Inst.V.	01253 721993 ACK
John Hodgson M.M.Inst.V.	01253 899690 BCD
David Howles M.M.Inst.V.	01706 657835 ABCDE
Phil Janvier M.M.Inst.V.	01511 487 9330 ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799 BN
Kindred Films *	0161 973 8889 B
Ron Lee F.Inst.V.	01744 29976 ABCG
Van Martin M.M.Inst.V.	0161 902 9000 ABFKM
Mirage Digital Video Productions *	01253 596900 ABCDFKLMN
Gordon Moore M.M.Inst.V.	01706 215914 AC
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 611590 ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626
David Royle M.M.Inst.V.	01916 735759
Stephen Slattery M.M.Inst.V.	01706 230545 ABCCHK
Steven Smith M.M.Inst.V.	0161 797 6307 AKN
Ken Stott M.M.Inst.V.	01282 414073

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

Geoff Knight F.Inst.V.	01472 811808 ABCDFGIKN
Adrian Medforth M.M.Inst.V.	0164 503771 ABC
Ben Newth M.M.Inst.V.	0115 916 5795 ABK
John Port M.M.Inst.V.	01623 654446 ABCDFGKMN
Shane Rumsey M.M.Inst.V.	01909 733291
Darren Scales M.M.Inst.V.	07876 021609 AN
Gordon Simpson F.Inst.V.	01724 720111 ABCG
Tim Smithies M.M.Inst.V.	01274 937313 ACFJKN
Philip Wilson F.Inst.V.	01482 304830 ABCFGHJKLMN
Sean Atkinson M.M.Inst.V.	01472 507367 ABCFGHIJKLMN
Andrew Blow M.M.Inst.V.	01522 754901 ACFGIKM
Broadcast Media Services *	0115 955 3989
Quentin Budworth M.M.Inst.V.	01964 562073
Chris Coudron M.M.Inst.V.	01430 931634 ABCJ
Phil Groves M.M.Inst.V.	01526 353225
Lynne Hamilton M.M.Inst.V.	01246 866673 ABCIKN
Dean Hodson M.M.Inst.V.	01246 268822 ABN

North & West Yorkshire (Area 04b)

Simon Marcus F.Inst.V.	0113 261 1688 ABCDFGHJKLMN
Richard Mortimer F.Inst.V.	01924 249782 ABCCHK
Terry Mullaney M.M.Inst.V.	01924 864613 AB
Paolo Pozzana M.M.Inst.V.	01756 798335 ABCCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496 ABCGIKN
Peter Thornton M.M.Inst.V.	01706 812008 ABCKN
Ailan Vanston M.M.Inst.V.	01274 563104
Mike Wade F.Inst.V.	01484 68417 ABCFG
Mike Walker F.Inst.V.	01924 515100 ACDFGIKMN
Mike Wells M.M.Inst.V.	01347 868666 ABD
Gail Allaby M.M.Inst.V.	01422 844392 ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421 BCN
John Campbell M.M.Inst.V.	01774 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 ABFK
Simon Hare M.M.Inst.V.	0113 258 8147 ABCCKMN
Ian Jackson M.M.Inst.V.	01979 914996 ACFJKLNR
Christopher Lawton M.M.Inst.V.	0113 218 9298 ABCFHK

North Wales & Borders (Area 5)

Martyn Chidlow M.M.Inst.V.	01978 350122 ABCCHKN
James Edwards M.M.Inst.V.	0845 427 5794 AC
Peter Eggleston F.Inst.V.	A
David Jones F.Inst.V.	01743 891286 ABCKN
Graham Kay M.M.Inst.V.	0151 342 8184
Richard Knew F.Inst.V.	01244 570222 ACFKM
David Pearson M.M.Inst.V.	07775 965908 ABCFKN
Christopher Smith F.Inst.V.	01948 780564 AIMN
Christopher Smith M.M.Inst.V.	01691 610762 ABCDFK
Rowland Barker F.Inst.V.	01926 430578 ABCFGIKLN
Cam 3 Media *	01588 650456 ABCFGHIKN

Midlands (Area 6)

Bob Langley M.M.Inst.V.	0121 308 6453 AJMO
Michael Leach F.Inst.V.	01902 893068 BC
James Mackenzie M.M.Inst.V.	01902 342154 A
Brad Miles M.M.Inst.V.	01743 202020 AB
Chris North M.M.Inst.V.	01530 836700
Mike Payne M.M.Inst.V.	01283 56755 ABKN
Gillian Perry M.M.Inst.V.	01676 541892
Roger Perry M.M.Inst.V.	01676 541892
Bob Sanderson M.M.Inst.V.	01384 271073 AI
Michael Shaw M.M.Inst.V.	01743 746551
Daniel Thompson M.M.Inst.V.	07708 506657 ABCFGHMMN
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
AVInteract *	01789 761331 ABCDKMN
John Folik M.M.Inst.V.	01242 737575 ABCCKM
Simon Hammond M.M.Inst.V.	01588 638116 ABCFKM
Stephen Hart M.M.Inst.V.	01527 878433
Thomas Hill M.M.Inst.V.	07780 691809
ICE *	01926 864888 ABDJM
David Impney F.Inst.V.	01926 460995 ACFGJKLMN
David James M.M.Inst.V.	01782 514942 ABK
Colin Jones M.M.Inst.V.	07837 216475 ABCJ
Nick Kirk F.Inst.V.	07836 702502 ACFGKL

East Anglia & A1 Corridor (Area 7)

John Worland M.M.Inst.V.	01206 241820 ABCFGKLN
Hedley Wright M.M.Inst.V.	01666 793888 ABCKN
Mike Brown M.M.Inst.V.	01603 407097
Dave Collins M.M.Inst.V.	01603 271595 ABCGK
Stephen Curtis M.M.Inst.V.	01502 712411 BCN
Mike Deal M.M.Inst.V.	0800 970 6159 ABCGKN
Extreme Video *	01603 630555 ACJIKLMNOP
Richard Gardner F.Inst.V.	01603 260292 ACFGKMN
Colin Goody M.M.Inst.V.	01473 257955 AB
Nigel Hartley M.M.Inst.V.	01728 452223
David Haynes F.Inst.V.	01842 862880
John Lambert M.M.Inst.V.	01603 610566
Shaun Lawson M.M.Inst.V.	01493 441162 ABCKN
Jim Panks M.M.Inst.V.	01775 822200 ABCEKLN
Dave Parkhouse F.Inst.V.	01263 862231 ABCDHK
Bill Platts M.M.Inst.V.	01733 370229 CKDN
Craig Stanley M.M.Inst.V.	07984 005074 ABCGKMN
John Suckling M.M.Inst.V.	020 8517 6752 CAN
Malcolm Woodridge M.M.Inst.V.	01493 782174 N

South Wales & Bristol Channel (Area 8)

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Michael Hill M.M.Inst.V.	01242 674462 ABCDIKN
Harley Jones M.M.Inst.V.	029 2052 0599 ABCFK
Dawn Morgan M.M.Inst.V.	01792 776121 ABCN
Andrew O'Leary M.M.Inst.V.	01606 650249 ABCKN
Nick Pudsey M.M.Inst.V.	01646 651555 ABCK
Colin Riddle M.M.Inst.V.	01437 769635 ACGJKLN
Alan Torjussen F.Inst.V.	029 2066 6007 AFGLMN
Alan Vaughan M.M.Inst.V.	01453 884800 ACFGN
Chris Wheatley M.M.Inst.V.	01242 579712 ABCDN

West London, Middlesex & Herts. (Area 9)

Stuart Little M.M.Inst.V.	020 8347 9567 ACFGKLN
Anthony Myers M.M.Inst.V.	020 8958 9838 BCK
Alan Benns M.M.Inst.V.	020 8943 2666 ABCCKMN
Adam Carroll M.M.Inst.V.	07768 014503
Paul Cascarino F.Inst.V.	020 8988 2229 ABCN
Andrew Cussons M.M.Inst.V.	0800 294 6366 ABCN
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 ACFJ
Michael Lawson M.M.Inst.V.	020 7932 1190

Oxfordshire & M1 Corridor (Area 10)

Gordon O'Neill M.M.Inst.V.	01494 73818
Mark Shipperley M.M.Inst.V.	01844 237857 ABCN
John Snelgrove F.Inst.V.	01442 250088 ACFKM
Jonathan Ashby M.M.Inst.V.	0845 053 5400 ACFGJKMN

Anthony Barnett M.M.Inst.V.	01553 776995 AFIKLN
David Blundell F.Inst.V.	01234 764883 AJKL
Ray Burnside M.M.Inst.V.	020 7193 0721 ACGIKLN
Mike Crispin M.M.Inst.V.	01295 262240 ABCFHJIKLN
Matt Davis M.M.Inst.V.	07966 312250
Driving Standards Agency*	01234 744060
First Sight Video*	0800 072 0753 AB
Ken Franklin M.M.Inst.V.	01993 868479 ABC
Steve Hart M.M.Inst.V.	0800 633 5784 ABCJKN
Hamish Maclean M.M.Inst.V.	01582 596935

E. London, Essex & Hertfordshire (Area 11)

Anthony Manning M.M.Inst.V.	020 8923 6068 ABCGN
Hugh Morris M.M.Inst.V.	020 8220 6955 FKLN
Kresh Ramanah M.M.Inst.V.	07956 395345 ABCCHK
John Rose M.M.Inst.V.	01375 483979
David Strelitz M.M.Inst.V.	01268 412048 ABCFKLMN
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 724544 ABCFKN
Andreas Andreou M.M.Inst.V.	0208 369 5956 ABCKN
Ian Burks M.M.Inst.V.	01279 413260 ABCDKLN
Zulqar Cheema M.M.Inst.V.	020 8502 7232 BC
David Chevin M.M.Inst.V.	01708 343123 ABCCH
Fred Curtis M.M.Inst.V.	020 8504 9158 ACGK
David Durham M.M.Inst.V.	01702 293003 ABCFGHIKL
Rick Fiore M.M.Inst.V.	0030 6937 285789 BCK
Apostolos Goris M.M.Inst.V.	01279 757300 B
Jonathan Grose M.M.Inst.V.	01206 793315 ABCCK
John Harding M.M.Inst.V.	01462 892638
Duncan Hector M.M.Inst.V.	01707 655895 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)

David James M.M.Inst.V.	0117 979 2858 ABCJKN
Ian Lewis M.M.Inst.V.	01752 691210 ABC
David Watson M.M.Inst.V.	01822 618232 M
Muirgair Limited*	01985 844820 AKN
Mark Brindle M.M.Inst.V.	01271 891140 ABCDJKMN
Nicky Brown F.Inst.V.	07771 757148 ABCDEFGHIJKLMNO
Pip Critten M.M.Inst.V.	01752 361210
Jon Durrant M.M.Inst.V.	01761 232520 B
Chris Ellery M.M.Inst.V.	0117 910 9704 ABC
Mark Huckle M.M.Inst.V.	01872 270434 BCN

Dorset, Wiltshire & Hampshire (Area 13)

Graham Mew M.M.Inst.V.	01256 397387 BCKN
Eric Montague M.M.Inst.V.	01202 486330 CAN
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 ACJIKMN
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 ABCCHKMN
Steve Feeney M.M.Inst.V.	01962 622549 ABCKN
Stewart Guy M.M.Inst.V.	01256 850142 ABCDFIKMN
Greg Hawkes M.M.Inst.V.	01256 817926 ABCFGKL
Otton Hulacki M.M.Inst.V.	01983 884845 ABCJKN
Clive Jackson M.M.Inst.V.	01272 236585 ABCCKMN
Ray Joyce M.M.Inst.V.	01202 692008 ACGKN
Patrick Kempe F.Inst.V.	01590 675854 ABCCHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322 ABCDEFGHIJKN
David Lovett M.M.Inst.V.	01425 615626 ABJ
Tim Martin M.M.Inst.V.	01985 212863 AGJUN
Ernie McKenna M.M.Inst.V.	01373 832763 ABCKN

Surrey, Berkshire & Sussex (Area 14)

Chris Towndrow M.M.Inst.V.	0845 450 0961 ABC
Chris Watling F.Inst.V.	01293 886484 ABCDFKLMNO
Barry Wear M.M.Inst.V.	01628 528682 AB
Mike West M.M.Inst.V.	01903 892951 BC
David White M.M.Inst.V.	01272 360145 ABC
Mark White M.M.Inst.V.	01329 505501 BC
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