

Focus Magazine

The monthly publication of the Institute of Videography

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FUSION



The coming together of
Video and Photo



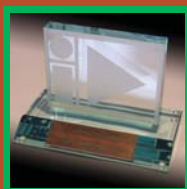
by Kevin Cook

also this
month



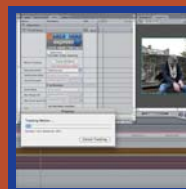
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avoid IOV
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By Ron Lee



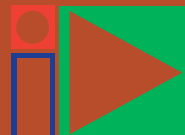
IOV Awards
now
screening on
IOVTV

By Kevin Cook



Lock & Load -
Image
stabilisation
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By Ian Sandall



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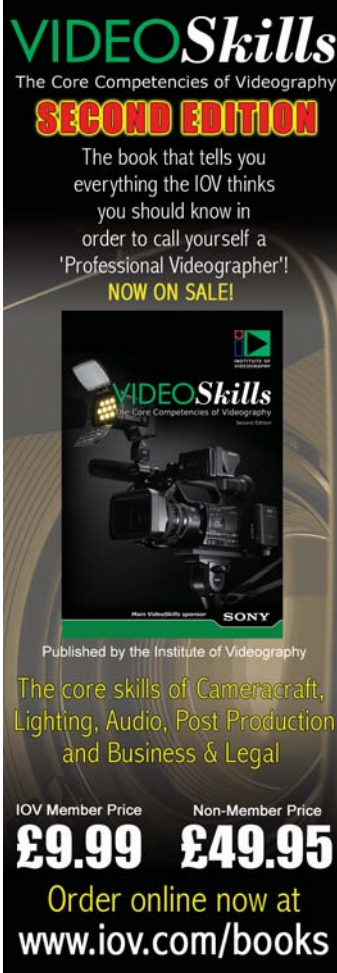
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Top 3 tips for surviving 2011

I guess we are all looking forward to the year ahead with some trepidation. Whilst there continues to be stories in the press of the economy improving the word on the streets is that it's still tough and far from being on the up. It's all very nice for the likes of the big multi-nationals to be reporting "better than expected" profits but they are doing that through strangling their suppliers - but we don't all have that luxury do we?! With public sector cutbacks, the usual lull in spending after Christmas and what looks like more neighbouring countries needing a financial helping hand - 2011 is looking like being a bit of a business bummer.

OK... now you are all depressed and downtrodden we can start to pick you up again with some really positive thoughts and ideas on how to move forward. In these situations you have to be pragmatic. Accepting that these are difficult times is the first step in finding your way through it. At the very least you will have a better idea of where you are now and where you want to be.



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It seems to me that lately I've had a lot of calls with "tales of woe" from established videographers who have been taken aback by the economic downturn. It seems that those who are new to the business will probably not know any different - and as their businesses are in their infancy they are probably still enjoying some growth. So, what's the difference between the new guy and the old hand?... Three things actually.

1 - Enthusiasm is infectious - without a doubt. Those who are new to the business all seem to share this mindset - and rightly so. They are keen to find new customers and come across as being genuinely grateful for every single commission they win - and make sure their clients know how they feel about it. I think we all like to be made to feel special and that our custom is valued by the supplier.

Over time it's easy to lose sight of just how fantastic it was to win your first customers. Your business might have even grown to the point where you were so busy that you were happily turning work away. As they say, familiarity breeds contempt, so if you had so many potential customers it's no surprise that you might have lost the ability to make them all feel very special.

So, the first tip is treat every enquiry as if it will be the very first commission you have ever won. Show genuine interest in what the client wants and be noticeably keen to please them.

2 - Open your mind to business. Those who are new to the business will have a completely open mind about revenue streams. The more established companies might well have developed some prejudices over the years as to what work they will or will not accept. I'm not suggesting you should take

The Cook Retort



on anything that you have a moral objection to, but there will be some types of work that you'd previously ruled out as being too awkward, time consuming or trivial. That's a nice position to be in, but it's simply not the case at the moment.

More importantly, if you analyse the source of your top ten previous commissions you will often find that they came about through you providing some menial service to someone who eventually gave you a bigger commission. People buy from people they like - so get more people liking you!

3 - Market like mad! All new start-ups will be pushing their businesses at every possible opportunity - pretty much like the more established guys did when they started their business. As time goes by, and more work comes your way through recommendation, the tendency is to take your foot off the marketing pedal. As nice as recommendation is you can't just rely on it. At some point down the line you will pay for this as you will exhaust the circle of contacts known to your past satisfied customers. You should therefore never stop looking for a fresh supply of customers!

If any of this sounds familiar then part of your own personal economic downturn might have nothing to do with the present economy. There's really no better time to start thinking about turning over new leaves than the dawning of a new year.

All the best for 2011! ■

Kevin Cook

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IOV News

Industry, Technology & Regional News

IOV Associate Exam 'Try before you buy!' Promotion

More than 250 IOV members have now passed the VideoSkills exam and attained their Associate Membership. In celebration, the IOV is running a special promotion for any non-member who would like to take the exam prior to joining.

The offer is available to any non-member who registers online between now and 15th February (www.iov.com/exam). During this period you will be given full access to the VideoSkills website - including the study material and exam. Those that pass the exam can then join the IOV at Associate Member status, enabling them to immediately take fuller advantage of the benefits of IOV membership.

The IOV continues to research and collate what it considers to be the core knowledge that every videographer should know in order to offer their services professionally and operate in line with the IOV's rules of membership. This is published in the VideoSkills book and is also

freely available from www.VideoSkills.net.

The exam is presented in five easy-to-complete stages covering each of the five study categories (Cameracraft, Lighting, Audio, Post Production and Business & Legal). Participants must pass all categories in order to attain Associate Membership. This is the first step in IOV Accreditation, and enables the member to use the Associate Member logo on their promotional material and to apply for Full Accreditation.

If the Associate Member wishes to use the logo on their website it must link to a IOV-supplied information page which confirms their accreditation and explains the benefits of employing an Associate Member of the IOV.

Once you have been issued with your username and password you will be able to work through the study material, section by section, and at your own pace. You can, at any point, opt to be tested on your knowledge in any of the five categories.

The exam is presented in a multiple-choice format. Some questions have only one possible answer, whilst others will require more than one option to be selected. You will be allowed three attempts to pass each of the five categories. Each exam category is made up of twenty

Mandatory and Compulsory questions. The Random questions are drawn from an extensive pool of possible questions you might be asked in your exam. If you fail on your first attempt, it is likely that you will be presented with a different set of questions on your next attempt.

Mandatory questions are those which you will be asked in every exam attempt, whilst Compulsory questions must be answered correctly in order to pass the category exam. Some questions are both Mandatory and Compulsory.

The pass mark for each category is 70%. If you do not complete the exam, or log-out or lose connection to the website you will not be deducted one of your attempts. However, if you go back into the exam all your answers for the previous attempt will be erased. You will also be presented with a new set of Random questions within the exam category.



At the end of the twenty questions you will be presented with a page containing all the answers you have provided to the questions. At this point you have one last opportunity to edit your answer before hitting the final submit button.

Once you have completed the exam you will be presented with a score sheet, which includes links back to the study material on questions that were answered incorrectly. If you have failed to reach the pass mark, or have answered one of the Compulsory questions incorrectly, you will be deducted one attempt of your possible three.

To register for this promotion, and for the full terms and conditions, please visit www.iov.com/exam. Please note, the £35 exam fee, along with the joining fee (£25) and annual membership (£114) must be paid before your membership becomes active. ■

Ariane Nombro
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2010 IOV Awards Ceremony - Now screening on IOVTV!

The IOV has now released the video recordings taken at the 2010 IOV Awards in October. Presented by Andrew Lancel (star of ITV's 'The Bill') these seven videos are freely available on IOVTV, the IOV's Vimeo channel (vimeo.com/channels/iov).



Each video includes extracts from the top five entries in the category - including Best Wedding Day Film, Best Corporate Video, Best Music Video, Best Documentary, Best Film and Best Open Category. The seventh video covers the presentation of the Best Overall and the Clive Ireland Award.

Longer versions of the winning entries are also being screened at IOV Area Meetings over the coming month, details of which will be available from your Area Representative (see page 8 for details). ■

Kevin Cook
IOV Executive Administrator
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IOV at BVE

The IOV is pleased to announce that it will be exhibiting at the Broadcast Video Expo (BVE) being held at Earls Court 2 from 15th to 17th February.

BVE is the biggest show of its kind in the UK. In 2010 it attracted 12,614 visitors, all keen to see the latest products from over 240 distributors, manufacturers and resellers.

The IOV's stand (#K6) will be situated just outside the '3D Revolution Room' - which is a new feature to BVE this year. Once again we will be offering our usual show incentive of £15 off the joining fee - plus its also a great opportunity to meet and chat with existing members. ■

To register for BVE - please visit www.bvexpo.co.uk.



Sony PROduction Awards - Now open for entries

Exciting news for all you aspiring film-makers out there. For the second year running, we have teamed up with Sony Professional to support the Sony PROduction Awards 2010 across the UK.



This increasingly influential competition is all about discovering new talent, celebrating creativity and giving film-makers the opportunity to gain the industry recognition they deserve.

The Sony PROduction Awards 2010 are open to both broadcast professionals and students studying to work in the industry. To enter, you need to make a short film (up to 3 minutes) on the theme of 'fusion' using a Sony camera. The winners will each receive:

- Live-action experience with the Sony Professional team.
- An all-expenses paid trip to the NAB Show 2011 in Las Vegas.
- Professional exposure through Sony Professional publicity and promotional activity.

Entry is free and submissions are open until 16 January 2011, with the winners announced on 1 March 2011.

For more details and to download an Entry Pack, see www.productionawards.pro.sony.eu

New memory cards on their way

SanDisk Corporation, Sony Corporation and Nikon Corporation have announced the joint development of a set of specifications for memory cards that address the future requirements of professional photography and video markets.

The proposed specifications achieve data transfer rates of up to 500 megabytes per second using the highly versatile PCI Express interface. The increased speeds will enable imaging and video applications that could not be accomplished using the current CompactFlash specification's Parallel ATA (PATA) interface. CF6.0, released in November 2010, offers maximum performance of up to 167MB/sec.

The new specifications' faster speeds enable continuous burst shooting of massive RAW images. The enhanced

performance also allows users to quickly transfer storage-intensive high-resolution photos and videos from the card to a computer. The specifications combine high-speed data transfer with low power consumption via a power scaling system to extend battery life.

The proposed new specifications has the potential to extend theoretical maximum capacities beyond 2 terabytes (TB), making it especially useful for high resolution images and HD video applications. Similar in size to a CompactFlash® card, the new specifications' access control function and highly durable form factor produce a combination of physical ruggedness and reliability that is indispensable for professional usage models.

For more information please visit www.sony-europe.com

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Newly-accredited Associate Members

The following 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

Christopher Anderson A.M.Inst.V.	Stocksfield, Northumberland
Phill Beaney A.M.Inst.V.	Steyning, West Sussex
Jerry Butcher A.M.Inst.V.	Ontario, Canada
Stephen Foster A.M.Inst.V.	Methley, Leeds
Keith Greenfield A.M.Inst.V.	Rochester, Kent
Richard Stringer A.M.Inst.V.	Peel, Isle of Man
Robin West A.M.Inst.V.	Paisley, Renfrewshire
Gordon Wray A.M.Inst.V.	Wimborne, Dorset

Please note: Newly accredited Associate Members are published in Focus each month and will be accurate at time of publication.

New LED tech from Gekko at BVE

Gekko will be demonstrating the latest additions to its product range at BVE 2011, Earls Court, London, 15-17 February. These will include the kezia 200-E colour tunable hard-source, the kezia 200F white-optimised LED hard source, and karesslite 6006-DD high output soft light.

Gekko's kezia 200-E gives lighting designers in entertainment, film and broadcasting dynamic control of colour output without the need for gels. Based on Gekko's award-winning 'kleer-colour' LED multi-chip array, it combines a high quality of output, long component life, creative versatility, low power consumption and minimal heat generation. The kezia 200-E has all the inherent benefits of an LED-based fixture and also produces a broad spectrum of light which renders skin tones especially well.



In power consumption, the 200F generates far less heat than traditional lamps. Interchangeable optics provide beam angles of 20, 40 or 60 degrees. Output intensity is 8300 lux at 1 metre, 1900 lux at 2 metres and 900 lux and 3 metres.

A soft light designed for studio and location use, the Gekko karesslite 6006-DD has twice the number of emitters and hence twice the brightness of the standard karesslite 6006. Available in daylight (5600K) and tungsten (3200K) versions, it incorporates a 6 x 12 emitter format in a 300 x 300 mm panel with a front-to-back depth of 165 mm and a weight of 4.8 kg including diffuser.

The 6006-DD is as compact and portable as the 6006 yet delivers the same 2600 lux at 1 metre brightness as the 600 x 300 mm karess 6012. It can be used as a key light (with louvre) or fill, with consistent colour through the dimming range. Being LED-based, the karesslite 6006-DD is far more efficient than traditional film or video production lights and emits very little heat. Power consumption is 85 W, allowing more than 90 minutes of continuous operation from a single rear-mountable V-Lock battery. Power can also be derived from a 12 to 40 V DC feed via an XLR 4 connector, or from a mains supply.

Flexible control is a feature of Gekko's karesslite series. On-board dimming as well as integrated DMX are incorporated. An integral diffusion grating makes the output single-source with minimal light loss, and two egg crate options can be utilised to make the source more directional.

Accessories available include a Gekko swivel mount, yoke, encapsulated colour-correction gel sets, removable barndoors, remote dimmer and soft transit case.

For more information please contact Gekko Technology Ltd on +44 (0) 8448 005 326



Drawing less than 200 Watts of power, the kezia 200-E has an output roughly equivalent to a 1 kW tungsten fixture. Dimensions are 266 x 323 x 278 mm (length x height x width) and weight is 6.9 kg.

Gekko kezia 200F white-optimised LED spot lamp Optimised for use in film production or studio broadcast, the kezia 200F has presets for 2900, 3200, 4300, 5600 and 6500K via DMX or an optional rear panel. A built-in colour-feedback system ensures colour temperature remains constant when the light is dimmed, as ambient conditions change or as the unit ages. The kezia 200F draws less than 200 W of power yet is comparable in output intensity with a 1 kW tungsten fixture. Besides being more economical



Behind - 'The Racetrack'

The film 'The Racetrack' by Canon was recently recorded with the 5D Mark II and the XF305 professional video camcorder at the MK Circuit in Scientrier, France. The film was designed to demonstrate how the output from Full-HD video-enabled DSLR cameras can be combined seamlessly with HD video cameras, with each product offering unique benefits to the film-making process.

Canon's manufacturing ethos is to ensure its products complement one another to ensure a strong workflow solution for users, and superb image quality is always at the forefront of the company's mind. The final edit demonstrated how the output from both products was seen to work together to create an engaging film showcasing both products' capabilities. During production, professional equipment from Sachtler, a Vitec Group brand, was also used.

German sports photographer and filmmaker Richard Walch



filmed with the Canon EOS 5D Mark II and the new Canon XF305 was put through its paces by cinematographer Bryce Gubler from Switzerland and Dutchman Martijn van Beenen. The production was directed by Dani

Kiwi Meier, Director and Executive Producer of Manamedia.

Sachtler provided robust tripods: The new Cine DSLR system for the EOS 5D Mark II, which, with its payload range from 1 to 5 kg and a special DSLR camera plate, is ideal for DSLR cameras with video function. The Canon XF305 was put on a Video 18 S1

system with a 16-step counterbalance.

For an unconventional perspective of the track, Richard Walch also decided in favour of the TriSpread baby tripod, a component of the multi-functional SOOM tripod system from Sachtler.

The Racetrack can be seen on the Canon website here - http://cpn.canon-europe.com/content/education/technical/shooting_canon_video.do

Mix, Record and Webcast

Roland Systems Group has released the Roland VR-5, a fully integrated audio mixer and video switcher with built-in recorder/player for live production and web streaming. This unique product combines the power of Roland's audio and video technology into one unit.

Typical live events today, whether large or small, all require a wide variety of production equipment. There are audio inputs from mics, audio mixing, video sources to a video mixer, computer inputs, video playback, video monitors, capturing the event in some form, and also streaming it live online. The VR-5's 'all-in-one' solution greatly simplifies production, recording and streaming of these live events.

The VR-5's innovative design incorporates a video switcher, audio mixer, video playback, recorder, preview monitors and output for web streaming, all in a single unit. As a USB Video/Audio class device, web streaming is made effortless by simply



connecting to a computer running a live streaming service such as USTREAM® and Stickam™, or any video call service such as Skype™ and iChat. The reduction in hardware equipment, setup time and connection complexity ensures a worry-free, easy to use solution for any event.

The VR-5 is ideal for school meeting, churches, council meetings, corporate events, live web broadcasting, or any live event.

For more details please contact Roland UK direct - see Audio Equipment Suppliers in the Trade Directory on page 11.

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Area IOV News

North & West Yorkshire

By Roger Staniland

A chance remark to a guest at one of our IOV meeting turned into a memorable IOV evening meeting at Otley in November.

The remark made by me to Glyn Wainwright was "how about doing a presentation at one of our meeting". That was some 6 – 8 months ago.

Glyn is a visiting lecturer on the M.Sc. Music Technology course at Leeds Metro University as a result of doing a surround sound demo and explaining phasing in relation to microphone placement and track mix-down. He is also a recording engineer and CD producer for the Leeds Symphony Orchestra.

So with a excellent turn out of 16 members and guests at the Otley Conservative Club, I was pleased to present Glyn as the speaker for the evening. After a



brief outline of what he intended to cover, he gave a brief outline of the history of sound recording, starting with Written Musical Notation pre-20th Century, moving through Mechanical Phonographs (Rolls), Electro-mechanical Recordings (Discs) Analogue Electro-magnetic (Tape), Stereophonic and Hi-Fi improvements, Compact Digital Audio (Perfect Copies) to the present day Digital Versatile Disc Recordings, the DVD.

Glyn explained that as we have two good ears, it would be natural to use two good microphones placed in the sweet spot, to obtain a good recording. For recording a symphony orchestra, this spot would be 3-4 metres behind the conductor and 1-2 metres over his head. This does depend on the building, the wall and floor covering and whether there is just an orchestra or an orchestra and choir.

A short explanation about the binary system and how the output from the microphone is

converted into a digital format was covered, then moving on to the digital frequency, this being the Audio CD rate of 44,100hz, and the Pro-Digital Video of 48,000Hz .

The talk flowed on through Digital Depth – bits, Sound Files Formats, Compress the Data, MPEG 2 Layer 3 Audio (MP3) which included Huffman code probability tables, Multiplexed Digital Audio, Digital Signal DSP Path & Processing, and so much more.

Finally the subject of surround sound was arrived at and Glyn explained how this was achieved with a practical demonstration and how it was possible to place sound anywhere in a room.

After a short break in proceedings, the question and answer session commenced with many interested parties posing questions in relation to the recording of sound with video. A splendid evening so well presented for which many thanks must go to Glyn Wainwright. ■

Scotland South

By Tony Nimmo

Our first meeting for some time got off to a flying start.

Peter Harman from Vinten gave an excellent presentation to the gathered members, nine in total, imparting a wealth of knowledge in a friendly and relaxed way.

Peter demonstrated the range of Vinten tripods including the new Vision Blue. He explained the logic of where the controls are positioned, the pan and tilt, the Perfect Balance system, which I think is a thing of beauty, and of course the legs.



Having had the opportunity to film using a Vinten and being able to compare against other tripods on a live shoot I know what my next purchase will be. Anyone thinking of purchasing a new tripod in the £500 range should seriously consider spending that little bit more. Believe me you WILL see the results in your footage, no more jerky starts or a little move back at the end of a pan.

With a mix of new and old faces it was a good evening and plenty of conversation and networking during the coffee



break. Everyone also went home with some freebies courtesy of Peter.

Peter also kindly donated a Vinten Pro-6HDV for auction which raised considerable funds for the area. Many thanks to the lucky winner, Tony McKay (left), pictured with Peter Harman. ■

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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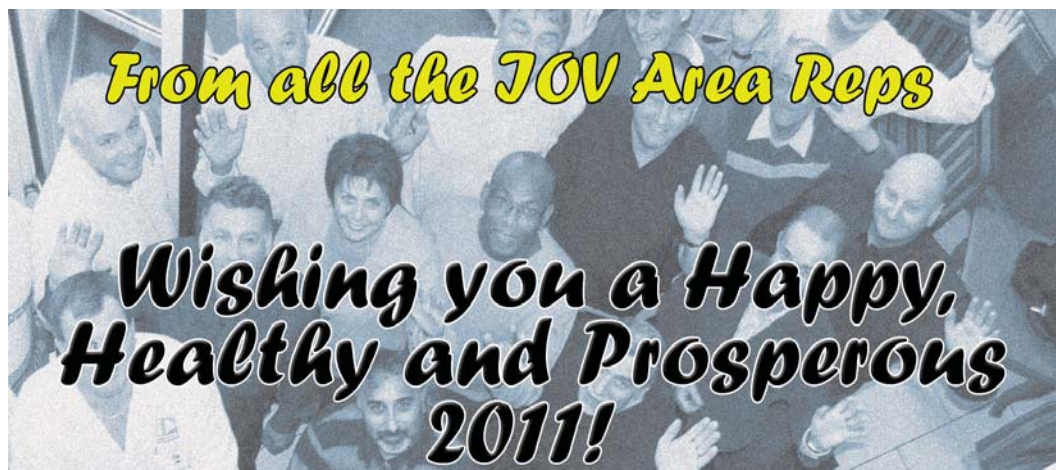
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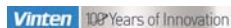
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Still Motion

Ian Sandall reviews CoreMelt's stabilization software - 'Lock & Load' for Final Cut Express

For some time, CoreMelt have been producing a range of plugs-ins familiar to many FCP users. Many will already be using Lock & Load – a programme that delivers stabilization considerably faster and more flexibly than the in-built FCP version. Now Lock and Load Express has been launched especially for Final Cut Express users.

If you're a user of FCE, you'll know that one thing lacking as standard is any kind of stabilization effect. This seems strange as FCE is aimed at the prosumer market, where, it might be expected, a lot more hand-held footage would be edited. However, Apple's omission (or some might say a cynical de-spec) is CoreMelt's opportunity ...

Even if you haven't tried it, you'll be aware that DSLR shooting has become very big, very quickly. And notwithstanding all the difficulties of shooting video on what is – ergonomically speaking – a stills camera, it's perfectly possible to create some wonderful HD footage.

However, the drawbacks of shooting with current DSLRs are not just physical; moiré effects have to be avoided, as well as 'rolling shutter' – most noticeable on fast pans or moves. This often manifests itself as a wobbly 'jelly' look to the shots.

Lock & Load Express promises to cure rolling shutter as well as stabilize shots, so I was interested to see how it performed.

Workflow

First a note about workflow for DSLR files on FCE. FCE doesn't have settings for progressive, but setting the project to Apple

Intermediate Codec, 1920 x 1080 / 50i seems to work fine.

Importing Canon DSLR files straight into FCE allows you to play them in preview but dragging them to the timeline doesn't work – they need rendering, which is not a pleasant way to edit. For conversion I use MPEG Streamclip. Selecting Apple Intermediate Codec at 100% quality, keeping the frame rate blank, leaving interlaced scaling unchecked and not fiddling with the dimensions at 1920 x 1080 seems to deliver more than acceptable pictures.

Streamclip will batch convert so you can set this up and leave to render. If you don't have Streamclip, download it now – apart from the fact that it's free, it's useful for many other file conversions so should always be on your desktop!

Now the converted files will play in preview and won't need rendering on the timeline.

Testing footage

For this review I selected some hand-held footage from a recent shoot of some musicians busking. I took some of the shots with a 7D using a Canon L 24 – 105 mm. This lens has Canon's image stabilization system – which may or may not be advantageous in a situation like this. To my mind the IS adds a few artefacts and jerks on hard moves, whereas when you're steady (or attempting to be steady) it seems to help. This is probably due to the fact that it was designed for stabilizing stills rather than for movies. That said, the shots I chose were shot with IS turned on. For a couple of shots I also used a 550d with a Sigma 30mm mounted on a Hague DSLR Motion Cam.

As I've already mentioned, the physical disadvantages of DSLRs for shooting video are well-documented. The rig I used for most of the test shots is a Zacuto Sharp Shooter with a Z-finder, all topped off with a Rode stereo mic. This works reasonably well for short periods but anything longer than five to ten minutes is really hard work due to the unbalanced weight – giving a rather 'up and down' feel.

I don't do enough handheld myself to invest in anything more complex, and my regular cameraman tends to remove parts of the Sharp Shooter as he shoots until he's only left with the plate – so it seems he's trying to tell me something!

With the clips in FCE, the workflow is simple. Lock & Load appears as a video filter in the Effects bin and it's just a question of dragging it onto the relevant clip and then selecting the filters tab in the preview window to adjust.

The first thing the software wants to do is to analyse the clip. This is reasonably quick but unlike its bigger brother for FCP, this version 'locks out' the system whilst analysing so you can't do anything else in the

meantime. However you only need to do it once, no matter how many parameters you change or test renders you do.

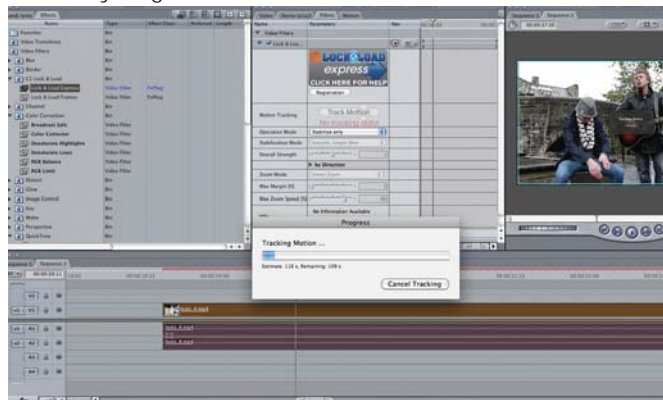
After the clip has been analysed, you're presented with a list of options.

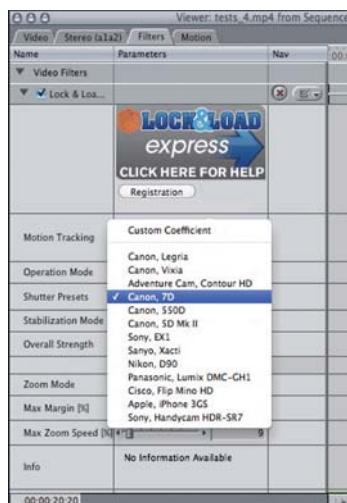
First there's a choice between stabilization and/or shutter reduction. If you select shutter reduction you can choose your camera. Most DSLRs that shoot video are there – with the notable exception of the Canon 60D, which I assume will be added in time.

Pre-sets

Next there are various types of stabilization; You can either make it 'smooth' – which tends to give a 'steadicam' kind of feel or 'locked down' which attempts to completely stabilize the shot – as though you have shot it 'on the sticks'.

There is also a setting for smooth multi-shot that attempts to determine different frame-ups in the clip, but I wasn't able to try this with the rushes I had to hand. If you've selected 'smooth' you can then adjust the strength of the effect – from a little to a lot.





Inevitably any stabilization is going to introduce a degree of magnification to the shot – with inherent quality loss – and the more you apply, the softer the shot gets. So the next controls allow you to adjust the amount of zoom and this is the clever bit...

Lock & Load allows you to choose the zoom mode. You can either choose 'smart zoom' – in which case the software determines the minimum amount it needs to zoom in to still fill the frame and will zoom in and out to always get the best quality or 'fixed zoom' which allows you to choose the desired position and zoom strength.

Finally there are controls for what is called the 'margin' – basically how much of the frame is covered with the stabilized content – normally about 10% for action safe – and the 'smart zoom' speed – from languid to frenetic!

Practice makes perfect

So in all there are plenty of options to try. And try you must. No two shots are the same or exhibit the same results when processed. Like all stabilization software, it really is a matter of trial and error. On average, with



the rushes I had to hand, it took me three or four tries to get something that looked acceptable. The Mac I used was not powerful enough to preview the effects as CoreMelt say you can, so I had to render each time. I suspect this may be the same for many FCE users if they are not using the latest machines.

Looking at a few rendered clips it quickly become clear that initially the results look very good – compared with the wobbly raw clip. But on close examination – especially on some – motion artefacts were introduced. Although the processed shot appeared to be (and was) steady, it had a 'jelly' feel – like the perspective was subtly changing throughout. This was especially noticeable on some shots that were essentially static with plenty of reference points. Of course with other shots where a lot is happening and there is plenty of movement this is not noticeable and the software will be really useful. For instance, shots from moving cars or trains will look a whole lot better.

However it is possible to fool the software and this is especially critical with DSLR shooting where you're aiming for a very shallow DoF. The software needs to find reference points for its analysis and often everything except the subject of the shot is very soft. Here Lock & Load Express inevitably struggles, leading to some very strange effects – actually 'locking' onto the moving foreground subject rather than the background! (In the FCP version of Lock & Load you can get round this by setting your own keyframes.)

With regard to the rolling shutter reduction facility, it does help but in varying degrees. It's very shot-dependant and on some there will be little noticeable change. On others, it might be the difference between using the shot and dumping it! I have run a sequence of tests on a few clips that can be found here: vimeo.com/17576817 Password: lockandload

Conclusion

In conclusion, this is a useful bit of software and at the price is worth it if you have a lot of handheld footage that really has to be used in an edit. It's not infallible (and really shouldn't you be trying to originate your footage better in the first place?) but for FCE users it should become an invaluable plug-in. ■

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FUSION



The coming together of
Video and Photo



by Kevin Cook

There's been a lot of talk of late about the so-called convergence or fusion of videography and photography – much of which driven by the advent of video-enabled DSLRs. There's nothing new in stills cameras being able to shoot video, nor video cameras being able to shoot stills come to that – but the Canon 5DmkII changed this completely. Not only does this stills camera shoot video – but it shoots great looking, full-HD video and has the ability to attach oodles of lush still lenses which enable you to get a proper cinematic look to your pictures.

OK – rewind... The 5DmkII does do all this but it's not the perfect video camera by a long stretch – and neither are the plethora of DSLRs that have followed in its footsteps. There are some who do shoot "DSLR-

only" but even these will agree that it's not the perfect all-round video camera for any possible commission – and even the most evangelical DSLR-ist would admit to falling back to a proper video camera when needs arise. There are also some technical limitations, certainly on earlier DSLRs, caused by the rolling shutter creating a bendy effect on moving shots. There are also moiré effects on high-detail subjects causing all sorts of noisy patterning. But – as they say, "the proof is in the pudding" and there are some exceptional video examples online which have driven many videographers to dip their toe into DSLRs. Mores the point, there's a much greater number of photographers who have started dipping their toes into videography!

This article is not about the technology as such but more about the merging of the craft and business of photographers and videographers. Can they really be the same people, offering the same service to the same customer at the same time? I'm going delve deeper into the practical side of shooting on DSLRs next month as over the Christmas period I'm going to be playing with a 5DmkII and a bag full of DSLR toys and explore what the experience is like for a video-based lad using them in earnest for the first time. Should be interesting!

Market research

The IOV exhibited at Canon's Pro Photo Solutions in late October at the Islington Design Centre. This is primarily a photo-based event and features all Canon's associated products as well as other photo-based manufacturers and dealers. Sure, one of the reasons for doing this was to sign up some new members, and to some extent it was successful in this respect, but the main reason was to get a better handle on the photographic industry and those within it.

What became very clear, very soon, was a fundamental difference between your average professional photographer (tog) and your average professional videographer (vog). I really don't like those abbreviations but they're a whole lot

easier to type when you have to mention them so many times! I accept that this is a generalisation, but most togs work on their own most of the time and rarely need to pool their talents and resources with other togs. Vogs, on the other hand, are used to networking and will almost definitely need to work with other vogs. We are therefore more business community minded.

If a tog wants to become a proper vog (a tog-tog maybe!) then this is something that they will have to get their heads around. Videography commissions often require you to bring additional vogs in on a job – whether this is simply working as a second camera or being employed in one of the many specialist roles which might need to be filled on a shoot. To do this successfully you will need to get to know and work happily alongside other vogs in your area.



But I'm led to believe this cultural difference goes further than that. Our stand at the Canon event was in what I call association-alley and our neighbours included some of the main trade associations for togs – ranging from event, to high-art and press togs. Talking to them was also part of the mission (as I'm sure it was theirs) and they all seemed to believe that togs can be quite insular.



It seems there's a widely held fear that if you mix with other togs they will steal your business, technical know-how and creative ideas. There was even a wide resistance until recently to join in with online forums – let alone person-to-person interaction within the trade. And whilst the IOV still has some way to go to reach total penetration in the videography market, all of the associations at the show believed that only a small percentage of photographers were a member of any tog trade association.

This character trait has separated two trades which, to the outside world, should logically be amalgamated into the same business portfolio. And this is the point – to the end customer the two trades are almost indistinguishable especially in the event market. There would be a total acceptance to togs offering videography services (and vice versa) – unlike say a limousine company offering to bake the couple's cake at the wedding or, even weirder, offer to make the bride's dress.

There was one other character trait that I noticed at the event. I've rarely seen a vog take their video camera to a video exhibition. This might be because video cameras can be that much more bulkier but, at the Canon event, I would say about one in every twenty visitors had their camera hung about their person. I've still got no idea what that's all about!

Wedding Competition

Whilst there are many companies that have combined these services together successfully (and some for many years) the two trades have mostly remained separate and often competitive with each other. Being the much more established means of recording a wedding, togs are generally much further up the food chain and are booked before the vog – with video often being the last in the food chain. Though things are continuing to improve for the vog, the number of weddings where a professional vog is engaged is still in the minority. Conversely, the number of weddings being professionally photographed is in decline. Togs are therefore looking at new revenue streams from weddings – and video is one of their targets.

During the Canon event I gave two identical presentations entitled 'Moving into video' which was aimed at togs looking to add video to their portfolio. This presentation didn't just concentrate on the wedding and event market, but I gathered from audience's questions that most were involved in some way or another in this side of the business.

The one question that came back from the floor in both sessions was, "Do you think togs are feeling threatened by togs shooting video on their DSLRs?" The simple answer is "yes", but my further comments seemed to cause a few pennies to drop in the room. What is even more likely is that togs will start shooting stills – so the threat is actually both ways. I explained that, in my view, it is a far greater leap for a tog to start shooting video than for a vog to start shooting stills. I'm not sure how well that went down in the room but it's my honest opinion.

Vog to Tog

Looking at it from the vog's perspective first... DSLRs are extremely cheap by comparison to a decent video camera set up. For about £4,000 you could buy yourself a good DSLR with a bag of lenses and enough accessories that would put you on par with many professional togs – especially those in the event market. You could of course spend quite a bit less than this.

The skills gap and workload that the vog will be facing are also considerably less. This might sound flippant but it's the truth. However, there are some areas where you will need to learn new skills. For a start, your average vog rarely thinks about swapping lenses – even though many of them will have video cameras which allow for this. Knowing what lenses to use and when, and also having a better understanding of lens speeds, shutter speeds, filters and exposure are also key areas where the vog will have to sharpen their knowledge. Also, whilst your average vog will be used adding lights this is not very often for the purpose of modelling – but rather getting enough light on the subject to produce an acceptable picture. They'll almost certainly not have any experience of using flash lighting.

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There is also one more skill that the vog will have to command in order to capture professional-standard stills – and that's the ability to organise people and direct scenes in order to create perfectly posed pictures. There have been many, many cases on the IOV forums where togs and vogs have clashed on a job – normally at weddings. This is where my sympathies generally rest with the togs as the conflict normally arises through the vog shooting the tog's group and posed shoots. The way the subjects are posed, how they get the subject to interact with the lens and how these moments are managed are all skills that the tog has to develop and perfect. Having someone simply poke their video camera over the tog's shoulder and steal this is bound to cause friction.

I'm not referring to awkward togs here who simply object to the presence of a vog. That's just plain silly. To the vog with a documentary approach to weddings the tog setting up their poses and group shots is just another part of the day – so it's natural for them to include these scenes. I'm sure any sensible tog will recognise this and, you never know, it might result in some useful video material for the tog to use on their website.

Tog to Vog

Let me start by saying that there's a huge difference between a tog who is squirting off a shot or two on video and giving this to the customer as a "nice little extra" and someone who is offering a full video production service. If you are setting out to do the latter then your kit, skills and manpower requirements are going to be much more significant. If you are doing the former then carry on as you are... you are still just a tog!

I've already stated my doubts that DSLRs provide you with the perfect video camera. They'll give you great images for sure, but using them over a long period of time will soon reveal their weaknesses as a general video production tool. To make them work almost as well as a video camera you're going have to fork out proper money on rigs, viewfinders/monitors, audio recording devices, mics and probably end up spending two or three times as much as you spent on the camera in the first place.

No, what you are going to need is a real video camera or two – and it doesn't stop there. A tog's tripod is quite different to a vog's – mainly as it's got to move smoothly in all direction (and not just for the first few months!). A tog might need a spare battery on a shoot, but their requirements are nowhere near that of the vog who will also

need mains supplies for scenes where they need to guarantee continual recording. You'll then move into the realms of the complete unknown – namely the audio bits and bobs that go to make up a completed vog kitbag. Add to this a bag full of high-capacity memory cards or some other form of video recording device and you can see quite how substantial the difference is in kit investment. By my estimation, your average tog would need to stomp up about £10,000 to get into videography half seriously – and that's without looking into the post production side of things.

The skills gap is also much more significant from tog-to-vog. Whilst the two crafts share many of the rules of lighting, framing and composition, what togs will have to learn is the ability to frame for what's coming next – or what happened before. Though they'll be well versed in telling a story with their still pictures, moving pictures are all about the developing story. They'll need to learn how to compress time without confusing their audience, create seamless transitions in location and direct their audience through the story which will have a beginning, middle and an end.

The best and worst video content that I've seen from DSLRs online has been by togs shooting off some video. The pictures have been stunning but totally lacked any form of narrative or purpose. They are probably best described as a very

pretty slideshow.

As if double the investment in kit wasn't enough, the increase in manpower compared against the potential returns will certainly put togs off – or it should do at least! I'm sorry to use the wedding example again but it's easier to measure as they are a lot more formulaic than corporate commissions. Not only will a vog have to work many more hours on the actual wedding day, they'll be spending oodles more time in post trying to squeeze every last drop of creativity into their rushes. The bottom line is, video is not cheap to produce.

The combined business

Until such times that we can split ourselves in two I cannot see how one person could carry out both tasks at the same time – without severe compromises in quality. For the time being at least, demarcation between tog and vog will continue. Maybe one day there will be the perfect tog-vog tool that will change this but, even if they do invent such a thing, are you really going to be able to deliver both services at the same time and deliver the same quality in end product? I'm not convinced.

However, being able to offer either/or service is certainly going to be a great way to maximising your profitability. As the crafts are so close together I really don't think your clients will think you are trying to be a jack of all trades – they'll just accept



it. Though you could continue to do this as a one-person operation, I think the most likely scenario is that more and more businesses will be developed with both services offered simultaneously in-house. Some of this will come about through businesses expanding and taking on permanent specialist staff, others by sub-contracting on an ad hoc basis – whilst a fair chunk will be through separate togs and vogs working much closer together.

There will also still be room for specialisation, but as more and more “vogtography” (now that is a horrible word!) businesses come about you’ll be fighting for an ever decreasing slice of the cake.

And finally... back to the tools

The fusion of photography and videography is far from being complete. The video manufacturer’s response to the DSLR boom is now being seen with a plethora of large imaging device video-dedicated cameras already having found their way to market (and I can’t wait to start playing with them!). After all, what drove the DSLR boom was the attraction of beautiful cinematic shallow DOF images which can really only be achieved through 35mm+ sized sensors – and these new cameras have it! More importantly, they’ve been specifically designed for shooting video.

Just how serious togs are about moving into video will be partly measured by their eagerness to invest in proper video tools. I’m sure the video manufacturers will love the thought of just a slice of the photographic industry moving over (by my estimate its about 30x as big as the videography market!). As nice as that would be for them I can’t see that happening any day soon. The money simply doesn’t stack up unless they are going to be shooting video day-in and day-out.

Meanwhile, vogs will still be buying into DSLRs to get that cinematic look and as a pleasant side-effect will be kitted out to take on photographic assignments too. They’ll also be buying into the new era of shallow DOF video cameras as that’s what they wanted in the first place – a proper video camera that comes somewhere

close to the cinematic images that most vogs aspire to produce.

I did say that this article was not about the technology but more about the impact it has had on two previously separate industries. However, I still feel a bit of a cheat in writing about this as I’ve not yet had a serious play with either a video-enabled DSLR or one of the new 35mm+ sensor video cameras. But that’s about to change. In the coming issues I’m going to be looking at both – with a view to purchase.

Over the Christmas holiday I’m going to have access to a couple of DSLR solutions – with accompanying rigs, audio tools and accessories. The article will be based on ‘The DSLR-video first timer’ and should be published in the February issue. Following on from there, along with other Focus reviewers, we’ll be reviewing various 35mm+ sensor video cameras as soon as the manufacturers let us get our hands on them.

Last word

Finally, what does the future hold for the IOV? Well, I’m actually very excited about any move towards a world where photography and videography are coupled into the same business. With Internet speeds ever increasing and video set to be the main bandwidth consumer, someone has got to create all this content. There’s still a lot of room for this industry to expand and, as the trade association, we are always keen to promote and facilitate new routes into our industry.

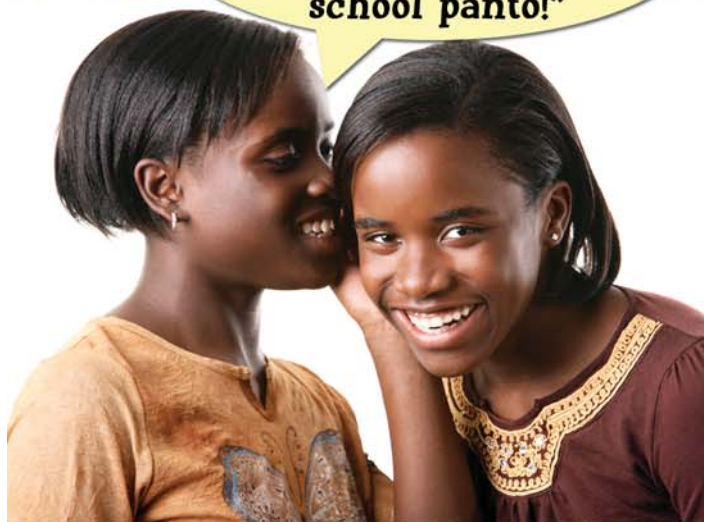
I often have to remind people that we are the ‘Institute of Videography’, not ‘Videographers’ – a subtle but important difference! There’s never been a united name that everyone in the videography industry has been happy to call themselves – yet despite this I believe the word “videography” has been pretty much accepted as the craft itself. Just do a quick Google and see what comes up under ‘Videography’ and you’ll be impressed by the range of media creators who are now using the word to describe what they create.

So, whether you’re a tog-vog, or a vog-tog – or just a vog, you’ll still find a place within the IOV. ■

Kevin Cook F.Inst.V.

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How to avoid IOV Arbitration

By IOV Arbitration Officer - Ron Lee



Arbitration is the final stage of a set of processes, at the beginning of which I pledge great belief and use my best endeavours in keeping parties talking. This is known as negotiation. This would be followed by mediation, which comes about when the talking has stopped. Arbitration is then offered to the parties after talking has failed to provide a solution.

It is at this final stage that both parties must agree to arbitration. A hearing date, time and place would be set and the deadline given by which all documentation must be with the arbitrator and with the parties. Witnesses may be brought to the hearing or a defence solicitor - but there must be advance notification of these. Thankfully, in most cases, intervention by mediation or simple negotiation helps to bring about a conclusion.

What are the common causes?

Complaints are wide and varied; never twice does the same complaint in its complexity arise. These complaints may be from a member, or from a member's client, or from a member of the public who is experiencing difficulty with a person or company who is not a member.

The most common cause of cases being referred to arbitration is poor communication - either from videographer to client, or the

other way round. Good communications is about "message received", not "message sent" - and disputes arise from one party having a different understanding of an arrangement from the other. This is why it is so important to have a clear agreement or contract in place before a commission is embarked upon.

Written agreements and contracts themselves are obviously important, but if one party doesn't appreciate the implications of the terms then disputes or dissatisfaction will arise. It is advisable to ensure that both parties understand these terms - so at some point in the booking process you should explain what the terms mean and how they might impact on the final product or service.

Even if the agreement is only verbal, you must understand that this is also a form of agreement or contract. The main difference with a verbal agreement is that it is much harder to establish the facts if disputes arise. Both

parties should also remember that even if a written agreement exists, this can be affected by any verbal agreement which comes about after the written agreement is entered into - though this is obviously hard to establish should you enter into difficulties. For these reasons changes to the initial agreement by either party should be made in writing.

Verbal alterations to the written agreement can often come about whilst the work is in progress, or during the original negotiations. It might be a casual comment made in the heat of the moment - such as "Oh, could you make sure you've got a shot of X". It's easy in these situations to overlook this kind of comment - but to the client it's obviously important and something which will be picked up on if it doesn't happen. Contracts should reflect that the cameraperson would do their best to accommodate additional requests outside of the written terms should circumstances permit.

When one person's word is considered against that of another - the successful outcome of a negotiation is almost impossible to arrive at; the conclusion of which is that one party will be either purposely or unwittingly be calling the other a liar. This is never an easy way to arrive at a satisfactory conclusion - and will inevitably leave both parties feeling aggrieved.

Quality of work

When a dispute arises from the "quality" of work this can be quite a difficult situation to overcome. The first yard stick that can be used is whether the final video is representative of work that was demonstrated to the client prior to engagement. And, it is not unusual for clients to have not seen an example - which makes this type of dispute even harder to conclude.

In the absence of this yard stick, one has to base their opinion on the monies paid for the commission. It would be fair to say that the vast majority of "quality" disputes come from lower-end commissions. When cost is the main consideration when choosing a videographer, rarely will the client expect a lower quality product - despite the fact that it was the price that attracted them and not the quality.

This is human nature, in that we all want to pay as little as possible but still obtain a product that meets our expectations.



Conversely, those offering budget video services would never admit or promote to their clients that they will receive a product that is in any way inferior to higher priced product. What this suggests is that the lower end of the market is the hardest to serve. If you are providing a professional service, carrying all the relevant insurances and licences, observing health and safety, using reliable and up to date equipment with sufficient power and accessories to enable you to keep working (including back-up cameras etc) – then the only area that is left for you to cut back on costs is your own personal worth. If you have a low opinion of that, then you can't expect your clients to hold you in any higher regard.

Having said this, there are certain competences that would be expected to be demonstrated in commercially commissioned work. With the circumstances and limitations taken into consideration, the video should be of "professional quality". Whilst this is influenced by either or both the showreel used to obtain the work and the monies paid – as a professional you should be able to provide a competently produced video. If a case were to escalate to that of an arbitration hearing, a report in regard to the work is usually written which would comment on the professional standards within the production. It may well transpire that there are areas highlighted that the client may not have spotted in their initial complaint. This is one of the reasons why the IOV exists – and part of my duty as arbitration officer.

Non-quality disputes

The nature of the complaint does not always bring into question the quality of the production, so in this instance it would not be necessary to see a copy of the work in order to progress any complaint.

A common example of this is when the product is not delivered when promised or is contracted to be delivered. The busier you become, the harder you will find it to deliver services on time. This is another argument against lowering prices in order to obtain the work. When you simply can't deliver the promised product on time, something has to give. You'll either not be able to spend as much time refining the finished video – or if you do, you may find that you are unable to meet agreed deadlines.

It's hard to generalise on how long it should take to deliver a video, but you should always leave yourself enough time for unforeseen delays. Even if these delays are caused by your client not supplying materials that are needed to complete the commission – they will probably still expect it to be delivered on time. Unnecessary complaints can be avoided by making sure that when you give your client a deadline that you can meet it.

Remember, they will be very eager to see the commission completed. It will be very personal to them – and any delays will raise their anxiety. Indeed, this can often be the catalyst of other areas of dissatisfaction. You may well find that complaining about a missed deadline could become the cause of them complaining about something they may have otherwise overlooked. It's often the case where fault is found the complainant begins to, 'nit pick' in an attempt to get in as strong a position as possible.

However, sometimes delays are inevitable – whether it's through circumstances beyond your control or not. The golden rule is to keep your client informed as soon as you know you'll be unable to meet the delivery date. This could come about because the client has added something to the commission over and above the original agreement – in which instance you need to explain the implications this will have on the delivery time. There may be circumstances such as illness, breakdown of equipment or other unexpected reasons that becomes the cause of a delay. By and large people are understanding as long as they are not kept in the dark, so always keep your client updated where there is a delay.

Keeping the customer satisfied

The real key to avoiding a dispute is to keep your customer satisfied at every point in the commission. This starts from the very first point of contact. It's worth remembering that you might not even be your client's first choice of videographer, so you will have to work hard to gain their confidence and maintain it. Using clear and fair contracts and agreements is only part of this. Being personable, respectful and professional in everything you do is probably even more important. ESP

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This doesn't only extend to your client and their immediate contacts, but also in regard to other service providers that you have to work with during the commission. Sometimes disputes arise from seeds of doubt planted by others. They may well be completely unfounded – but at all times you should aim high and you'll have a greater chance of rising above it.

Likewise, it's very unprofessional for you to bad-mouth other providers working around you – or worst still, friends and family members of the client. If you are professional and competent your client will expect you to overcome these problems. Besides, if you give a negative comment to your client about the photographer they have commissioned, then what you are really saying is that they have made a poor judgment in choosing them. It might just be the catalyst which turns the tide against you – even if you've provided everything as promised.

When all else fails

When a complaint is first received, the complainant is asked permission for me to contact those who the complaint is against. Firstly to establish to them that there has been a complaint received and to get the facts from both sides, secondly to try and reach a solution that is satisfactory in answering the complaint. At this stage I would offer impartial advice to both parties on how to proceed. Often, with good co-operation of the parties, the complaint is brought swiftly to an end.

Should the defendant refute all or any of the allegations then the procedure would be escalated. The complainant would be asked to provide evidence to substantiate the alleged complaint. Should allegations be about quality, poor camera work, poor sound or other reasons associated with poor coverage of the subject, a copy of the produced video or DVD would be requested and a report as to the quality of the production is then written.

Should the complaint be about things other than the quality of what can be seen or heard then there would be no point in looking at the video.

Conclusions

Remember, the whole point is to avoid any complaints or client dissatisfaction. It is bad for your business. Even if you feel you have done nothing wrong – a dissatisfied client will not recommend you to others. In

fact, they'll make a point of putting people off using you. Even though it can be hard to swallow, sometimes it's far better to give them what they want – even if this is beyond what you understood you were going to give them.

Arbitration is a necessary evil, and as the title of this article suggests, should be avoided whenever possible. However, there are instances where the videographer is subject to unwarranted, and I dare say, unscrupulous attempts to obtain goods or services without paying for them. This is the flipside of Arbitration.

Whilst the saying, "the customer is always right" is not a bad ethos in any business – there are occasions where the innocent should be afforded protection – or at least a fair hearing and support. In these cases, the client will usually comply at either the negotiation or mediation stages. Rarely will they proceed to an arbitration hearing – because this will undoubtedly result in their exposure.

Like any membership benefit, the value of arbitration will only be fully realised when you start to use it. And to be frank, we hope you never see the need to. It's a little bit like insurance, a relief that you've got it if you come need it. All IOV members should use it as a marketing tool when touting for business as a videographer with a governing organisation behind them and whose members sign to agree to a code of practice, is far more attractive than one who hasn't. It's certainly something that I look for when employing craftsmen.

Finally, please feel free to give me a ring or drop me an email if there is a situation looming which could result in arbitration. Impartial advice at this stage could avoid the situation escalating further – and might just result in you exceeding your customer's expectations and you winning more business. ■

Ron Lee F. Inst. V. A.M. Clarb
ron.lee@iov.co.uk
+44 (0) 1744 29976

Please note: Arbitration respects confidentiality at all times (unlike Litigation where ones dirty washing is hung out for all to see). This forbids us reporting on any individual case.

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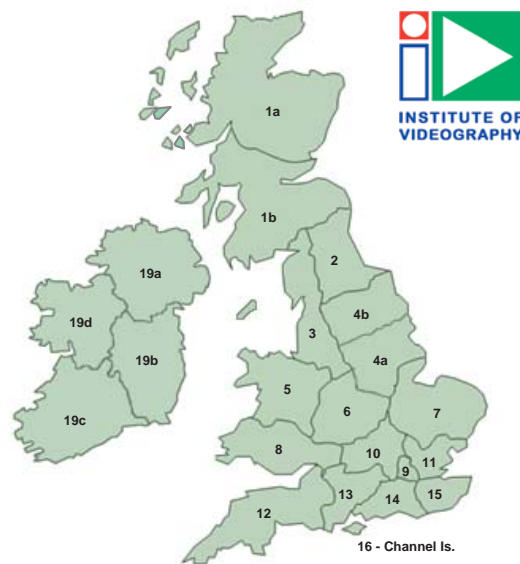


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THE LIST



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	AB
Iain Johnston M.M.Inst.V.	01764 656565	ABCK
Alan Rae M.M.Inst.V.	01224 703745	ACKNBrian 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)

Wendy Love F.Inst.V.	0141 954 0840	AB
James Lundy M.M.Inst.V.	01501 739153	ABCFJKMNO
Graham Mackay M.M.Inst.V.	01224 730770	ABCGILKMN
Douglas Miller M.M.Inst.V.	01555 860382	ABN
Lee Mulholland M.M.Inst.V.	01294 217382	ABFILMN
Ken Neil F.Inst.V.	0141 8837168	ABFILMN
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
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	AB
Roger Lawton M.M.Inst.V.	0141 339 1797	ABCK

North East England (Area 2)

Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	07972 801466	ABC
Chris Gillyooly M.M.Inst.V.	0191 286 9800	ABCFDM
Chris Hughes M.M.Inst.V.	07779 807538	ABCKJ
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJKLMN
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLMN
David Petrick M.M.Inst.V.	01712 802922	ABCHKL
Mike Trehella M.M.Inst.V.	0191 536 6535	ABCFIKN
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.	07786 705066	ACHIKN

North West England (Area 3)

Arthur Procter M.M.Inst.V.	0161 427 3626	AB
David Royle M.M.Inst.V.	01942 735759	AB
Ian Sandall M.M.Inst.V.	0161 232 1100	AB
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	ACKN
Ken Stott M.M.Inst.V.	01282 414073	ABCD
Mike Waring M.M.Inst.V.	01704 531576	ABCKN
Les White M.M.Inst.V.	0161 928 7361	AB
Des Williams M.M.Inst.V.	01704 232116	ABCKJ
Tony Williams M.M.Inst.V.	01524 736573	ABCPN
Steven Abrams F.Inst.V.	0151 722 6693	ABCK
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Dave Barrow M.M.Inst.V.	01254 830823	AB
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	AB
Paul Cragg M.M.Inst.V.	01204 847974	ACFK
Chris Dell M.M.Inst.V.	01772 625222	ABCKM
Jack Ebdon M.M.Inst.V.	0161 428 9646	ABCN
Steve Edwards M.M.Inst.V.	01942 703166	ABCHJKN
Nick Farrimond M.M.Inst.V.	01254 830823	CM
Gavin Gration M.M.Inst.V.	0161 637 6838	AKM
Dave Hall M.M.Inst.V.	07927 691454	B

David Harwood M.M.Inst.V.	01253 763764	B
Thomas Harrington M.M.Inst.V.	0845 389 0039	AB
Mark Higham M.M.Inst.V.	01606 889975	BC
Peter Hinkson M.M.Inst.V.	01753 812008	ACK
John Hodgson M.M.Inst.V.	01253 899690	BCD
David Howies M.M.Inst.V.	01706 657835	ABCEDE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Kindred Films	0161 973 8889	B
Ron Lee F.Inst.V.	01744 299176	ABCG
Mirage Digital Video Productions *	01253 596900	ABCDCKLMN
Gordon Moore M.M.Inst.V.	01706 215914	AB
Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbolt M.M.Inst.V.	01928 732225	ABCK
Peter Parker M.M.Inst.V.	01772 611590	ABCK

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

Quentin Budworth M.M.Inst.V.	01964 562073	AB
Gary Greenwood M.M.Inst.V.	01623 644009	ABCHKNR
Chris Goulden M.M.Inst.V.	01430 431634	ACHKNRS
Philip Groves M.M.Inst.V.	01526 353225	AB
Lynne Hamilton M.M.Inst.V.	01246 866673	ABCIKN
Dean Hodson M.M.Inst.V.	01246 268282	ABN
Geoff Knight F.Inst.V.	01472 811808	ACDFGIKN
Adrian Medforth M.M.Inst.V.	01964 503771	AB
Ben Newth M.M.Inst.V.	0115 916 5795	ABC
John Port M.M.Inst.V.	01623 654446	ABCEFGKMN
Shane Rumsey M.M.Inst.V.	01909 733291	AB
Darren Scales M.M.Inst.V.	07876 021609	AB
Gordon Simpson F.Inst.V.	01724 120111	ABCG
Tim Smithies M.M.Inst.V.	01246 813713	ACFJKLN
Philip Wilson F.Inst.V.	01482 304830	ABCFGJKLMN
Sean Atkinson M.M.Inst.V.	01472 507367	ABCFGHJKLMN
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
Broadcast Media Services *	0115 955 3989	AB

North & West Yorkshire (Area 04b)

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	ABCKMN
Ian Jackson M.M.Inst.V.	07979 914996	ACFJKLNR
Christopher Lorton M.M.Inst.V.	0113 219 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJKLMN
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 864613	AB
Paolo Pozzana M.M.Inst.V.	01756 798335	ABCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCFGIKN
Peter Thornton M.M.Inst.V.	01490 812008	ABCKN
Mike Wade F.Inst.V.	01484 684617	ABCFG
Mike Walker F.Inst.V.	01924 515100	ACDEFIKMN
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
Colin Campbell M.M.Inst.V.	01274 690110	AB

North Wales & Borders (Area 5)

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 010762	ABCDKF
Rowland Barker F.Inst.V.	01490 430565	ABCFGHKLN
Cam 3 Media *	01585 850456	ABCFGHKLN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCHKN
James Edwards M.M.Inst.V.	0845 427 5794	CN
Peter Eggleston F.Inst.V.	01492 543246	CK
John Evans M.M.Inst.V.	01743 891286	ABCKN
David Jones F.Inst.V.		

Midlands (Area 6)

Thomas Hill M.M.Inst.V.	07780 691809	AB
Ice Productions Ltd *	01926 864800	ABDJM
David Impey F.Inst.V.	01926 497695	ACFGJKLMN
David James M.M.Inst.V.	01782 514942	ABJ
Colin Jones M.M.Inst.V.	07837 276475	ABCK
Nick Kirk F.Inst.V.	01336 702556	ACFGKLN
Bob Langley M.M.Inst.V.	0121 308 6453	ABJ
Michael Leach F.Inst.V.	01902 893068	CMO
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	01455 202057	AB
Chris North M.M.Inst.V.	01530 836700	ABKN
Mike Payne M.M.Inst.V.	0163 567796	ABKN
Gillian Perry M.M.Inst.V.	01676 514892	AB
Roger Perry M.M.Inst.V.	01676 514892	AB
Bob Sanderson M.M.Inst.V.	01384 271073	AI
Michael Shaw M.M.Inst.V.	01782 746653	AB
Daniel Thompson M.M.Inst.V.	07708 506657	ABCFKGHMN
David Wilford M.M.Inst.V.	01858 410278	ACGNO
Jackie Williams M.M.Inst.V.	01455 848199	AB
AVInteractive*	01789 761331	ACDKMN
John Felix M.M.Inst.V.	01332 737525	ABCKM
Simon Hammond M.M.Inst.V.	01588 638116	ABCFKM
Stephen Hart M.M.Inst.V.	01527 878433	AB

East Anglia & A1 Corridor (Area 7)

Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK
Bill Platts M.M.Inst.V.	01733 370922	CDKN
Craig Stanley M.M.Inst.V.	07984 005074	ABCEGKM
John Suckling M.M.Inst.V.	020 8517 6752	CAN
Andy Welham M.M.Inst.V.	01473 711870	BLN
Malcolm Woodridge M.M.Inst.V.	01493 782174	N3
John Worland M.M.Inst.V.	01206 241820	ABCFGKLN
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN
Mike Brown M.M.Inst.V.	01362 637287	AB
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 6150	ABCGKN
Extreme Video*	01603 630555	ACUJLMNOP
Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
Colin Goody M.M.Inst.V.	01473 257955	AB
Nigel Hartley M.M.Inst.V.	01728 452223	AB
David Haynes F.Inst.V.	01842 862880	AB
John Lambert M.M.Inst.V.	016 610565	AB
Shaun Lawson M.M.Inst.V.	01493 441162	ABCHJKMNQR

South Wales & Bristol Channel (Area 8)

Andrew O'Leary M.M.Inst.V.	01656 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
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
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

West London, Middlesex & Herts. (Area 9)

Paul Cascarino F.Inst.V.	020 8988 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
John De Rienzo M.M.Inst.V.	07877 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AJM
Michael Lawson F.Inst.V.	020 7932 1190	AB
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	ABCEKMN
Adam Carroll M.M.Inst.V.	07768 014503	AB

Oxfordshire & M1 Corridor (Area 10)

Ray Burnside M.M.Inst.V.	020 7193 0721	ACGKLN
Marco Cristoforo M.M.Inst.V.	01295 262222	ABCFHJKLN
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	ABCKJN
Hamish Maclean M.M.Inst.V.	01582 596935	AB

Gordon O'Neill M.M.Inst.V.	01494 773818	AB
Mark Shipperley M.M.Inst.V.	01844 237857	ABCN
John Snelgrove F.Inst.V.	01442 250088	ACFKM
Jonahy Ashby M.M.Inst.V.	0185 053 5400	ACFGJKMN
Mark Ballantyne M.M.Inst.V.	07734 102358	AB
Anthony Barnett M.M.Inst.V.	01553 776995	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJKL

E. London, Essex & Hertfordshire (Area 11)

Jonathan Grose M.M.Inst.V.	01279 753700	B
John Harding M.M.Inst.V.	01206 842607	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	AB
Martin Klein M.M.Inst.V.	01707 655895	ABC
Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Tony Lench M.M.Inst.V.	01702 525353	ACE
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	ABCHK
John Rose M.M.Inst.V.	01375 483979	ABCN
David Strelitz M.M.Inst.V.	0128 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 Burke M.M.Inst.V.		
Zulgar Cheema M.M.Inst.V.	01279 413260	ABCDKLN
David Chevin M.M.Inst.V.	020 8502 7232	ABCKQ
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8504 9158	CGK
Rick Fiore M.M.Inst.V.	01702 293003	ABCFGHKIL

West Country (Area 12)

Nicky Brown F.Inst.V.	07771 757148	ABCEFGHIJUKLMNO
Pip Critten M.M.Inst.V.	01752 361210	AB
Mike Dutton M.M.Inst.V.	01290 262077	AB
John Durrant M.M.Inst.V.	01761 512526	B
Chris Ellery M.M.Inst.V.	0117 910 9704	ABC
Mark Huckle M.M.Inst.V.	01872 270434	ABCK
David James M.M.Inst.V.	0117 979 2858	ABCHJN
Ian Lewis M.M.Inst.V.	01752 691210	ABCK
Muirgaird Limited*	01985 844820	AKN
Mark Brindlie M.M.Inst.V.	01271 891140	ACDJKMN

Dorset, Wiltshire & Hampshire (Area 13)

Clive Jackson M.M.Inst.V.	01329 236585	ABCKMN
Ray Joyce M.M.Inst.V.	01202 692008	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGIJKLN
Tim Martin M.M.Inst.V.	01985 212863	AGIJN
Ernie McKenna M.M.Inst.V.	01373 832763	ABCKN
Eric Montague M.M.Inst.V.	01293 486434	AB
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
David Angus M.M.Inst.V.	01793 845060	BCKN
Steve Axtell M.M.Inst.V.	01202 718522	P
David Bennett M.M.Inst.V.	01290 623077	ALM
Maurice Brake M.M.Inst.V.	01202 312449	CAN
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Steve Feeney M.M.Inst.V.	01962 622549	ABCKN
Stewart Guy M.M.Inst.V.	01256 850142	ABCFDIKMN
Greg Hawkes M.M.Inst.V.	01256 817926	ABCDGKL
Ottol Hulacki M.M.Inst.V.	01983 884845	ABCKJN

Surrey, Berkshire & Sussex (Area 14)



And Another Thing...

Told ya!

Back in February one of our regular clients asked us to quote for a job which involved covering a May event at a prestigious venue. As the venue was not only prestigious but also very close to **KLA** Towers and would involve a full multi-camera crew we were very excited about the prospect of doing the job.

We provided a quote which the client indicated was acceptable (I should think so - we're cheap as chips and in terms of value per buck are probably the best value around) and with confidence we awaited a formal go-ahead. And waited, and waited.

Finally I contacted the client and was advised, somewhat shamefacedly, that due to budgetary reasons we would not after all be asked to cover the event and instead the client was bringing over some of its own internal video people from its US office. Somewhat perplexed (how could importing US personnel be more budget-friendly than using us?) I gracefully withdrew, wished 'em luck, licked our wounds and said that we looked forward to our next collaboration.

Well the next collaboration finally came and we recently covered an event for them. During a break my regular client contact told me the real story behind the sudden change of mind re the May event. Apparently at the last moment one of the UK directors had said that his son could cover the event at a fraction of the cost of using us (he must have done it for free!) And so that was what happened. Sadly the resulting footage, portions of which my

client had to send out to *their* clients, proved to be less than perfect and a number of my client's clients had complained bitterly about the poor quality of the footage, in particular the sound quality.

One of the big secrets in our tight little video World is that any fool can shoot half decent-looking video. But when it comes to sound...

Call me Mister

Generally speaking if I'm introduced to somebody I like them to address me by my first name; if they address me as 'Mr Little' I tend to look around to see if my father has suddenly entered the room.

Likewise if eg an IOV member that I hitherto have never spoken to rings me I expect them to address me as Stuart. No surprise there - we are after all colleagues and part of the same professional association. I imagine that everyone reading this unquestioningly shares with me this view.

However when I receive a phone call from a hitherto unknown would-be supplier I expect to be addressed as 'Mr Little'. I don't know the caller, didn't ask them to call and the likelihood is that I don't want what they have to offer anyway (usually telecoms or alternative utility services). And when they don't, but instead use my forename, I immediately bristle with indignation (yes I know - I'm terribly old-fashioned).

But an unsolicited caller the other day definitely took the biscuit with his approach.

"Hullo how are you?" (don't you hate it when they ask

that?). "How can I help you?" I replied icily. "Are you Stuart Little?" "Yes" I said. Gales of laughter ensued and then "What a name!" He then started to attempt to sell me whatever it was he was peddling.

He didn't get very far.

Was that really me?

Regular readers of this column (I don't actually have any evidence to suggest that there are any such folk but one lives in hope) will know that I am learning to play the saxophone. I actually play guitar and sing with a couple of groups both of whose members occasionally allow me to play the sax for, say, a single number.



The other day the trio I play with had a rehearsal at my place but our clarinet player was unwell and so it was just our lead guitarist and me. One of the numbers we are rehearsing is *Girl from Ipanema* (a place I almost once visited but one of my party was mugged just before we got there) in which there is a clarinet lead solo. I suggested that I play this on the alto sax and so did. But as I reached the end of an otherwise unusually note-perfect rendition I made a slight fluff. So instead of then singing the reprise as expected I decided to play another verse on the alto.

Have you ever had a sudden moment when a light switches on in your head? Well it happened to me at this point and instead of simply repeating the melody I embarked upon a jazz improvisation. Now I'm not a jazz musician (though I'd like to be) and so this was a very strange thing to do but the result left me quite stunned - it really sounded like a proper jazz improvisation.

Okay self-praise is no recommendation but at the end of the song my wife burst into the room smiling and clapping and congratulated me on the best sound she had heard from our group; a 'stonking performance' she described it as. And like a lot of spouses she is very hard to impress.

I don't suppose it will ever happen again (the inspiration not my wife's praise) but I cannot describe to you how happy it made me feel (the inspiration *and* my wife's praise).

We are performing this song and some others in January for my mother's 90th birthday party. This will be in front of an audience that will include my older brother who is a jazz aficionado so I shan't be attempting a repeat.

But where did it come from? And will it ever come back? ■

Stuart Little M.M.Inst.V.

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



Equipment & Service Suppliers

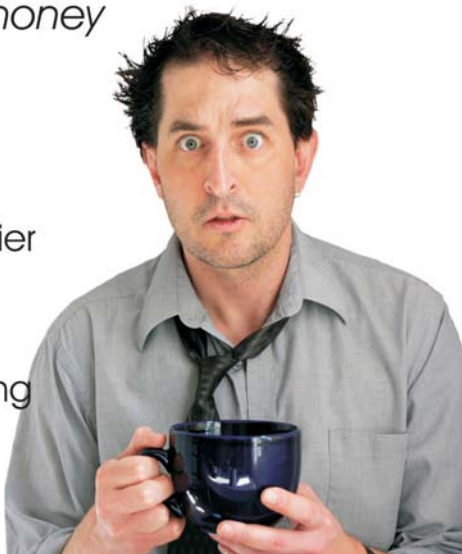
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SALES & WANTS RATES: IOV Members - £15.00 Plus VAT per advert Non-Members - £20.00 Plus VAT per advert (maximum of 25 words or thereabouts)

Cameras/Camcorders

Retirement sale

Complete DV/DVCAM production kit for sale consisting of DSR-250, lithium battery, tripod and plate and a host of other goodies. £2500 Contact me for full list.

Contact Gary: 01582 522793 [194]
Email: ourkidsvideo@aol.com

2 Canon XM2's with Wide Angle Lens

Spare Batteries and Camera Bag. Both cameras have been used but well looked after. I am selling as upgrading to HD. One camera's IEEE connector is not working, which is why I am selling as a pair (as the other camera can be used for capture). £900 for the set. [194]
Email: john@abeautifuldayproductions.co.uk

Panasonic cameras

Panasonic HMC 151 as new. 40 hours only. Bought brand new from Camera-Kit. Cost new £2800 accept £2400 Panasonic HMC 41 as new 18 hours only. Brand new from Camera-Kit. Cost new £2300 accept £1900

Contact Colin: 01623 409704
Email: colin-cooke@ntlworld.com [193]

Sony HVR-Z5e video camera (3 months old) and Vinten Pro 5 tripod

Excellent Sony HVR-Z5e video camera purchased in July 2010 from H Prestons complete with heavy duty and standard battery and Kata rain cover and bag. Not grey import! Minimum use, transfer of business activities forces sale. Also, Vinten Pro 5 tripod (approximately 6 years old) in excellent working order. Very sturdy and smooth tripod. Based in Blackpool area, but will post by reputable courier.

Contact Colin: 07866 983 820 [193]
Email: colin@conceptmediaproductions.co.uk

JVC GY-HD201E, W/A lens Converter, MR-HD100

JVC GY-HD201E, W/A lens converter, MR-HD100 + mounting kit. Excellent/mint condition. 19hrs only. Full info online at: www.miradestudios.co.uk/forsale.

Contact Mike: 0800 970 6159
Email: mike@miradestudios.co.uk [193]

Complete kit - Canon XL1 Camera

Retirement Sale...Manfrotto Tripod, jib arm, Sennheiser rifle, lapel, Micron radio mics, Lights, stands, cables, Casablanca editor, extras. [192]
Contact Jeff: jeff@highfieldtv.demon.co.uk

Sony HVR-Z7E Boxed Mint condition

I'm selling a Sony HVR-Z7E HDV 1080i Camera, in absolutely mint condition and extremely well cared for. Also including the MRC1K Compact Flash Memory Recording Unit for recording tapeless onto Compact Flash cards. Comes boxed and with all cables leads etc, plus Sony Desktop Charger and an NPF970 High capacity battery. Sale Price: £2,995 Delivery would be £20 for Insured Courier Delivery.

Any questions please do email me. [192]
Contact Steve: steve@dsvstyle.co.uk

Sony HD1000e camcorder

Sony HVR-HD1000e HDV camcorder, all original accessories, full working order and good condition. Meter reading: operation 3x10, drum run 0x10, tape run 0x10, threading 5x10. £850 please contact for details.

Contact Kahlid: 07758132197 [192]
Email: nawaz786@ntlworld.com

Sony HVR-Z7 Demo hours

Sony HVR-Z7 Demo hours only £3,500.00 Boxed. No VAT May take part exchange for Sony Z1E, or Panasonic HVX-200 or what have you.

Contact John: 07732-641-839
Email: weddingvideos@hotmail.co.uk
Ealing Green & Bracknell. [192]

Miscellaneous

Custom Build Ultra FAST video editing PCs

Over the years we've built many custom tuned PCs, we're now able to offer our custom built services here. Depending on your needs, our systems run at either 4.0Ghz or 4.2 Ghz, way above the normal standards. All running Windows 7 64 bit. Combined with a great graphics package, fast Hard drives and plenty of ram you'll be amazed at the speed difference our 'tuned' systems can give you. Email us for our typical system spec or your own custom needs. [194]
Contact Richard: richard@4dweb.co.uk

SONY HVR-M35 DIGITAL TAPE DECK

MINT CONDITION LOW HOURS. As new in original box with all supplied accessories. Hours: Operation 25x10, Drum Run 14x10, Tape Run 12x10, Threading 71x10. Full spec available on request. £2,350
Contact Graham: 01257 264303 [193]
Email: graham@vision4video.co.uk

Various items

Sony DSR-80P DV-Cam Recorder/Player Very Low Hours, Immaculate £580-00
Panasonic Edit Controller AG-A850 Excellent £150-00
2KW Janiro Ianebeam Light As New, Barn Doors, Lamp, Stand £160-00
Contact Peter: 01483-765605 [193]
Email: peterch1@tiscali.co.uk

Complete DV7-DLPRO DV EDITING SUITE,

With DV7DLC hand controller non stop editing with AB roll for multi-camera editign, MA-10D speakers and Sony 15" flat monitor. Comes complete with flight case for DV7 unit. SELL COMPLETE £1600 NO OFFERS
Contact Darren: 07894348712 [192]
Email: stepforward552@btinternet.com

Sony HVR-MRC1K Card Recording Unit

Flash memory recording unit for sale. Mint condition, Boxed as new with cradle, only used for 4 events. Information on the item can be found at this Sony link: I have decided to stick in the past with tapes rather than memory cards, and so no longer have a need for my Sony HVR-MRC1K flash memory recording unit. It was only used for 4 events and is in mint condition in its original box and includes a cradle for use when not clipped onto a Z5 camera. Cost £850 a year ago, will sell for £550 and will include 2 memory cards (32GB and 16GB). (Surrey area)
Contact David: 07775-806859 [192]
Email: davidlutton@hdvcliproductions.co.uk

i7 950 GB Computer/Adobe Master Collection CS4

This i7 950 3.1ghz processor running in a full size super cool master OCZ Stealth XStreme 700W PSU full size Black tower-120mm 4x12v Rails DVDRW with ASUS P6T-SE X58 Mother Board, 12gb 1666mhz corsair ddr3 superfast ram, 2 samsung tb hard drives, one 500gb system drive, 1tb ati 5770 graphic card, 1 pioneer dvdrw, 1 multi media card reader, window 7 professional, 4 usb 1 firewire ports on front, 1 firewire 1svideo, 6usb ports at rear, also with adobe cs4 master collection with genuine £300 worth of pro dad vatasine special effects with it. The system is running perfectly fine with no issues at all, the reason i am selling this is purly because of migration to mac / fcp. This system cost me £3,500. Now its £1,600 ono. [192]
Contact Siraj: 07957108251

WANTED

Various
Sony PD150, PD170, Z5, DSR-250 or DSR- 450. May also consider Tripod and also Panasonic or Sony Vision Mixer.
Contact Mr. Kumar: 07920 761141



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ACCEPT CARDS – BUILD BUSINESS

RBS WorldPay, the UK and Europe's number one payment processor(*1) enables Institute of Videography members to accept payments face to face, online, by phone or mail order quickly and securely. RBS WorldPay process all major credit and debit cards, bank transfers, standing orders, direct-debit style payments as well as local payment schemes such as Electron.

Face to Face Payments

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.

Payments on the Move

Streamline mobile terminals allow you to accept debit and credit cards wherever your business takes you. Perfect for exhibitions, conference venues and weddings the mobile terminal uses the same tried and tested payment service as Streamlines' fixed terminals, the major difference being the terminal is specifically designed for use on the move anywhere in the UK (subject to network coverage).

Online Payments

Streamline can also be combined with our online payment service to help securely process online transactions. By expanding online, you can benefit by attracting a much broader or even global customer base, without incurring expensive overheads. You allow your customer to buy from you when convenient for them, giving you the potential of 24/7 trading.

By accepting more methods of payments you could attract new customers and encourage more purchases. And gaining customers and repeat sales could lead to an increase in your profits. You could even win customers from your competitors because you accept cards and they don't.

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

 **RBS WorldPay™**



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.

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 ProVideo

The IOV holds its annual 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!

...and not forgetting, the backup and support from the industry's leading Trade Association!

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).



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

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.



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