

# Focus Magazine

The monthly publication of the Institute of Videography

Issue 193 - February 2011 - £3.50



## VIDEO DSLR virgin

also this  
month



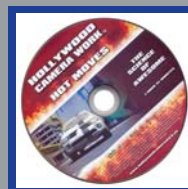
3D - Who would ever want that?

By Chris Walkland



Lincoln University sign up for IOV Academy Membership

By Kevin Cook



How to create Jaw-Dropping Trailers - DVD review

By Kevin Cook



INSTITUTE OF  
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# CALUMET PRO VIDEO

the choice of the professionals



## Canon XF300 MPEG-2 Full HD Professional Camcorder

Canon's new XF300 MPEG-2 camcorder is Canon's first file-based professional camcorders and records to popular and inexpensive CompactFlash (CF) cards already widely available in the market.

- MPEG-2 MXF recording to CF cards at up to 50Mbps (4:2:2)
- Comprehensive NLE support
- 18x wide angle Canon L-series lens
- 3 x 1/3 type Full HD Canon CMOS sensors
- 10.1 cm LCD (1.23M dots);  
1.3 cm (1.55M dots) EVF
- Variable frame rates



321-034D **£5449.99**

## Sennheiser K6/ME66 Kit

- High-quality microphone system for use on, and off camera
- Comprises K6 AA/phantom power module, ME66 short gun mic & Rycote Softie/Pistol Grip kit



SENME66KIT1 **£479.99**

## Genus Camera Shoulder Mount & Follow Focus system

The Genus GCSMK for using a DSLR in video mode, features comfortable non-slip handles and is adjustable to suit different DSLR's and camcorders. Used with the Genus GSFOCDSLR follow focus system, this combination gives support, comfort and focus reliability.



993-888A **£1549.00** (camera and matte box not included)

## Steadicam Merlin Handheld Stabiliser

The ultimate in handheld stabilisers for HD-DSLR users and videographers alike, the Steadicam Merlin allows you to "fly" your camera wherever the scene takes you – up and down stairs, through crowds, following or leading action – wherever you need to work. Optional Arm & Vest upgrade kit available to reduce fatigue and keep shooting for longer!



Steadicam Merlin 999-465Q **£639.00**  
Merlin Arm & Vest kit 999-492A **£1499.00**

## Calumet Bravo 300w Tungsten light

This portable, lightweight, focusing quartz halogen lighting unit is ideal for a wide variety of video and photographic applications. It provides smooth, continuous beam angle adjustments, for an efficient light source that's easy to work with, variable focus from flood to spot, fully adjustable tilting bracket, durable lightweight construction, and includes safety glass.



CF0120KIT **£129.00**  
Kit includes: Calumet Bravo 300w head, 4 Leaf Barndoors, Spare 300w Lamp.

All prices include Vat at 20%. Prices correct at time of going to press. E&OE.

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**IOV Focus Ltd**

## Helping you to make the right purchases at BVE

I guess many of you will be setting off to BVE later this month - each with a separate mission in mind. There will be some who will doing their normal exhibition homage - nosing around for a while at all the shiny new toys, taking in a presentation or two, meeting up with old friends and new and generally using it as an excuse to get away from the edit suite. And why not? We all need a break from the norm once in a while.

If your trip is for any one of the above reasons then have a thought for those with more serious objectives at hand - such as going with a mind to make a serious investment in kit. Try and remember just how you felt the last time you had to make a major purchasing decision; the angst, uncertainty and general worry about whether you are parting with your hard earned cash at the best possible time and in the right direction. Sure, sometimes this can be a great experience but, with the present economic uncertainties and the

ever increasing speed at which technology changes - its going to be either a fool or an incredibly well-researched and confident person who is going to be walking out the doors of BVE with a big smile on their face and a lot less cash in their pocket.

Before I scare everyone into burning their bank cards lets look at the two most common causes of spend-fear - the first of which is, "I'm not going to buy now as there's bound to be something better that's about to come out". The first thing to accept about this statement is that its true - there is always going to be something better, lighter, cheaper, higher in definition, more feature-rich and downright sexier coming out on the market. Its always been like this and it will never change. The only thing that has changed is that things change quicker. You are not going to be able to change this - so spend your time worrying about things you can change.

The other major concern is that whether it is wise to be spending any money at all in these tough economic times. I've never been a believer in the theory that you can spend your way out of a recession. In my mind this can only work if everyone else is doing the same thing - and that's clearly not happening at the moment. However, every business should periodically evaluate their tools to make sure they are fit for purpose, in reliable working order and would not restrict you from capitalising on work opportunities that come along. Hiring in kit as and when its needed is always an option (see my article this month) - but at some point purchasing will become the most sensible option

## The Cook Retort



as difficult as it can be. However, assistance is very close to hand that can help you cope with these anxieties and enable you make perfect buying decisions every time.

There are three character traits within videography - namely the Luvvies, the Techies and the Moneyman. A good videographer will have a sprinkling of all three of these within their own personality - and encouraging debate between these alto egos will generally result in a balanced outcome. The Techie side to you will be drawn into buying everything and anything that's new; the Moneyman will be excited about things which make you more profitable - and the Luvvie within you will be attracted by those things which help you achieve your creative ambitions (or those that will simply just make you "look cool" and fit in with the "cool" people).

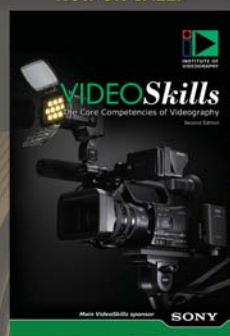
If you find that any two of these sides to your character are putting up a convincing argument to make a purchase then its probably the right move to make. If all three are convinced then its a no-brainer. However, if only one is creating the desire to purchase then its probably not going to be the best investment you have ever made.

If you get to BVE and still find you are struggling to make sense of the voices in your head then you can always pop along to the IOV stand (#K6) where I'll be happy to introduce you to three people I know quite well!

**Kevin Cook**

## VIDEOSkills The Core Competencies of Videography SECOND EDITION

The book that tells you everything the IOV thinks you should know in order to call yourself a 'Professional Videographer'!  
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The core skills of Camera Craft,  
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and Business & Legal

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**www.iov.com/books**

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# ProVideo 2011

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# IOV News

Industry, Technology & Regional News

ACADEMY MEMBER



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LINCOLN

## First University to sign up to Academy Membership

With a comprehensive range of full-time Undergraduate, Postgraduate and Master Class short courses, the IOV is really pleased to announce that Lincoln School of Media at the University of Lincoln is the first mainstream education centre to sign up for the IOV's Academy Membership pilot scheme.

IOV Executive Member, Phil Janvier, said, "We are extremely pleased to make this announcement. Whilst Academy Membership is open to all training organisations in our sector, the participation of Lincoln School of Media enables us to point enquirers to full range of trusted and relevant sources of training and education in professional videography. We hope this is the beginning of a long and fruitful relationship."

Brian Hall A.R.P.S. – Senior Lecturer at University of Lincoln's School of Media commented, "We are really excited about joining the IOV as Academy Members. We have fantastic facilities and courses for all avenues of media here at Lincoln but especially recognise the



relevance of videography as an enterprise and employer in the future. The IOV have taken great strides with their VideoSkills programme and we are very proud to be working with them on its future." Lincoln University are presently

looking at the feasibility of developing modules specifically based around the VideoSkills syllabus. They will also be taking part in the continual development of the core learning material which forms the VideoSkills book and website.

The list of Academy Members ([www.iov.co.uk/academy](http://www.iov.co.uk/academy)) is steadily growing and getting nearer to the IOV's ambition of providing the most comprehensive list of public and private sector education, training and mentoring providers for all avenues of professional videography.

Phil Janvier added, "The IOV is getting very, very close to fulfilling its ultimate objective as an Institute - that of being the main point of reference for gaining knowledge about our craft". ■

**Kevin Cook**  
Executive Administrator  
[kevin.cook@iov.co.uk](mailto:kevin.cook@iov.co.uk)

## AGM Reminder

Members are reminded that the IOV's AGM is being held at 7.30pm on Tuesday 22nd February at the Hillscourt Conference Centre, Rose Hill, Rednal, Birmingham B45 8RS.

All members should have received their notice and agenda by now, along with the most recent accounts and voting form. If you are unable to make this meeting please ensure that you return your proxy voting forms before 18th January.

Chris North has also arranged a regular Area 6 meeting at the same venue from 8.30pm onwards on the art and science of voice-overs, presented by Colin Day. Please note, only IOV members will be able to attend the AGM but non-members will be welcome from 8.30pm onwards. ■

**Kevin Cook**  
Executive Administrator  
[kevin.cook@iov.co.uk](mailto:kevin.cook@iov.co.uk)

## Assessment Results - December 2010

The IOV Assessment Panel met on 9 December 2010 when the following awards were made:

**Master Membership:**  
(with Fellowship recommendation)

**Ian Sandall** M.M.Inst.V.  
Manchester

**Peter Silver** M.M.Inst.V.  
Fringford, Oxfordshire

**Master Membership**  
**Vanessa Williams** M.M.Inst.V.  
Knutsford, Cheshire

**Gerard Brennan** M.M.Inst.V.  
Mallow, Co. Cork

**Mike Page** M.M.Inst.V.  
Stonegate, East Sussex

Another great stack of results this time. I hope this current trend of high pass rates continues into the new year!

As I am sure you are all aware, as from January 2011 the VAT rate increased to 20%. As with all things this has affected the rate for assessment charges with the new rate being increased to £66.50 for a single member assessment.

The final cut-off date for the next assessment meeting is 28 February 2011. Your application must arrive on or before that date to be included in the March 2011 session. ■

**Chris Waterlow** F.Inst.V.  
Assessment Administrator  
[chris.waterlow@iov.co.uk](mailto:chris.waterlow@iov.co.uk)

## Environmental Photographer of the Year 2011

New video category introduced to further raise awareness of environmental and social issues. Organised by the Chartered Institution of Water and Environmental Management (CIWEM) since 2007, the Environmental Photographer of the Year is an international showcase for the very best in amateur and professional environmental photography, and is one of the fastest growing competitions in the world – receiving entries from 97 countries in 2010.

EPOTY is open to professionals and amateurs of any age from anywhere in the world, and encourages entries that are creative, resonant and original. The competition is

completely free to enter and copyright is retained by the entrant at all times.

The 2011 competition categories are:

- Mott MacDonald's Changing Climates
- The Natural World
- The Underwater World
- Quality of Life
- A View From the Western World
- Building Our Future (New for 2011)
- The Young Environmental Photographer of the Year (Under 16 & Under 21)
- Video (New for 2011)

Winners receive cash prizes and all winning entries are displayed in the touring Environmental Photographer of the Year exhibition.

See past winning entries, competition details and news coverage from 2010 at [www.epoty.org](http://www.epoty.org). You can also watch a brief video of the 2010 Awards Ceremony. You can also keep up to date with any new developments by joining our Facebook group.

The competition will run until 31st July 2011, with judging taking place throughout August and September. Please visit [www.epoty.org](http://www.epoty.org) for further details. ■

## Towergate prizes and offers at BVE

Towergate Camerasure is pleased to announce that it will be exhibiting again at the BVE show at Earls Court on the 15th, 16th & 17th February 2011.

As a leading provider of bespoke packages for the image making industry, we offer cover for both the photographic, and equally the film and multimedia sector, where we cover video and film production, cover for hired equipment/ hire companies, and cover for camera equipment, through our range of major underwriters.

We will be offering exclusive BVE 2011 rates to all customers; in addition further discounts are available to IOV members on our

whole range of products available.

Sales Manager Adam King commented: "We are delighted to be returning to this prestigious show for a 2nd year, and this illustrates our commitment to the Film and multimedia industry, and we look forward to offering our bespoke solutions, and fantastic deals to all BVE visitors, whether your policy is due for renewal now, or in the next 12 months.

Towergate Camerasure will again be offering our Free Prize draw where a year's free insurance up to the value of £1000.00 can be won. (Subject to terms and Conditions)

**For further details visit stand K5a.**

## New HMI light from Hedler

Flaghead Photographic, the exclusive UK & Ireland distributor of HEDLER SYSTEMLICHT products, are pleased to announce the release of the groundbreaking HEDLER DX-15 HMI Daylight light unit. Hedler DX-15 HMI Light - the most compact and lightweight "One-Piece" HMI light in its class!

This brand-new, continuous HMI daylight light unit is unique by incorporating the light source and the ballast unit in the same housing. This reduces weight (2350gram) and eliminates extra cables, providing the neatest HMI unit on the market. The HEDLER DX-15 does not need a fan for cooling, which makes it ideal for sound recordings. Using a special 150 W/SE Metal-Halogen lamp it produces a flicker-free light of approx. 5800 Kelvin colour temperature.

The lamp has an average lifetime of approx. 6000 operating hours and the Electronic Ballast will last approx. 60,000 operating hours. The

lamp produces a continuous light output that equates a 650 Watt standard Tungsten halogen lamp, and for those who prefer to work with Tungsten colour balanced light: a special lamp with approx. 3000 K is available.

The DX-15 produces a light beam that creates a relatively low temperature in terms of heat, a very important feature for heat sensitive materials and humans. It's compatible with a vast range of light shaping accessories including reflectors, honeycombs, softboxes, striplites, reflex umbrellas and many other accessories.

The Hedler DX-15 is available as a single light unit or in two and three Head Kits and available from good photo and video retailers.

**For further information visit [www.flaghead.co.uk](http://www.flaghead.co.uk)**



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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](http://www.iov.com/join)*

<b>Brian Abram</b> A.M.Inst.V.	Braintree, Essex
<b>Stuart Barry</b> A.M.Inst.V.	Reading, Berkshire
<b>Claire Buckley</b> A.M.Inst.V.	Peterborough, Cambridgeshire
<b>Jonathon Fowler</b> A.M.Inst.V.	Edinburgh
<b>Paul Guthrie</b> A.M.Inst.V.	Sunderland
<b>Melvyn Jones</b> A.M.Inst.V.	Telford, Shropshire
<b>Nick Jones</b> A.M.Inst.V.	Congleton, Cheshire
<b>David Noble</b> A.M.Inst.V.	Plymouth, Devon
<b>Brian Russell</b> A.M.Inst.V.	Shanklin, Isle of Wight
<b>Liam Reynolds</b> A.M.Inst.V.	Peel, Isle of Man
<b>Mark Shipway</b> A.M.Inst.V.	Christchurch, Dorset
<b>Richard Wetton</b> A.M.Inst.V.	Windsor, Berkshire

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

## 35mm and 3D from Sony at BVE

The past year has been remarkable for Sony Professional, firmly establishing itself at the heart of 3D broadcast solutions, Digital Cinematography, file-based acquisition and innovative OLED monitoring technology.

Sony's next generation 3D technology will be on the stand including new additions to the award winning MPE-200 3D processor box and HDFA dual camera fibre technology. At BVE 2011, visitors to the Sony Professional stand will have the opportunity to meet the experts delivering solutions for every broadcast requirement from moving to HD, tapeless acquisition, OLED monitoring or embarking on their first 3D project.

Explaining Sony Professional's proposition at BVE 2011, Olivier Bovis, Head of AV Media Business, said: "2010 was a milestone year for Sony Professional, setting ourselves apart from competitors as the only company able to deliver end-to-end 3D solutions from lens to living room at the world's largest sporting events, supporting the industry's move towards file-based HD acquisition with new additions across our entire camcorder range and continuing to expand our 35mm World product line-up to bring high quality production solutions to all budgets".

BVE will not only be a platform for Sony Professional to display its latest product line-ups, but will also showcase a number of new product launches - including the PMW-500, Sony's first solid state

generated a huge amount of interest from customers covering a vast range of applications. Also in October, Sony unveiled a prototype NXCAM Super 35mm camcorder, making its 35mm line-up the most comprehensive in the industry. The PMW-F3 will be exhibited at BVE, its first public showing in the UK, alongside the other latest additions to Sony's 35mm line-up.

Further innovation in



monitoring technology will also be showcased at this year's show. Following on from last year's launch of the groundbreaking PVM-740 7-inch OLED Monitor Sony will showcase further developments to its OLED line up at BVE. With outstanding high-contrast images, deep colour reproduction, lifelike and smoother-than-ever gradation, and an excellent blur-free quick response OLED is the fast becoming the technology of choice for professional monitoring applications. Sony's range of Professional LCD and OLED monitors will be exhibited on stand I20 and seeing is truly believing.

XDCAM HD 422 camcorder, and the PMW-350 shoulder mount XDCAM EX camcorder to offer customers wider choice.



October saw the announcement of the game changing PMW-F3, an XDCAM EX camera with a newly designed Super 35mm Exmor CMOS sensor and versatile workflow options bringing high quality digital cinematography to the mainstream. This product has

If you want to hear more, Sony Professional will also be hosting five seminars on each day of the show on 3D Live Production, 35mm World, Monitoring Technology, XDCAM File Based Acquisition and the PMW500, and The Evolution of Professional Audio. All sessions will be held in the Victoria Room and are free to attend; places are available on a first-come-first-served basis.

**For further details visit stand I20**



## RØDE VideoMic goes Pro!

The original RØDE VideoMic has been a runaway success, finding favour in broadcast and video production worldwide, and most recently in the emerging DSLR community. RØDE have now taken the wraps off their VideoMic Pro (VMP), firmly aimed at DSLR and small-format camera users, but with appeal to anyone looking for the most portable and practical mini-shotgun available.

The RØDE VideoMic Pro raises the bar set by the original RØDE VideoMic, combining broadcast quality audio with an ultra compact and lightweight ergonomic design. Incorporating new features specific to high end video, the VMP also evolves many of the features that have made the VideoMic so successful. Noise transference has been significantly reduced using both a



revised, more elegant shock mounting system and a lightweight premium cable.

Notably, beyond the reduction in size the VMP is also centrally balanced, making it possible to use in conjunction low cost free-moving camera stabilisation systems.

For further details contact Source Distribution direct - see the 'Audio Equipment Suppliers' section of the Trade Directory on page 11.

## Super-fast disc printers and publishers

Primera's DP-4100 Series Disc Printers and Publishers are the fastest in their class. Full-colour, 100% coverage discs with near-perfect print quality are printed in just 6 seconds each. This compares to 20 to 120 seconds on competitive machines to print discs with comparable print quality.

With built-in high-speed recorders, direct-to-disc printing and fast robotics, Primera's disc

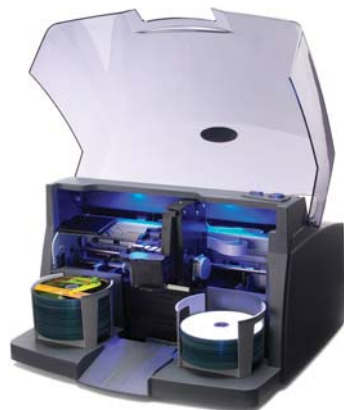
we had no idea how amazing it would be to watch a full-colour, 100% coverage disc print in just six seconds," said Mark D. Strobel, Primera's vice president of sales and marketing. "You really have to see it to believe it. Being able to print high-quality discs at such fast speeds is unprecedented in our industry."

Features of the new DP-4100 Series include:

- 6 seconds per disc print speed (default high-quality print mode)
- Individual CMYK ink cartridges – delivers lower ink cost per disc
- 4800 dpi print quality
- 300% faster robotics than previous models
- Interior blue LED lighting with job status feedback
- Seventh-generation disc picking mechanism
- Compatible with Windows XP/Vista/7 and Mac OS X 10.6 (or higher)
- Optional Blu-ray Disc recordable drives with eSATA interface for true 12x BD-R recording speeds

Three models are available: DP-4100 Disc Printer (100-disc capacity for print-only applications), DP-4101 Disc Publisher (100-disc capacity and one high-speed CD/DVD drive) and the DP-4102 Disc Publisher (100-disc capacity and two high-speed CD/DVD drives).

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



printers and publishers automate the process of burning and printing quantities of CDs, DVDs and Blu-ray Discs. The devices are used by a wide variety of organisations including corporate marketing, training and engineering departments, non-profits, churches, schools and universities, recording and video production studios, television stations and much more.

"When we decided to build the world's fastest disc publishers,

## XF305/300 OK for the Beeb!

Canon confirms that its XF305 and XF300 Full HD camcorders have now been added to the BBC list of approved HD cameras, allowing them to be used to produce an entire HD programme for broadcast on the corporation's HD channels. Both camcorders were initially approved in June 2010 for use by independent productions, but have now also been accepted for internal BBC production use. Following recent testing, the broadcaster has opted to buy XF305 camcorders, the first of which were delivered in December 2010.

Kieran Magee, Director of Professional Marketing at Canon Europe Ltd, added: "The XF300-series was specifically designed to offer exceptional image quality and seamless workflow compatibility for all sorts of professional uses. Canon worked with many broadcasters during development of these camcorders, and the adoption of these cameras by the BBC reflects our commitment to imaging excellence and meeting our customers' needs."

The cameras were launched in April 2010 and are the first hand-held, file-based video cameras to use a new MPEG-2 Full HD (4:2:2) recording codec, with data transfer rates of up to 50Mbps.

They offer a unique Canon L-series HD Video Lens, highly advanced DIGIC DV III processing and an ergonomic design that delivers advanced mobility and versatility. The featured 1/3-type Canon 3CMOS sensor system offers exceptional colour accuracy, wide-dynamic range and low noise. Recording to CompactFlash Memory card, these models offer a huge range of features including slow and fast motion, and extensive image and operational customisation options.

The full list for all approved HD cameras and settings from the BBC can be found at: <http://www.bbc.co.uk/commissioning/production/hd.shtml>

For further details contact Canon direct - see the 'Video Manufacturers' section of the Trade Directory on page 13.

## For Film, Video, TV & Stills



### The **NEW** Hedler DX-15 HMI Light

The most compact & lightweight one-piece HMI light in its class!

- Tough, well built Aluminium construction.
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- 6,000 hour operating lamp.
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[www.flaghead.co.uk](http://www.flaghead.co.uk)

## Blue showing at BVE

Vinten is showcasing its new Vision blue for the first time at BVE. This innovative product is one of the latest in Vinten's highly acclaimed range of top quality camera support solutions. It is a competitively priced pan and tilt head and tripod system which is designed to provide the experienced camera operator with professional support to match the extremely high-performance of today's popular small lightweight camcorders and DSLRs equipped for video.

The Vision Blue addresses the need for a broadcast quality tripod system capable of genuinely balancing the smaller, lightly accessorised cameras.

Another pan and tilt head which will be shown at BVE 2011 is the Vision 3AS, which is ideal for today's intermediate weight and highly accessorised professional camcorders, balancing payloads between 1.8 - 4.1 kg / 4.0 / 9 lbs. The infinitely adjustable Perfect Balance system allows just the right amount of counterbalance to be set, which is particularly useful when reconfiguring the camcorder set up.

The Vision 8AS has been developed for professionals using



the latest portable digital camera configurations throughout the video production industry and is designed to offer exceptional versatility. It ensures improved access to controls, rapid camera attachment using the new Vinten Sideload system and simple, durable brakes which all manage the demands of professional operation.

"As the biggest show of its kind in the UK, BVE provides the perfect platform for us to showcase these camera support products to the industry. The equipment can be used for a variety of different applications and will meet the needs of all camera operators and professional videographers who want the reliability and high quality performance of Vinten's products," said Peter Harman, Vinten product manager.

For further information visit [Vinten on stand I30](http://www.vinten.co.uk).

## Money for your 3D content

Panasonic Corporation is offering to buy filmmakers' first 3D short film for 4,000 euros when shot with a AG-3DA1 integrated twin lens camcorders purchased between 1st December 2010, and 31st March 2011.

Filmmakers are invited to produce a short creative film which demonstrates innovation and artistic flair. Panasonic is offering to buy those films that meet the relevant criteria outlined in the programme's terms and conditions. These can be found at [www.panasonic-broadcast.com](http://www.panasonic-broadcast.com)

Carmen Mendoza, Broadcast Marketing General Manager at Panasonic, said: "Innovations in technology show that this time, the third dimension is here to stay. 3D is delivering dynamic, engaging content and transforming both the viewing experience and the industry as a whole. This initiative is designed to encourage filmmakers to produce new and exciting content and support the industry as it advances into the 3D world."

Filmmakers who buy the 3DA1



are invited to submit a short, creative 3D film of three to four minutes. After purchase, customers can register their participation on a dedicated page on the Panasonic website where instructions for submission can also be found. Filmmakers whose films meet the criteria set out by the terms and conditions will then be eligible for the offer from Panasonic as a mark of the company's support and encouragement of the use of 3D.

The programme begins on 1st December 2010 and continues until 31st of March 2011, the registration page will be open until 15th of April 2011.

For terms and conditions please visit [www.panasonic-broadcast.com](http://www.panasonic-broadcast.com).

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## Area IOV News

### North & West Yorkshire

By Roger Staniland

Before reporting on the first local area meeting of the 2011 year, mention must be made of the Christmas Dinner held at the Lord Darcy, Alwoodley, Leeds where 16 members and their guests sat down to a three course dinner. The meal was



excellent and many thanks must go to Chris, Amanda and their staff for putting on such a

magnificent spread. The word video was occasionally heard amongst the assembled guests but overall the world was put right in one night.

Our first meeting of the New Year 2011 held in the Function Room of the Lord Darcy with its convenient wide screen LCD TV, where 12 members and guests assembled to view the 2010 Awards Winners. Prior to the viewing, members were asked to introduce themselves stating their line of work and where they

were from. This had the immediate effect of two members realising they lived in the same village and two others who had worked together many years previously.

The first three categories of the 2010 Awards were then viewed and general agreement in line with the judges was achieved. It was suggested that each winners film had the information of what camera was used and the editing suite used in post production, as well as the total time of the submission could be added to the information.

After a short comfort break, a couple of local members submitted their own work for scrutiny by the audience. First, a piece made in 1998 about the Cathedral Camps by guest John Murray using the SVHS format and edited on a FAST system. A well crafted piece of about 10 minutes told the story of the volunteers that worked on our historic cathedrals in 1998 and in fact these camps still continue to this day. With many pieces to camera an extremely interesting film. The second submitted work by member Martin Sunderland, concerned the amputation of limbs in the 18 century and was

extremely realistic. Using the very latest in artificial limbs, the work of cutting through body tissue and finally the main bone was amply demonstrated. Not a film for the squeamish and one that would have Chris and his Assessment panel turning a slightly pale colour. Again a well put together piece, certainly worthy of a submission to the IOV assessment panel. Marking was completed for both the above videos and the judging slips passed to the relevant producer for their information. Finally the last three categories of the Awards were viewed and again general agreement as the winners coincided with the judge's award.

The evening again shown the quality of the IOV's membership work which in many case far outreaches the national broadcast industry, a point made by the Andrew Lancel (DI Neil Mansion of the Bill fame) on watching the videos on the Awards Dinner in 2010. Thanks must go to Chris and Amanda of the Lord Darcy for the use of the Function Room. The next meeting will be provisionally on the 9th March 2011 the subject of which is to be arranged. ■

### West London, Middlesex & Herts.

By Roger Marshall

The November area meeting commenced at 8.00pm after a short coffee session while members arrived. We met to review this year's IOV awards, and started with the 'Best Corporate Video'. This featured soldiers in various combat situations. The scope of the forces involvement was also highlighted as the Tactical, Helicopter, and the Royal Signals divisions were shown as they engaged the enemy and also found ways to relax under trying conditions.

The second placed video was by Gerry Lewis and captioned 'Water colour in Morocco'. This gave an insight into the work done by professional painter Bettina, as she helped various groups to capture the scenery and lifestyle of the desert region. Gerry, a guest at our meeting, explained how the video was made, highlighting his challenges with the audio tack, and editing the footage down to the time required.

We then turned our attention to the wedding videos, and viewed the first prize entry by Vince Babbra. It was an Indian wedding filmed in colour, and



black and white, highlighting the required stages of the ceremony, both Christian and traditional. The use of the split screen gave us different perspectives of the bride and groom. We agreed that the video was well edited but were concerned at the high level at which the background music was played.

The video gaining second place was by Richard Daly and depicted a Christian ceremony, but seemed to concentrate more on the reception. It was very 'fast-paced' with lots of music. In third place was a wedding with a Scottish theme. The videographer used the beautiful surroundings effectively, with interesting camera angles supported by modern music. In our review of the three music videos, we thought that they were generally well presented. We noted the use of the chroma key in the first-placed video. In the video placed second, captioned 'The Bears and Goldie' was opened to various interpretations. The briefcase and its contents formed a focal point of the video.

We were then invited to view the documentary which was awarded first prize. Though a bit long, it was very informative and the sequences well illustrated. It chronicled the making and laying of the 'Britned' communication cable on the sea bed between Rotterdam and Kent. The filming

of the sequences on board the ship and also underwater was of a high standard. The second-placed film showed the dangers of trawling for shrimp on the mudflats of Morecambe Bay. This video highlighted the daily struggles of the fishermen as they faced the dangers posed by the tidal flow in that region. A very interesting video, we thought.

In the Best Film category, Marty Stalker presented an interesting twist to Bob the teacher telling the story of Goldilocks and the three Bears, highlights of which were presented in the second-placed music video mentioned above. In the Open Category we viewed Clive Jackson's wedding video of a bride and groom having a great time at the fair, and we all gave a high score for the camera techniques and the scenery chosen. Following this, the group discussed the use of glide tracks and steady-cams in a few of the videos, as well as the pros and cons of the DSLR cameras as a viable option in the future videographer's kit.

Generally the group thought that the standard of the entries was high and noted a few new trends in the way some videos were edited and presented. The meeting was then brought to a close as we wished each other the very best for the coming season. ■

## 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.

### Scotland North

Brian Rae - brian.rae@iov.co.uk  
01224 862100

### Scotland South

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

### North East England

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

### North West England

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

### S. Yorks, Humberside & Lincs.

Brian Fernley - 0115 989 2787  
brian.fernley@iov.co.uk  
Ross Ironfield - 01522 872 328  
ross.ironfield@iov.co.uk

### North & West Yorkshire

Roger Staniland - roger.staniland@iov.co.uk  
07511 548189

### North Wales & Borders

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

### Midlands

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

### East Anglia & A1 Corridor

Bill Platts - bill.platts@iov.co.uk  
01733 370922

### South Wales & Bristol Channel

Rep to be confirmed

### West London, Middlesex & Herts.

Emerson Bovell - emerson.bovell@iov.co.uk  
020 8575 2842

### Oxfordshire, M1 Corridor & NW London

Anthony Barnett - anthony.barnett@iov.co.uk  
01553 776995

### Essex, Herts, N, E & Central London

Zulqar Cheema - zulqar.cheema@iov.co.uk  
01279 413260

### West Country

Lara & Ian Lewis - lara.lewis@iov.co.uk  
01752 691210

### Dorset, Wiltshire & Hampshire

Bryan Stanislas - bryan.stanislas@iov.co.uk  
0845 260 7737

### Sussex, Berks, Surrey & SW London

Mike West - mike.west@iov.co.uk  
01903 892951

### Kent & SE London

Peter Snell - peter.snell@iov.co.uk  
01634 723838

### Ireland - Ulster

Rep to be confirmed

### Ireland - Leinster

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

### Ireland - Munster

John Berry - john.berry@iov.co.uk  
021 436 2299

### Ireland - Connacht

John Murphy - john.murphy@iov.co.uk  
087 688 6720

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



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### LCC Photon Technik

Watt House, Pirbright Road, Normandy,  
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Email: info@lcc-lighting.co.uk  
Web: www.lcc-lighting.co.uk

### Photon Beard Ltd

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Email: info@photonbeard.com  
Web: www.photonbeard.com



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Fax: 01753 656 683  
Email: sales@rotolight.com  
Web: www.rotolight.com

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Web: www.dvc.uk.com



### Planet Video Systems Ltd

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### Roland UK Ltd

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Swansea SA7 9FJ  
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Email: info@rolandsg.co.uk  
Web: www.rolandsg.co.uk

### ZEN Computer Services

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Fax: 01494 551550  
Email: info@sennheiser.co.uk  
Web: www.sennheiser.co.uk

## Soundkit

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Web: www.soundkit.co.uk

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Email: sales@apmedia.com  
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### Carousel Media

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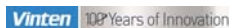
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Web: www.b-hague.co.uk

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Email: info@ianirou.com  
Web: www.ianirodirect.com

### IDX Technology Europe

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Tel: 01753 593724  
Fax: 01753 595104  
Email: idx.europe@idx.tv  
Web: www.idx-europe.co.uk



### Vinten

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

## Video Accessories

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Email: sales@keene.co.uk  
Web: www.keene.co.uk

## Video Manufacturers



### Canon UK Ltd

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Tel: 01737 220 000  
Email: Matt\_Beard@cuk.canon.co.uk  
Web: www.canon.co.uk

### JVC Professional Europe

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Email: sales@jvcpro.co.uk  
Web: www.jvcpro.co.uk

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Web: www.panasonic-broadcast.com



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# 3D

## Who on earth would ever want that?

An introduction to producing entry-level 3D - by Chris Walkland



Oh the sneers! Oh the majestic put downs! "Electricity . . . e-lec (sniff) tricity..." scoffed actress Maggie Smith in her role as the oh-so posh Dowager Countess in the recent ITV period drama *Downton Abbey*, which was set at the end of the 19th century. "What IS the point of that?" she snootily observed. The technology would simply never take off. Later in the series she trumped even that disdainful quip, with another snub about the telephone. Looking down her nose in utter contempt she demurred, simply: "Who on earth would want one of those?"

Fast forward a century and a bit to February 2011, and many members of the Institute of Videography are, by and large, similarly looking down their nose and sneering with contempt at the new technology of today - 3D video. According to a poll run on the IOV site some 44% of members didn't expect their clients would ever want them to invest in 3D production, and another 22% didn't expect they

would have to do so for a decade. Only a tiny 0.5% expect demand to come this year, with 9% believing they'd have to make the transition in two years. Oh dear. It's not a very forward thinking attitude, is it?

Typical forum comments in the tone of The Dowager Countess include the following: "I do not believe that 3D will capture the mass TV market in the foreseeable future. Properly shot 3d is formidably difficult to achieve at the moment and is really only suited to high end cinema productions where the appropriate level of expertise is available and affordable. This will filter down to high end TV productions but that I suspect will be that for a considerable time. Anyone here contemplating switching over to 3D corporate or wedding production should take

Industry Poll	
How long do you believe it will be before customer demand requires you to invest in 3D production technology?	
Please note N/A means not applicable	
Your vote is included. Thank you.	
Never	44.1%
Within 10-years	22.1%
Within 5-years	21.2%
Within 2-years	9.0%
Within 1-year	0.5%
Now	0.0%
N/A	3.2%
Questions to...	

a long hard look at themselves and the market they serve before taking this particular plunge."

As well as: "I look forward to discussing this with you five years from now when those who have invested heavily in this technology are licking their wounds. Not all new ventures are successful. They need to satisfy a clear market need and the reality is that HD had a ready market because it was on an established upward curve of ever-improving picture quality. 3D is viewed by most punters as a gimmick that they would prefer to do without. The format is doomed to a cinema and high-end broadcasting niche (if it's lucky)." And so on.

There were, happily, some positive comments too, but the poll clearly shows that negativity towards 3D abounds among forum/poll participants in the IOV right now. But as one negative nelly encourages:

"Someone has to go over the top first and invest. And in due course you'll have a really interesting story to tell the rest of us. . ."

### Testing times

Well, rightly or wrongly I am one of those individuals who has gone over the top to check out exactly what 3D could offer, and to test the technology and generally form an opinion based on practical experience. Admittedly, though, my move is rather a tentative toe in the door of the bargain basement level of 3D technology, rather than a storming of the floors higher up the technology towerblock. Those residing on the top floor, at Avatar level, need not quake in their boots just yet. But my move is a start – and it's at a level which several IOV members may also make.

Not for me has there been a £15,000 investment in Panasonic's fancy professional 3D AG3DA1 camera, plus £5000 to £10,000 for a monitor and edit package. Instead I've gone for the cheapest route into 3D exploration via Panasonic's consumer model – the SDT750, the first 3D video camera on the market. For IOV members interested in exploring the technology it is, currently, the only cost-effective route in.



## My journey into the 3rd Dimension

The jump into 3D came largely by accident, mind. I'd been considering changing my old Sony A1E tape camera for a solid state model, and duly tripped along to ProVideo last year. H Prestons were demo-ing the 750, the picture quality (2D and 3D) was pretty impressive, and the firm offered me a staggeringly good, no-brainer part-ex deal on the Sony. It meant the cost to upgrade was only around £650 or so. (And it has an even better deal running on the camera now, incidentally!)

Being someone who runs his own journalism / communications business (of which video is a part, not a main) there is also a professional interest in determining whether there actually would be a commercial market for 3D video. Would the clients I do the occasional video for now actually be interested in 3D technology? Can it play a serious communication role or is it, as its critics state, just a gimmick? More of that later, though. First, a bit about the camera itself.

### 3D - In camera

The 750 is a small, palm sized camcorder that shoots full-HD (1920 x 1080, 60 progressive) via the 3MOS System, which provides a resolution of 7.59 million pixels, says Panasonic. Picture quality is good for such a small camera, and although not nearly as good as my main Panasonic 151 camera it is a much better match as a second "close up" camera than the old A1E. There's also a fantastically useful time lapse feature on the

camera, which brings another dimension to videography and, arguably, makes the investment justifiable in itself, without any 3D element.

The 3D aspect of the camera comes via a screw-on conversion lens, with a left and a right eye lens that combine to produce the 3D effect. Attaching the lens, though, disables many features of the camera – such as the zoom. If you want this luxury then you'll have to fork out for the larger Panasonic. The lens also needs calibrating every time it is attached. It's not difficult – just a bit of a chore.

The lenses of the conversion unit are, it has to be said, tiny – some mobile phone cameras have similar sized lenses! That said, the image quality, when taken outside in good light, is pretty astonishing given the size. Colours are represented well, and the 3D depth of the video is clear, definite and impressive. It is, frankly, staggering that such a relatively cheap camera with such tiny lenses can take such good 3D footage. If the first consumer model is this good, then bring on the successors! Before we get too carried away, though, there is a major downside: indoors and it's a different matter. I've yet to generate any respectable 3D footage in average light, let alone in low light.

### 3D - In post

Once the footage has been shot the next stage is to edit it of course – and, with money still in mind, to do so on a budget. There's no point in forking out relatively little for a camera, but having to find £hundreds more for a fancy 3D edit program. ☞




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Although a basic edit program is bundled in with the camera I'd forget it. It's tosh.

Fortunately there's a cheap solution here too – Magix's excellent Movie Edit Plus is the first consumer program to cater for 3D editing, and cost me just £80 in a pre Christmas deal. It does everything I need in an edit program – you can edit in 2D or 3D, and there's a pair of anaglyph (red:blue) glasses bundled in to enable the 3D effect to be seen on normal computer monitors. This is obviously not as good as using full 3D screens, but it does work, and again it is ideal for the enthusiastic low budget experimenter like me.

The program allows for the edited video to be outputted in a variety of 2D and 3D formats, and it also facilitates uploads to YouTube and Vimeo. All in all it's an excellent program for 3D editing, and again comes at a bargain price.

If you prefer to use your own edit suite for core editing then that's possible too. The 3D footage will appear as two images, the left and the right image, but it doesn't take long to get used to, editing is perfectly

possible, and, on completion, the edited footage can then be imported into Movie Edit Plus for final 3D processing. My first (thrown together!) experimental edit can be seen at <http://www.youtube.com/watch?v=-YsNGinFNJo>.

### The bottom line

Thus, for around £700 we're up and running on admittedly very basic single camera 3D filming and editing, and of a quality that is more than sufficient to get clients thinking about the technology, if not committing to it. And that, to me, right now, is the whole point of the investment.

On top of those costs, of course, we're looking at £1000 to £3000 or so for a decent sized 42 to 55 inch 3D screen to view the footage on, with prices tumbling all the time.

In essence, then, what these figures do is put paid to the earlier negative comments that *"Properly shot 3d is formidably difficult to achieve and is really only suited to high end cinema productions where the appropriate level of expertise is available and affordable."* The reality is that it isn't *"formidably*

*difficult"* or expensive to achieve good 3d footage at all, although there's no doubt the definition of *"properly shot"* 3D video would be worthy of an article or ten in its own right.

And the investment in the technology by the big players – Panasonic, Sony, LG, Samsung etc – means that better performance, higher quality, more flexible, and lower cost 3D technology is just around the corner. Witness, for example, Sony's forthcoming launch of its impressive looking HDR-TD10E camera – "the world's first Double Full HD 3D consumer camcorder. Images of the camera suggests that its lens sizes are far larger than the Panasonic 750's.



For the anoraks out there the camcorder employs *"an integrated dual lens system, which includes two of each key component - double Sony G Lenses, double "Exmor R" CMOS sensors, and double "BIONZ" image processors"* (whatever they might be). The dual recording system *"yields the ability for 3D content to be played back in Full HD 2D automatically on non-3D displays, while 3D footage can be played back without glasses on the camcorder's crisp Xtra Fine 3.5-inch 3D LCD touch screen"*.

There are no details of the likely price but I, for one, will be nagging Prestons or other dealers for a test drive. From the bumf it looks a significant step-up from the 750.

### Conclusion

The fact is, therefore, that relatively simple and straightforward 3D filming and editing will quickly become an affordable option for videographers going forward. If we can do the very basics for £1000 or so now, and buy into professional kit, now, for £20,000, then it isn't going to be too long before costs more than halve.

The main question, though, is whether there will actually be a viable market that will make the

investment worthwhile. Well, I think there will be one, for sure, but perhaps not this year. More than a few proud brides and mothers are bound to want their great day and bundle of loveliness filmed in the new format if it was offered, and commercially there's potential too.

One company I know (who spends a small fortune shipping a complicated robot over from Germany every time he wishes to exhibit it) is interested in the potential, and another client (without any prompting from me) has already been pondering whether a 3D set-up on his show stand would help draw in the punters. The first wanted it to try and save money, the second, undoubtedly, wanted it for its gimmick element. It was certainly good to be able to sound reasonably authoritative on the subject, and to appear as if I am pushing the 3D boundary, even if it might not be relevant to them just yet. Clients like that.

The fact of the matter is that those who buy 3D sets will want 3D content. The big technology players and retailers rely on the "next big" technology to drive sales and the TV manufacturers, Sky TV, and electrical retailers are unquestionably pushing the technology in a major way – although how much is push and how much consumer pull is still in doubt, given the major negative of the need for glasses.

Apparently one million 3D TV's were sold over Europe in 2010 – 5% of total – and the expectation is that numbers will double next year.

Like electricity, therefore, like the telephone, the internal combustion engine. . . and every technology that has ever been invented, in fact, 3D is absolutely not going to go away. It's here now, it's here to stay, and it will become mainstream. Pity, then, that 87.4% of IOV members will be parking the potential of the technology for a good five years yet. The Dowager Countess would be proud! ■

Chris Walkland  
Walkland Partnership Ltd

**Notes:** As we went to print JVC also announced their new GS-TD1 – which has two 3.32 megapixel CMOS sensors







## Professional Video Accessories

## RUIGE LCD VIDEO MONITORS - On Camera

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# RUIGE



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90-8852	RUIGE TL-480HDA LCD MONITOR On-camera, 4.8", HDMI, CVBS in/out,	£532.90
90-8853	RUIGE TL-480HDB LCD MONITOR On-camera, 4.8", HDMI, CVBS, HD/SD-SDI in/out, SDI audio	£799.35
90-8854	RUIGE TL-480HDC LCD MONITOR On-camera, 4.8", HDMI, CVBS, HD/SD-SDI in/out, SDI audio, HDMI-SDI	£1065.80



## HOODMAN

### WRISTSHOT H-WS1 Camcorder Support

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88-162	H-WS1 WRISTSHOT	£104.20
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### CINEMA Kit Pro

## HOODMAN

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### EX Kit Pro

The Hoodman EX Kit Pro kit enables you to turn your EX LCD screen into a viewfinder for excellent outdoor performance.

## HOODMAN



88-1709	HEXKP EX KIT PRO	£112.12
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### E-FILMS SDHC Memory Adapters

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Kevin Cook spends some quality time shooting DSLR video

# VIDEO DSLR virgin

I'd like to think that I've arrived fashionably late to the Video-DSLR party - but I'd be kidding myself. I'm just late! Like lots of other videographers I've poked a DSLR or two at exhibitions, laughed at the plethora of attachments people strap to them, heard all the drawbacks of using them in earnest and, at the same time, been mesmerised by the miles of stunning DSLR footage online. But, despite my lack of first-hand experience, I seemed to have formed a strong opinion about them - and that's just not my normal MO! It was about time I got some real experience under my belt.

Having recently sold my Sony Z1 I am seriously looking at something to replace it. I don't do tons of filming these days but I've always had a camera around me and, right now, without one it just feels odd. I'd not normally sell a camera before investing in something new but the opportunity came at ProVideo in October and I had thought at that point I'd made up my mind and was going to buy into DSLR. It was only a matter of deciding on which one.

However, things have moved on in this short time and the shallow DOF capabilities that were attracting me to DSLRs are now available in a whole range of proper video cameras. Still, I really wanted to have a closer

look at a DSLR before coming to any conclusions on a replacement to my trusty old Z1.

When something is selling as well as DSLRs have been, suppliers and manufacturers seem reluctant to loan you kit - even to the esteemed editor of Focus!!! Luckily, Calumet came to my rescue as they were keen to raise the profile of their hire department (which is very, very well endowed when it comes to photo/video kit in general). If you are having the same thoughts as me about DSLR then I suggest you do the same - hire it in first! If you can get a customer to pay for this all the better, but at the very least it might save you money on stuff that you really don't need on a permanent basis.

## The Kit List

If you decide to go down the DSLR route you are not just going to be buying a camera and a single lens. There's a whole load of other bits you are going to need in order to get yourself something that's useable on a day-to-day basis. There are also going to be a range of lenses (some of which can cost many times more than the camera body) that you'll want to get if you are going to try and emulate all that stunning footage that inspired you to go DSLR in the first place.

So, I drew up my wish list - all of which was included in Calumet's hire card. My plan was to shoot some material over the Christmas holiday in Epping



Forest, so I was going to be needing a portable outfit with a lens selection to capture both long-ish and close-up scenery and subjects. The audio side of things wasn't that important to me but I wanted to be able to connect up my selection of Sony mics (both radio lavalier and wired shotgun) just to prove some of the points made about poor audio connectivity of DSLRs.

I've already got a great tripod in my Vinten Vision 3 - which has carbon fibre legs so nice and easy to hump around. However, I also wanted to experience hand-held operation - both rig-assisted, steady-cam and naked-hand. Luckily, at the same time Calumet came up with their generous offer I also received a press release on Autocue's new Glide camera stabiliser and they were keen for me to test this out too (more on which later).

I had also wanted to have a play with some kind of rail system but this didn't pan out this time (if you'll pardon the pun!). Still - that leaves me with something else to explore in a later edition.

Here's what I ended up collecting from Calumet's Drummond Street office...

- Canon 5D MkII
- Canon EF 14mm F2.8 (mk II)
- Canon EF 24mm F1.4L
- Canon EF 50mm F1.2L
- Canon EF 70-200mm F2.8L I/5
- Genus 8-step ND fader
- Redrock Eyespy Deluxe Rig (inc. Follow Focus & Gears)
- Beachtek DXA-50 XLR Adapter

### Canon 5D MkII

There were a few reasons why I opted for the 5D MkII. Firstly, it was the DSLR model that really started all this off a couple of years ago. There have been plenty of other makes and models since then, some of which better adapted to shooting video, but it's testament to its abilities (both stills and video)

that its still current (albeit subject to a few firmware upgrades).

I had also thought long and hard about the Canon 7D, 60D and 550D. I have heard that all three models are a little more videographer-friendly out of the box - and are somewhat cheaper (Canon's models get cheaper the bigger their model number is) but none offer the same full-sized 35mm frame sensor found in the 5D. Now, this doesn't really matter much when it comes to video resolution as you'll not be using the full resolution offered by the sensors in any of these models. All are capable of giving you full HD video. The only practical impact is that 35mm lenses (those on my hire list) will not give you the same field of view when attached to the 7D, 60D or 550D. A 50mm lens on either of these will give you an 80mm field of view. This isn't a huge problem as you can simply position your camera further back.

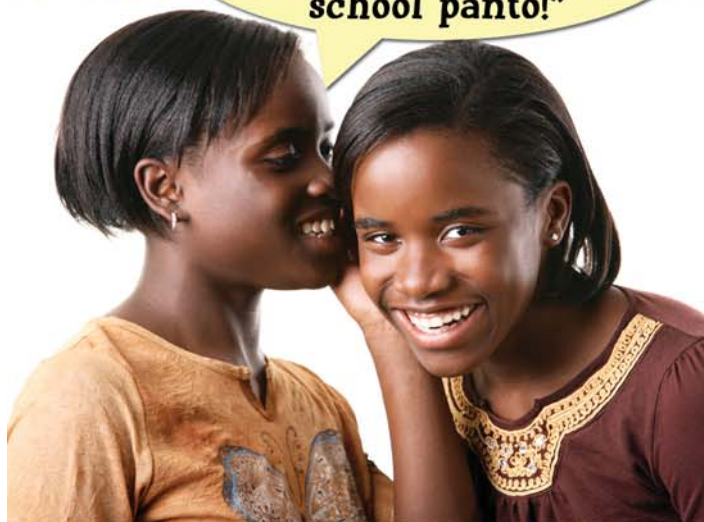
The deal-breaking reason for me opting for the 5D MkII is that my wife already has the 5D MkI which I'm allowed to play with once in while! Whilst the MkII has quite a few improvements (and is able to shoot HD video!) there's enough familiarity between them for me to know my way around the basics. If I were to finally go down the DSLR route it might involve chopping in her MkI - a point which she's not quite got her head round as yet!!! She'd certainly not want to go for anything less than the 5D Mk I is capable of as far as still pictures is concerned.

### A bag of lenses

This is where hiring stuff in before you buy really pays dividends. There are probably one or two lenses that are a must - and a few that you'll want to experiment with on the odd occasion - but the grand total cost of all the lenses I had is

# Make it embarrassing for them to make a pirate copy of your DVD!

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



## 3 Simple Steps to selling more authentic copies of your productions...

### Step 1

**Buy a stock of IOV Holograms**  
(costing as little as 5p each!)



### Step 2

**Apply to DVD Case**  
(Makes your DVDs look more professional)



### Step 3

**Insert the VT warning as the first-play chapter on your DVDs**  
(If the hologram is missing - it's moody!)



### IOV Hologram Prices

(Available to IOV Members Only!)

Pack Size 1 = £11.00 (126 holograms)

Pack Size 2 = £18.00 (252 holograms)

Pack Size 3 = £35.00 (504 holograms)

Pack Size 4 = £60.00 (1,008 holograms)

Pack Size 5 = £230.00 (5,040 holograms)

Each purchase comes with a licence to freely use the IOV Hologram VT sequence

To buy your stock, visit

**[www.iov.com/hologram](http://www.iov.com/hologram)**

or call +44 (0) 20 8502 3817





around £6,500. This is based on the following approximate list prices... 14mm = £1,950, 24mm = £1,350, 50mm = £1,300 and the 70-200mm = £1,900. The 5D MkII body is about £1,600.

There are cheaper alternatives to these but I wanted to play with the exact same set up as that used to create some of the best material I've seen from DSLRs. And, as is always the case, the first link in the quality chain is the lens.

If I had to choose one lens from the above it would be the 50mm - which gives really beautiful shallow DOF and is brilliant in low-light situations. I found it hard to give this one back to Calumet at the end of the loan period. My wife fell in love with it even more than me!

The 14mm fisheye lens is really more of an 'effects shot' lens as it gives you a wider field of view than is possible with the human eye. There's obviously distortion at this end of the scale (as seen on the front-cover shot this month) but its the type of effect that you'll want once in a while. Great fun - but something for the hire-in list for me.



The 24mm lens was much more tempting - giving the wide field of view that I've grown to love on the zoom lens my wife bought with her 5DMkI (24-105mm) - but with much better low light performance (f1.4 compared to f4 on the zoom lens).

I would also struggle to justify buying the 70-200mm lens. I found it to be too long and cumbersome - certainly for hand-held use. Whilst it looked quite impressive it actually gives you little more maximum focal length than is found on your average camcorder. I would probably end up sticking with our 24-105mm lens - albeit not as good in low light. I'm sure I'd have been much more impressed with something like the EF

400mm f/2.8L - but that list prices at over £6.5K - so I guess the longer lenses are destined for the hire list too. At £65 a day from Calumet its quite easy to see how this cost could be built (or lost) into your production costs when you really need that kind of lens length for a job.

So - I'd have to have the 50mm and would probably have the 24mm too - and stick with the 24-105mm that my wife would kindly donate!

### Shoulder Rigs

There are so many DSLR rigs out there now that I've lost count. The reason for this is that DSLRs are a pig to use hand held - fact! I struggled enough with using a Z1-shaped camcorder, but DSLRs are in a league of their own. At no stage in their development was a thought given to ease of use when shooting video - hence the need for so many rigs and viewfinder attachments.

And its a BIG market. I would hazard a guess that there's rarely a DSLR sold that's being used for video that isn't also accompanied with the sale of a rig and loupe (the thing that converts the rear screen on the DSLR to something akin to a camcorder viewfinder).

Calumet's hire fleet solution is the Redrock Micro eyeSpy Deluxe - which consists of rails, counter-weights, shoulder pad, loupe, grip and focus puller. Once constructed and mounted, operating your DSLR will be somewhere close to operating a shoulder-mounted video camera. Its another thing which I really don't think you can do without - unless you are doing nothing else other than tripod mounted shots and that's highly unlikely.

If you wanted to buy one of these it will set you back a about £1k. There are much cheaper alternatives on the market but I doubt there are many that are more robust than the Redrock. Buy one of these and its going to be handed on generation to



generation - long after you've turned up your toes! The downside of this is that its as heavy as hell. This is probably one of the most amusing things that I hear people say about DSLRs, "Oh, they are so light". This is true, until you start adding all the things too them that make them useable.

### Steady Mount

There used to be one name and one name only when it came to camera stabilising systems, but since Steadicam's revolutionary gimbal system was released to one and all it seems that

everyone and anyone has come out with a steady-cam mount of one kind or another. Some are good imitations - others are very poor.

I hadn't originally anticipated using one of these during my DSLR experiments as I hadn't previously considered them an essential accessory. But, when Autocue sent me a press release about their entry into this market I thought it was worth having a look at it - and I'm glad I did... and its changed my mind!

The Autocue Glide is much like any other hand-held camera stabiliser, working on the same principle of an under-slung counter-weight and gimbal system that, when properly set-up and balanced with the camera, smoothes out unwanted jerks and twitches caused by hand-held moving camera operation.

Designed for cameras up to 2.2kgs its perfect for DSLRs and smaller DV-type camcorders. Like the Redrock, at about £600 the Glide is not the cheapest solution on the market but its certainly one of the better made and easiest to use units that I've come across. You'd have to be



some kind of a clumsy oaf to damage any part of it, and severely dense not to be able to follow the simple set-up and operation instructions. I found that I my DSLR was "flying" within a few minutes of getting it out of the box.

I guess that you could live without one of these (and you'll also not want to be using it all the time as its quite taxing physically) but like the rail system that failed to get to me for this article its one of those tools that you'll need in order to emulate all the best DSLR content you've seen online.

### Audio downer

Along with the rolling shutter and moiré effects of DSLR video, the other major negative that people talk about is poor audio connectivity and control. These cameras are simply not designed to record audio other than the squeaky telephone noise you'll be able to record with its puny in-built mic. Despite every bit of advice I'd gathered before my little experiment that I really should be recording my audio to a separate device, I decided to add the Beachtek DXA-50 XLR Adapter to my hire list from Calumet. I wouldn't say this was a complete waste of time as it taught me that I really should listen to people who have been there, seen it, done it! It was however a complete waste of time as far as gathering a useful soundtrack.

The Canon 5D has only one audio connector on it - a mini jack input. There is no headphone socket for you to monitor what's actually being recorded. My mics are all XLR, so I needed the Beachtek device to feed these through and to give me a monitor output - if only to tell me what was coming off the mics. The monitor output and meters on the Beachtek seemed to be working - but the resultant video when played back in the

edit suite proved that all was not well by the time the signal reached the 5D.

### Conclusion

I'm going to keep my conclusions brief as my judgement is on hold until I've had a chance to play with some of the new shallow DOF "proper" video cameras which are out there now. Whilst I didn't end up with footage that's going to inspire a thousand videographers to jump ship, I am still very impressed with what I did shoot. I am also now totally convinced that my next camera is going to be one that can deliver the same luscious shallow DOF that I managed to acquire with the 5D MKII.

By my calculations I would need to spend about £6K to get a DSLR set-up that could be considered as complete (ish) - including camera body, two lenses, rig, external audio device and (what the heck) treating myself to the Glide. At this level of investment you could be looking at the Panasonic 101 with a couple of lenses - and that's a camera that has been built for the job with no need for a rig or external recorder - and with no rolling shutter and no nasty patterning.

However (and here's the rub) after having made your investment in all that DSLR kit the one thing you will have is a great stills camera and a bag full of lenses that's going to get you hooked on taking stills (whether professionally or just for the fun of it) - which is something that the Panasonic 101 and other proper video cameras are not going to be able to do.

Oh... decisions, decisions! ■

Kevin Cook F.Inst.V.

**Notes:** BIG thanks to Calumet's hire department for their great service. Check out Vimeo's 'Introduction to DSLR Cameras' with Philip Bloom. It will save you loads of time in finding out the best settings on the Canon.



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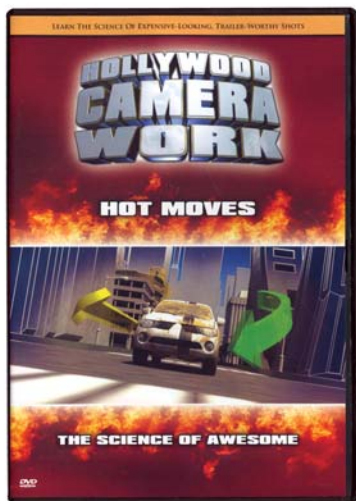
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# How to make a Jaw Dropping Trailer

Kevin Cook reviews the latest training DVD from Hollywood Camera Work

How many times have you watched a movie trailer only to be somewhat let down with the actual movie itself? Loads - if you are anything like me! But, what you have to ask yourself is, were these poor movies or brilliant trailers? Surely there must be a science to all this... a way to suck the audience in through proven camera techniques and movements? This new DVD would suggest there is!

Way back in August 2005 (Issue 127 - [www.iov.com/focus](http://www.iov.com/focus)) Quentin Budworth reviewed Hollywood Camera Works' Master Course 6-DVD set on high-end blocking and staging. Created by director Per Holmes, this study pack was the result of over half a decade of Per developing an all-inclusive language of high-end feature camera work for personal use, and he then realised how much others would benefit from these techniques - and he shared his knowledge with us in that comprehensive 6 DVD box set. Well, he's been at it again!

## Hot Moves

I've no doubt that Hot Moves is yet again aimed at feature film professionals, but I also reckon just about everyone would gain a much better understanding of what it is about a scene, shot or trailer that's making them, as a viewer, transfixed and engaged. If you are not deconstructing everything you see on the big and small screen now, then you will be after watching this!

This single, 1-hour 47-min DVD has been produced in the same way as Per's original training set with the use of CG to recreate and deconstruct shots and scenes. Whilst this might seem a bit dull at first it does help you to concentrate entirely on the movement, framing and character positioning in each tutorial chapter.

I'm not sure if Per created the CG this way, but some of the scenes are so familiar it is if he used scenes from real films and simply recreated them in CG. I suspect however that the techniques being demonstrated have been used in so many films that it could be one of many. Again - this is probably more evidence to suggest that there is an exact science to creating jaw-dropping, trailer-worthy scenes in your films.

Though Per suggests that this is an addition to the original set, it works extremely well as a stand alone tutorial. Not everyone will instantly connect with some of the examples used, such as jet fighters flying through the Grand Canyon, but if you pay attention to how the example is used to explain a principal then there are very few chapters that I would say are exclusively aimed at huge budget Hollywood movies.

Though its not a word that I

like very much, the aim of the tutorial is to help you create 'Awesome' single shots and master shots. Whereas the Master Course concentrates on the drama and the story, this DVD focuses on how to make those super,

expensive-looking spine-tinglers. You might not think this is achievable without the benefit of large crews, CG and exotic locations, but the tutorials show that with an understanding and practice of a few key techniques you'll be creating the elements that will allow you to produce trailers that will suck your audience in.

There are 17 chapters in total, each covering a technique, or combination of techniques, including how to use and capitalise on lines, angles and the paths on which subjects move within the frame.

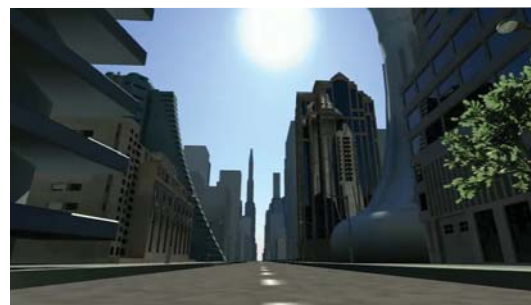
With the growing number of cheap camera rail systems now on the market many more videographers are starting to experiment with parallax. However, this tutorial will reveal and explain all the tricks in the parallax box - helping you to create stunning footage with proper depth and dimension.

## Conclusion

To sum this DVD up.... after watching this you'll understand what 'Awesome' is and how its created on screen - and you'll be itching to put this into practice! ■

Kevin Cook F.Inst.V.

**Notes:** Its available as either a physical DVD, as a DRM download or both - at the same price of \$69. For more detail... [www.hollywoodcamerawork.us](http://www.hollywoodcamerawork.us)







## 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](http://www.videoskills.net)**

Anyone can benefit from free access to our study material on the VideoSkills website ([www.videoskills.net](http://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.

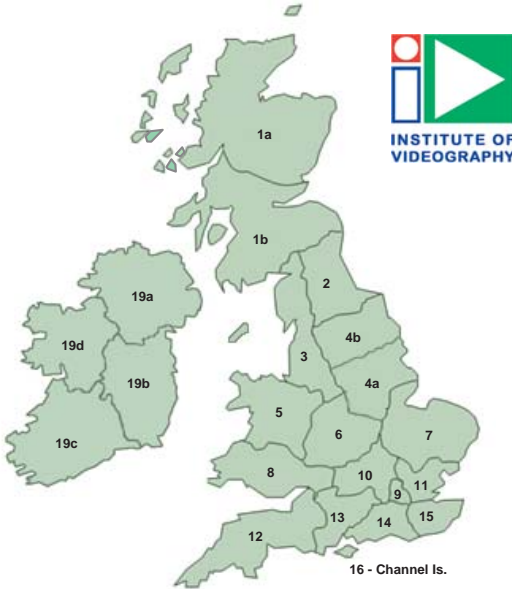
Once you have joined as an Ordinary Member you will be given access to the Associate Member exam. This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IOV logo in your marketing materials.



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# THE LIST



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

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

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

## Scotland North (Area 1a)

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

## Scotland South (Area 1b)

John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Love F.Inst.V.	0141 954 0840	AB
James Lundy M.M.Inst.V.	01501 739153	ABCFJKMNO
Graham Mackay M.M.Inst.V.	01236 730770	ABCGILKMN
Douglas Miller M.M.Inst.V.	01555 860382	
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Ken Neil F.Inst.V.	0141 883 7168	ABFILMN
Tony Nimmo M.M.Inst.V.	01555 661541	ABCF
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 Kinnor M.M.Inst.V.	0131 221 1697	

## North East England (Area 2)

Roger Brown M.M.Inst.V.	07786 705066	ACHIKN
Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	07972 801466	
Chris Gillooly M.M.Inst.V.	0191 286 9800	ABCDFM
Chris Hughes M.M.Inst.V.	07779 807538	ABCKJ
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJLKM
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJLKM
David Pethick M.M.Inst.V.	0141 536 6535	ABCFIKN
Mike Trehwella M.M.Inst.V.	0191 270 9063	ABCFHJKN
Neil Wood-Mitchell M.M.Inst.V.	01325 241821	ABCFK
Michael Bell M.M.Inst.V.	01325 718188	AB
Ian Black M.M.Inst.V.		

## North West England (Area 3)

Peter Parker M.M.Inst.V.	01772 611590	ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626	
David Royle M.M.Inst.V.	01942 735759	
Ian Sandall M.M.Inst.V.	0161 232 1100	
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	01232 414073	
Mike Waring M.M.Inst.V.	01704 531576	ABCD
Des White M.M.Inst.V.	01768 899936	ABCKN
Les Williams M.M.Inst.V.	0161 928 7361	
Tony Williams M.M.Inst.V.	01704 232116	ABCKJ
Vanessa Williams M.M.Inst.V.	07966 418188	ABC
Chris Abram M.M.Inst.V.	01524 736573	ABCNP
Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Dave Barrow M.M.Inst.V.	01254 830823	
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 796255	
Paul Cragg M.M.Inst.V.	01204 847974	ACFK
Chris Dell M.M.Inst.V.	01772 622522	ABCKM
Jack Edden M.M.Inst.V.	0161 428 9646	ABCKN
Steve Edwards M.M.Inst.V.	01942 703166	ABCHJKN
Nick Farrimond M.M.Inst.V.	01254 830823	CM

Gavin Gratton 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 Harrison M.M.Inst.V.	0845 389239	
Mark Higham M.M.Inst.V.	01606 889975	BC
Peter Hinkson M.M.Inst.V.	01253 721993	ACK
John Hodgson M.M.Inst.V.	01253 899690	BCKD
David Howles M.M.Inst.V.	01706 657835	ABCDCE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603792	ABN
Kindred Films *	0161 973 8889	B
Ron Lee F.Inst.V.	01744 29976	ABCG
Mirage Digital Video Productions *	01253 596900	ABCDGFLMN
Gordon Moore M.M.Inst.V.	01706 215914	ABC
Jeffrey Mortimer M.M.Inst.V.	01663 762354	AB
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK

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

Broadcast Media Services *	0115 955 3989	
Quentin Budworth M.M.Inst.V.	01964 562073	
Gary Greenwood M.M.Inst.V.	01623 644009	ABCHKNR
Chris Goulden M.M.Inst.V.	01430 413634	ACHKNRS
Philip Groves M.M.Inst.V.	01526 353225	
Lynne Hamilton M.M.Inst.V.	0146 866673	ABCKIN
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	ABC
Ben Newth M.M.Inst.V.	0115 916 5795	ABK
John Port M.M.Inst.V.	01623 654446	ABCEFGKMN
Shane Ramsey M.M.Inst.V.	01913 733291	
Darren Scales M.M.Inst.V.	07876 021609	AN
Gordon Simpson F.Inst.V.	01724 720111	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	ABCFGHJLKM
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM

## North & West Yorkshire (Area 04b)

Colin Campbell M.M.Inst.V.	01274 690110	
Bryan Dixon M.M.Inst.V.	07800 787580	ACFGKLM
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Diana Eales M.M.Inst.V.	01937 588858	ABFK
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN
Ian Jackson M.M.Inst.V.	07979 914996	ACFJKLNR
Christopher Lawton M.M.Inst.V.	0113 218 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJLKM
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 684613	AB
Paolo Pozzanna M.M.Inst.V.	01756 793325	ABCKHN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Peter Thornton M.M.Inst.V.	01706 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	AB
Gail Allaby M.M.Inst.V.	01422 844339	ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421	BCN

## North Wales & Borders (Area 5)

David Jones F.Inst.V.	01743 891286	ABCKN
Richard Knew F.Inst.V.	01244 570222	ACFKM
David Pearson M.M.Inst.V.	07775 965908	ABCFKN
Christopher Smith F.Inst.V.	01926 780564	AIMN
Christopher Smith M.M.Inst.V.	01691 610762	ABCFDK
Rowland Barker F.Inst.V.	01490 430507	ABCFGHJLKN
Cam 3 Media *	01588 650456	ABCFGHJKN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCKHN
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Peter Eggleston F.Inst.V.	01492 543246	CK
John Evans M.M.Inst.V.		

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Thomas Hill M.M.Inst.V.	07780 691809	
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Nick Kirk F.Inst.V.	07836 702502	ACFGKL
Bob Langley M.M.Inst.V.	0121 308 6453	AJMO
Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	AB
Brad Miles M.M.Inst.V.	01902 202020	AB
Chris North M.M.Inst.V.	01530 836700	
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01676 541892	
Roger Perry M.M.Inst.V.	01676 541892	
Bob Sanderson M.M.Inst.V.	01384 271073	AI
Michael Shaw M.M.Inst.V.	01782 746553	
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	
AVInteractive*	01789 761331	ACDKMN
John Felix M.M.Inst.V.	01332 737525	ABCKM
Simon Hammond M.M.Inst.V.	01588 638116	ABCFKM

## East Anglia & A1 Corridor (Area 7)

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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.	0120 8517 6752	CAN
Andy Welham M.M.Inst.V.	01473 711870	BLN
Malcolm Woodriddle M.M.Inst.V.	01493 782174	N
John Worland M.M.Inst.V.	01206 241020	ABCFGKLN
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN
Mike Brown M.M.Inst.V.	01362 637287	
Dave Collins M.M.Inst.V.	01755 271555	ABCGK
Stephen Curtis M.M.Inst.V.	01502 712411	BCN
Mike Deal M.M.Inst.V.	0800 970 6159	ABCGKN
Extreme Video*	01603 630555	ACJJKLMNOP
Brian Gardner F.Inst.V.	01603 260280	ABCFKMN
Colin Goody M.M.Inst.V.	01473 257595	AB
Nigel Hartley M.M.Inst.V.	01424 432024	BLN
David Haynes F.Inst.V.	01842 862880	
John Lambert M.M.Inst.V.	01603 610566	

## South Wales & Bristol Channel (Area 8)

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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	ACGJLKN
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
Hartley Jones M.M.Inst.V.	029 2052 0599	ABCFK

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Paul Casarino F.Inst.V.	020 8898 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
John De Rienzo M.M.Inst.V.	07877 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0081	ABCFGHKN
Mike Hanson F.Inst.V.	01494 438904	AJMN
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
Oxfordshire & M1 Corridor (Area 10)		
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Roy Burnside M.M.Inst.V.	020 7193 0721	ACGIKLN
Mark Crispino M.M.Inst.V.	01295 262297	ABCFHJLKN
First Sight Video*	0800 0772 0535	
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Steve Hart M.M.Inst.V.	0800 633 5784	ABCKJN
Hamish Maclean M.M.Inst.V.	01582 596935	

Gordon O'Neill M.M.Inst.V.	01494 773818	
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Peter Silver M.M.Inst.V.	01869 278949	
John Snelgrove F.Inst.V.	01442 250088	ACFKM
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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	ABCKO
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8504 9158	CGK

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Nicky Brown F.Inst.V.	07771 757148	ABCEFGHJLKMNO
Pip Cotto M.M.Inst.V.	01752 361212	
Mike Dutton M.M.Inst.V.	07050 262016	
Jon Durrant M.M.Inst.V.	01761 232520	B
Chris Ellery M.M.Inst.V.	0117 910 9704	ABC
Mark Huckle M.M.Inst.V.	01872 270434	ABCK
David James M.M.Inst.V.	0117 979 2858	ABCHJN
Ian Lewis M.M.Inst.V.	01752 691210	ABCK
Muirgarth Limited*	01985 844820	AKN

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Clive Jackson M.M.Inst.V.	01329 236585	ABCKMN
Ray Joyce M.M.Inst.V.	01290 692008	ACGKN
Patrick Kempe F.Inst.V.	01509 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGJKN
Tim Martin M.M.Inst.V.	01985 212863	AJUN
Ernie McKenna M.M.Inst.V.	01373 832763	ABCKN
Eric Montague M.M.Inst.V.	01202 486330	CAN
Colin North M.M.Inst.V.	01725 511688	ABCN
Jeremy Payne M.M.Inst.V.	0845 644 0912	BCK
Jennifer Roberts M.M.Inst.V.	07850 587415	ABCDJ
David Angus M.M.Inst.V.	01793 845060	BCKN
Steve Axtell M.M.Inst.V.	01785 2192	
David Bennett M.M.Inst.V.	01590 307077	ALM
Maurice Brake M.M.Inst.V.	01202 512449	ABC
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Steve Feeney M.M.Inst.V.	01962 622549	ABCKN
Stewart Guy M.M.Inst.V.	01256 850142	ABCFDIKMN
Greg Hawkes M.M.Inst.V.	01256 817926	ABCFGKL

## Surrey, Berkshire & Sussex (Area 14)

Anthony Neal M.M.Inst.V.	01489 581391	CO
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# And Another Thing...

## State of Britain

Until recently one of the less savoury aspects of life in the Little household was the state of our electric cooker. Try as we might we could not persuade the oven to stop exuding smoke when on a long cook (yes - smartiepants - we did try cleaning it but our best efforts were to no avail). Accordingly when the hob rings started to fail we finally decided on a replacement.

So off we went to Currys to choose a gleaming new white cooker that took our fancy. We paid our money and awaited delivery.

We were initially advised that it would be delivered on Thursday 9 December between 7am and 8pm. This was narrowed down to 7 - 11am via e-mail the night before. Come noon and no delivery so my wife rang to check and was assured that it was loaded and on its way. It never came.

So the next day my wife rang and re-arranged the delivery for the following day Saturday 11 December. Once again delivery time was eventually narrowed down to 7 - 11am. But this time to my delight the van arrived at 9.25am and one delivery guy started to pull out and disconnect the old cooker while his mate parked and unloaded. First Guy then disappeared for quite some time, finally re-appearing to inform us that, unfortunately, our cooker was not on the van.

When I enquired re the system employed that allows such a seemingly bizarre occurrence he said that it was happening all of the time. Apparently the night staff are responsible for loading the vans and if they can't locate an item they simply don't load it and don't tell anyone. So the van driver has a list of calls but no guarantee that he has the relevant item on board!

Needless to say at this point I cancelled the order. But in order to get a refund I had to go all the way back to Currys as they advised over the phone that they could not effect a refund without the cardholder present. Whilst the Currys staff with whom I dealt directly were apologetic I never got to speak to any senior responsible person at Currys either to receive a formal apology and explanation for the initial failure to deliver or for me to present my view of the state of their business.

The issue here is that at no point in any of the above did anyone at Currys record the reason for our cancellation of the cooker. I have little doubt that the reason for the delivery problem was the hiring of cheap labour for the overnight loading. But how can Currys know that this is cost effective (from a cynical business point of view) if they don't monitor the losses due to consequent cancellations? This is no way to run a business and if I was a Currys shareholder I would start seriously to worry about the value of my shares.

Oh and I re-ordered the same cooker from the Co-op on that same Saturday and it was delivered the following Tuesday without incident (and for 50 quid less!).

Guess where I'll be shopping in future.

## Whither small-scale corporate video?

When we first started to deliver Swanrose training courses back in 2000 our main clientele comprised home movie enthusiasts. But over the years this has changed (partly driven by our own marketing of the service) to the point where our training/consultancy clients are almost exclusively corporate. And the main driver of this is the ever-increasing number of companies, many of them very large, who feel that they are overcharged by the corporate video companies that they use and decide to bring as much as possible of their video activities in-house. Happily for us they recognise that they need to acquire some video skills and seek out someone to provide suitable training and advice.

But where does this leave the corporate video producers?

For very large 'prestigious' jobs the bigger companies will continue to rely on the bigger corporate/broadcast video production companies but what about the smaller video production companies (that's us too) who rely on the smaller jobs to stay afloat?

The answer is that the smaller video producers will need to rely on the smaller companies with their smaller budgets. But in my experience these are the very companies that are often presently not convinced of the value of well-produced video to their businesses.

Changing the way people think is no small task but the survival of the small independent video producers depends on it.

## Can we please have some new baddies?

I watched the first episode of a new crime series on TV last night.

The TV companies are always trying to invent new quirky characters and this particular series features an independent kidnap/hostage negotiator played by one of my favourite actors Trevor Eve. I'm all for new ways of looking at things but I was struck by how stereotyped the baddies were in this and all the other crime dramas on TV. Okay they don't wear striped tee-shirts and eye masks but you can always spot the stock baddies from a mile off.

Apart from that estimable series 'Dexter' when are the writers going to start to 'flesh out' the baddies as well as the goodies? ■

Stuart Little M.M.Inst.V.

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



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

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

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Contact Colin: 01623 409704

Email: colin-cooke@ntlworld.com [193]

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Email: nawaz786@ntlworld.com

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Maurice: maurice12@ntlworld.com

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