

Focus Magazine

The monthly publication of the Institute of Videography

Issue 194 - March 2011 - £3.50

True-Blue

for Perfect Moves & Balance

Alan Rae reviews Vinten's Vision Blue



also this
month



How to
manage the
Video
Production
Process

By Peter Fison



The new
PinMic and
Lavalier from
RØDE

By Phil Janvier



Reviewing
the latest
training DVD
on basic 3-
point lighting

By Kevin Cook



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BVE 4 Me

To say I was dreading BVE would be an overstatement, but I was expecting the worst. With all the financial gloom and doom in the media at the moment I was thinking we'd be facing a wall of negativity and depression from the visitors and our fellow exhibitors. It turned out to be quite the opposite!

Whilst there were moments on each of the three days where everyone seemed to disappear, for the majority of time we were kept very busy talking to existing and prospective members. Whilst its great to be signing up new members at these events (and a big welcome to those who are reading Focus for the first time as a member) catching up with existing members is equally important to us. With online applications being the most popular way that members sign up these days these brief encounters with existing members is often the only time we come to actually speak to them - let alone meet them face-to-face. Anyway, it was great to put some new faces to names and to catch up with the usual suspects we meet at these events.

Being so busy it was hard to find time to get away from our stand and take in the show properly. Whilst that's a disadvantage I do get to find out what's hot and what's not as one of the questions I always ask visitors to our stand is, "Seen anything exciting?". From the general response I would say that BVE2011 will not be remembered as the most revealing event for new innovations in video technology. It today's world of instant internet gratification I doubt that any trade show will ever be that again. Nevertheless there was still plenty to see.

The Cook Retort



There was of course a whole range of 3D rigs and production tools but that's so old-hat now that I got the impression most attendees were a little bored by its presence, if not dominance, throughout the exhibition hall. This over-hype, coupled with the breaking news about some of the potential health issues surrounding 3D, it wouldn't surprise me if we'd witnessed the beginning of its demise at BVE. To the 20% or so of the population that cannot see 3D that's not going to be any great loss. However, there are many manufacturers, TV stations and film studios who have invested heavily in 3D and will be fighting tooth and nail to keep it in the forefront of our minds (that's a 3D joke by the way). My guess is that 3D will find its niche but there are going to be lots of other shiny new toys that will be tempting us to part with our cash from now on.

Unsurprisingly the "hot cakes" of BVE were the large sensor video cameras - in particular Panasonic's 101 and Sony's F3. Whilst there was still a healthy number of gadgets and gizmos to help you turn your cumbersome DSLR into a useful video camera, BVE certainly provided the stage for the traditional video manufacturers to grab back some territory that's been lost to their DSLR counterparts.

All-in-all a great event. Next up on the UK-front will be ProVideo 2011 (19th & 20th October). Let's hope the mood continues to lift until then. If it does we'll be having to calm you all down a little! ■

Kevin Cook

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IOV News

Industry, Technology & Regional News

VideoSkills book now in its 3rd Edition

The IOV are very pleased to release the third edition of 'VideoSkills - the Core Competencies of Videography' as both a paperback and within the www.videoskills.net online study content.

Having first published the book and website in 2008, and then updated it again in 2009, the IOV believe the content has stood as a very valuable study tool for anyone wanting to know the base knowledge expected of a professional videographer. This not only covers the craft

The updates

Whilst there have been some minor amendments to the online study material since its last edition, this latest version has some significant additions to the camera, lighting and, in particular, audio sections. This will also result in a new selection of questions within the Associate Member exam.

The IOV Executive are particularly grateful to the volunteers who have carried out the work on this new edition - especially Martin Kay for his reworking of the Audio section and for Brian Hall of Lincoln University for his input on the Cameracraft and Lighting sections.

More on the book and exam

When a new member joins the IOV the book is provided to them as part of their joining pack, plus they are also given a member login account for the VideoSkills website. Whilst the study material side to the website is freely available to everyone (simply go to the site and register), IOV members benefit from access to the exam.

The exam is presented in a multiple-choice format. Some questions have only one possible answer, whilst others will require more than one option to be selected. (You

will be allowed three attempts to pass each of the five categories.)

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

attempt, whilst Compulsory questions must be answered correctly in order to pass the category exam. Some questions are both Mandatory and Compulsory. The pass mark for each category is 70%.

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

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

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

If you pass the exam you will still be provided with a score sheet which will highlight any questions you have answered incorrectly. You will then be passed back to your portal page which will display your progress through the entire exam. When you eventually pass all five exam categories you will be presented with a confirmation page and a reference number - and you will be sent a payment request for the £35 exam fee in order to complete your accreditation and be awarded Associate Membership.

Benchmarking

All accredited members can access the exam in 'Benchmarking Mode'. This is purely a voluntary option and provided so that you can attempt to better your score and widen your knowledge - or to 'Benchmark' in situations such as this when the study material has gone through a significant change.

Buy now

The 3rd edition of the VideoSkills book is available to IOV members at £9.99, or to non-members at £49.95 - order online at www.iov.com/books. ■

Kevin Cook
Executive Administrator
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Retirement of the 'King of Reps'

After serving as IOV Area Rep for Kent & South East London (Area 15) since October 1996, Peter Snell recently announced that he would be retiring his position in order to concentrate his efforts on his business and to make way for some the enthusiastic new blood that was coming through in his area.

Peter joined the IOV in 1987 and has constantly supported the organisation ever since - either through his efforts in promoting IOV values or in an official capacity in the various offices he has occupied since joining.



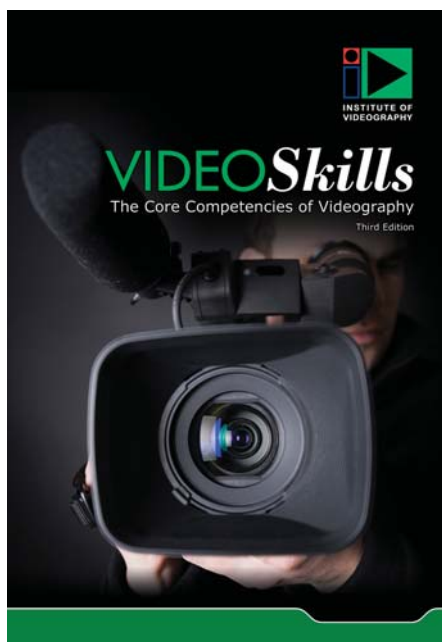
Having spent 5-years as Area Rep (during which time he built Area 15 up into one of the most successful areas within the IOV) Peter was formally elected to the Executive Committee in October 2001. Whilst Peter helped with the general management duties of the Executive, Peter's area of responsibility was as Area Rep Coordinator - whilst continuing to act as a Rep himself. Whilst Peter's Executive roll ended at the 2008 AGM after campaigning in the IOV's first contested election, he continued to represent area 15 members until January this year.

Once Peter had made his intentions clear, Justine May (one of Peter's local committee members) offered to take over his duties. With the support of Peter, and that of the remaining local committee, Justine was formally appointed as Peter's replacement at the end of January after having announced the vacancy to local members.

Having worked alongside Peter in organising the area since 2008, Justine is well versed with the day-to-day responsibilities of running an IOV area - and very keen to build on Peter's success.

The Executive would like to express their sincerest thanks for Peter's contribution to the IOV's success in every office he has occupied. They would also like to wish Justine every success in her new position, and trust that she will enjoy the full support of the local membership. ■

Ron Lee F.Inst.V.
IOV Executive Chairman
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skills of cameracraft, lighting, audio and post production, but even more importantly the business and legal aspects of operating as a professional videographer. IOV Members wishing to gain accreditation within the IOV must first pass an exam based on their knowledge of this study material to attain their Associate Membership. They can then progress on to full accreditation which is achieved by submission of work to an assessment panel.

Mixing on budget

Rolls Corporation introduces two new budget mixers for the pro-video, DSLR, education and kit hire markets. Being acclaimed as "Great design on a budget!!", both mixers will be retailing at under £500!!

The black mixer cases of both models are built from pressed steel sheet, giving them very robust feel. The mixers themselves have good functionality and provide a good level of facilities to anyone wanting a basic professional audio mixer.

The base level Rolls MX410 comes in at just £350. It has four XLR inputs, switchable to both line and microphone levels with phantom power and low bass cut. On the front you have the four channel volume faders and a pan switch, switching each channel left, to the centre or to the right side of the stereo output. There is a 3.5mm headphone jack, headphone volume and a small LED stereo meter.

On the back you have the balanced XLR outputs and a 3.5mm stereo jack output, both can be switched to mic or line level and the 3.5mm jack makes it perfect for use with a DSLR. The balanced XLR's can be used to a video camera or recording device. It's powered by two PP3 batteries, plus you use the 12v DC supply that comes with the mixer.

Also included in the package as standard is a decent shoulder carry case for the mixer.

The Rolls MX422 is the next model up and again provides 4 XLR inputs, but both Phantom and low cut are now via good sized push buttons on the rear and you have a the addition of a input level trim instead of the line/mic switch. Each channel has



a pan pot instead of a straight switch and you have a mixer master fader. Meters are now analogue VU and you get a battery test button. The headphone section gains a full 1/4" headphone jack and the ability to switch the monitoring from the mixer output to a return input on the rear of the mixer - if this is plugged to the headphone output on your camera it gives you confidence the audio is actually reaching the recording!

On the output of the mixer you also have a variable limiter. This means you can set a maximum audio level so you don't over load the recording device. You have the addition of line-up tone to set up the camera input levels properly, as well a slate mic enabling you to put indents onto a recording.

Stereo balanced XLR's are the main output with a 30db level cut switch. You do lose the 3.5mm output here, but this mixer is more aimed as a cheaper alternative to an SQN, where as you could say the MX410 is more aimed towards cameramen and DSLR uses who simply need a better way of getting audio into a camera.

There are two battery compartments in the mixer which can be hot-swapped. Again the MX422 comes with a shoulder carry case and 12v power supply also included in the price of £499.

For further details visit www.rolls.com

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Newly-accredited Associate Members

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

Ian Birdsey A.M.Inst.V.	Dawlish, Devon
David Hunter A.M.Inst.V.	Glasgow
Samantha Jeffrey A.M.Inst.V.	Hayes, Middlesex
Malcolm Page A.M.Inst.V.	Manston, Kent
Andy Tea A.M.Inst.V.	Selly Oak, Birmingham
Ian Tennant A.M.Inst.V.	Brierley Hill, West Midlands
Roland Turner A.M.Inst.V.	Leyland, Lancashire

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

101 takes centre stage at BVE

The AG-AF101 - the first professional micro 4/3" video camcorder optimised for high-definition video recording, was the epicentre of Panasonic's activity at BVE 2011.

Targeted at the video and film production communities, the AF101 delivers the shallow depth of field and wider field of view of a large imager, with the flexibility and cost advantages of use with a growing line of professional quality, industry standard micro 4/3-inch lenses, filters, and adapters. The full 1080 and 720 production camera offers superior video handling, native 1080/24p recording, variable frame rates, professional audio capabilities, and compatibility with SDHC and SDXC media.

The design of the AF101's micro 4/3-inch sensor affords depth of field and field of view similar to that of 35mm movie cameras in a less expensive, ergonomically built camera body. The AG-AF101 offers a mobile, field solution for industry professionals to capture entrancing, crisp foreground images with soft focus background. Equipped with an interchangeable lens mount, the AG-AF101 is also free to use an array of cost-diverse, widely-available still camera lenses as well as film-style lenses with fixed focal lengths and primes. The AF101 maximises the

potential of its high-resolution imager with built-in ND filtering and dramatically reduced video aliasing. Standard professional interfaces include HD-SDI out, HDMI, time code recording, built-in stereo microphone and USB 2.0. The AF101 features two XLR inputs with +48V Phantom Power capability, 48-kHz/16-bit two-channel digital audio recording and supports LPCM/Dolby-AC3.



This newest Panasonic AVCCAM camcorder is the first to enjoy the benefits of advanced SDXC media card compatibility in addition to existing SDHC card support. (SDXC is the newest SD memory card specification that supports memory capacities above 32GB up to 2TB). With two SD slots, the AF101 can record up to 12 hours on two 64GB SDXC cards in PH mode

The AG-AF101 is now available with a three-year limited warranty (one year with an additional two extra years upon registration).

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

Ever After Training weekend - March

Ever After is very excited to announce the dates for their next training weekend. This comprehensive workshop will take place over the weekend of 25-27 of March. Starting on Friday evening the 25th of March there will be an informal get-together, where everyone will get the opportunity to showcase their latest work for constructive feedback.

On Saturday and Sunday expect some intensive training in all matters related to making stunning wedding films.

The focus will be on hands-on experience in both filming and editing techniques. They will be staging a bridal prep and photo shoot to give everyone the opportunity to get some killer shots for a demo reel without the pressure of a real wedding. Not ignoring the reality of every business, they will also discuss marketing and business strategies.

Taking place at the Queens Hotel which is right next to Leeds train station, this gorgeous hotel

will provide for an excellent backdrop for the bridal prep shoot. To minimise the cost, accommodation is not included in the workshop fee so that attendees can choose to stay in alternative accommodation. However, coffee/tea breaks as well as lunch on Saturday and Sunday is included.

Niels Puttemans commented, "Join us and discover some new filming/editing techniques, find out how to introduce a DSLR in your workflow, try some new gear like a DPslider or a Panasonic GH2, get some killer demo-reel shots and have a lot of fun filming and exchanging ideas with colleagues. This workshop has limited places so that we have plenty of time to address individual questions."

To book your place on the workshop a 50% deposit is required (full fee £650), the final balance is due 2-weeks before the workshop.

For more details visit www.everafterfilmschool.co.uk

Something for a light jib job?

ABC Products' new DSLR Light-Jib is a very lightweight and compact Jib-arm designed for DSLR cameras and small camcorders. The DSLR HD revolution has seen a deluge of new grip and support products aimed at improving the ergonomics of stills cameras for video use. But many of these accessories are limited to stills cameras, offering little beyond their specific function.



Camera operators that shoot using a number of different small camera formats will find the new jib from ABC Products to be highly adaptable. Importantly, the ABC Product Light-Jib can carry cameras and accessories weighing up to 4.5kg making it equally well suited to

compact DSLRs and camcorders, such as the Canon XF105 and XF305, Panasonic HMC-151 and HMC-41 or the Sony NXCAM range.

Its low weight (3.9kg) and strength are down to carbon fibre tubes. With a 1.52m boom, the jib packs small for portability in 3 parts and offers an extremely short assembly time of less than a minute. It is also fast and flexible in use thanks to its QuickPin system that allows a rapid change of location and camera angle.

In use, it has a parallelogram bar that can be continuously changed allowing for automatic tilt as well as precise adjustment of the tilt head angle. It also has a special swivel system that enables the jib to move smoothly throughout its range. The kit includes a built-in level, quick release and built-in brakes (horizontal and vertical) - and will retail at around £1,100.

"The Light-Jib is a highly adaptable piece of equipment. It's a great multi-purpose tool. It's flexible for use with DSLRs and camcorders, fast enough to be set-up without missing a shot and light enough to transport anywhere." Commented Nick Allen-Miles, MD of distributor Ianiro UK.

For further details contact Ianiro UK direct - see the 'Tripods & Camera Supports' section of the Trade Directory on page 13.

Enter the Ninja

Atomos is thrilled to announce the release to worldwide distribution of its revolutionary Ninja: a portable touchscreen HD recorder that captures video direct from any camera with an HDMI output onto low-cost, removable 2 1/2 inch hard disks.

Hidden inside Ninja's compact design is a hardware implementation of the Apple's ProRes codec: a bit-perfect rendition of Apple's professional compression system that's designed to leave your final images looking as good as when they first hit your camera's sensor.

Atomos' unique battery-looping technology means that you never have to interrupt a Ninja recording to swap power cells. Just unplug the old battery and replace it with a fully charged one.

Ninja makes it easy to get video off your camera and onto your computer, with FireWire

800, USB 2 and 3 and e-SATA interfaces built in. Apple ProRes works natively with Final Cut Pro and on any computer with the ProRes codec installed (including suitably configured PCs).

Ninja is simple to use as well, with a no-nonsense, intuitive touchscreen that doubles as a viewfinder and playback monitor.

Atomos CEO Jeremy Young

said: "It's hard to overstate the significance of the Ninja for anyone that makes video. We've worked with Apple to perfect our implementation of Apple ProRes, and using it is like storing a fine painting by gently rolling it up, instead of screwing it into a ball, which is what the in-camera codecs do".

Atomos Ninja is available now for £695 plus VAT, for information about regional Ninja dealers, please email: sales@atomos.com further product information can be found at www.atomos.com



'E' goes Free!

Sony Corporation has announced that it will disclose the basic specifications of its "E-mount" for interchangeable single lens cameras, without fee, to manufacturers of lenses and mount adaptors, starting April 1st, 2011.

This opens the way for manufacturers of various lenses and mount adaptors to effectively develop products conforming to "E-mount" specifications. Users of the Sony's "NEX-3", "NEX-5", "NEX-VG10" and other "E-mount" compatible Sony digital imaging products to be launched in the future will now be able to use interchangeable lenses from both Sony and various other manufacturers, while they will also be able to attach non-Sony lenses to their Sony digital imaging products via a mount adapter.

Sony believes the growth of digital imaging products

employing the "E-mount" will further increase the enjoyment of photography and video shooting among an even wider range of users. These basic specifications will be disclosed to manufacturers

of lenses and mount adaptors following a predefined process of approval and the signing a license agreement with Sony. At the time of going to press, the decision to disclose basic specifications of the "E-mount" has been endorsed by the

following companies: Carl Zeiss AG, Cosina Co., Ltd. and Sigma Corporation, Tamron Co., Ltd.

For more information on Sony Europe, please visit www.sony-europe.com



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Area IOV News ...Continued overleaf

Midlands

By Chris North

We made a good start to the New Year in the Midlands. Twelve members came along to our January meeting to look at some of the IOV Award Winners and to hear about the use of mini cams and the benefits of using a tracking dolly. There was a good deal of discussion and debate - and with a session about the programme of events and topics for the next twelve months, it was soon well past ten o'clock and we were fast running out of time.

The Award Winners are always of great interest, particularly when viewed at a



editing.

We were fortunate to have local member Steve Hart (ReelTake Films) at the meeting to give us the background to his Highly Commended film about the work of the Moor Green Rehabilitation Centre in Birmingham, which helps people to recover from brain injuries. The film was made to show the families of people who have suffered this type of injury just what can be achieved. Steve explained how he had become involved in this project through a person he had met through his corporate work, whose son had been involved as a pedestrian in a serious road traffic accident. It was clearly a credit to Steve's professionalism and his respect for the patients and their families that he was able to capture such

preferably split between our two principal venues (near Bromsgrove and Tamworth) with perhaps the odd one elsewhere, so that we can firm up on the topics and speakers well in advance. This would leave the intervening months free for other visits and sessions.

The final part of the evening featured mini cams and their uses. Dave Sinclair (SinVision) brought along a couple of 'bullet' cams which he had used on and in motor vehicles, as well as for wide-angle high shots of a pop group, among other things. The DV version had a remote recorder with a small monitor so you could control and view the shots. The 1020p unit was a compact single unit but with no output or monitor facility.

Instead it had two laser beams to

enable the target subject to be centred in the shot. They both have very wide angle lenses so there is no focussing required. We had hoped to have a look at the Hero GoPro as well but the member lined up for that was unable to make it - so that will be for another day. Instead Dave brought along his



meeting, because there is always something to learn and often a difference of opinion.

There was some debate about why wedding films appeared in different categories and whether a show reel is really a corporate video. But we could see why Richard Knew's film, 'Royal Signals - Talk the Talk' had been given the Best Overall Production award, with its military action shots and slick

open and moving moments.

After our short networking break at the bar we came back to discuss ideas for the programme of meetings for the rest of the year. There are lots of possibilities including technical updates on equipment and techniques, personal profiles and visits to dealers and manufacturers. We hope to fix the dates for the next 6 bi-monthly meetings in advance,

tracking dolly and some clips from a recent film he had shot at the Porsche exhibition for Porsche magazine. The tracking shots certainly brought things subtly to life, particularly when combined with slow zooms and pans. He keeps the kit in a fishing rod bag and says he now never goes anywhere without it!

Thanks to everyone who attended, and to those who e-mailed me beforehand. ■

S. Yorks, Humberside & Lincs.

By Brian Fernley and Ross Ironfield

For our first meeting of the New Year we screened last year's IOV award winning films. As I'm sure you can imagine there was a good



Area 04a Team
Ross Ironfield (L)
Brian Fernley

deal of discussion about the entries and, naturally, in some cases the audience did not agree with the judge's decision. This led to a great deal of debate on the judging process and the suggestion was made that with IOV TV would it not be possible to have a "Member's Award" category?

Quite how the nominations for this category would be

chosen was uncertain, perhaps from the films that made the final selection by the judges. It will be interesting to see if this idea finds resonance with other IOV members.

Overall it was a most enjoyable evening with a great deal of very complimentary comments and admiration for the videographers whose work we were watching. ■

Find out about IOV Meetings in your Area...

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

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

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Area IOV News continued...

Kent & S.E. London

By Justine May
Monday, 10th January saw the first of our meetings for 2011. Many thanks to all those who attended and to those who sent me apologies, all very much appreciated.



The meeting was opened with a welcome from Peter Snell and after a brief group introduction it was then time for the main event where we were joined by Kevin Cook and Chris Waterlow.

Kevin, along with Ariane Nombro, takes care of the IOV website, organise the conventions, membership administration and are the very impressive administrative backbone of the IOV. Chris is the IOV's Assessment Administrator and is also one of the IOV's Executive Members and its present Vice Chairman (It's a wonder he has the time to work full-time as a senior cameraman at QVC).

Kevin and Chris spoke about their different roles and went on to explain the role of each member of the Executive (All information on the Executive can

be found on the IOV site). They also discussed the importance of the IOV and how it has grown over the years from a few founding members to over 1,000 members with 9,500 registered users of the website worldwide. They were also delighted to bring us up to speed with the progress of VideoSkills and the IOV's efforts in introducing our study material into mainstream education.

One of the topics discussed was the falling attendance at local area meetings. Chris said, "Years ago local meetings were very well attended and you would get to meet 30-40 people - but back then this was the only way people could network. Now we have email, internet, forums, blogs and a lot of people prefer to do that type of networking and it has replaced some of the need and desire of local meetings. To keep local meetings alive you need to try different things to make it interesting and get people to attend"

This was one of the reasons why the recent questionnaire was sent out to all Area 15 members - to help us give you what you want to see.

Towards the end of our meeting we had an open Q&A session and one of our newer

members, Mike Page, shared his thoughts about the IOV, "I only joined in June. The day I discovered the IOV website I thought I'd found the pot of gold at the end of the rainbow. It took me 54 years to discover I'd a passion for film making and I absolutely love this industry. Within 6 weeks of signing up as a member I'd swotted up to get my Associate Member status, and I then wanted to get my Master Member (I didn't make it with my first attempt) - then on 2nd attempt I did it. Getting my Master Membership was the best Christmas gift I got."

As our meeting came to a close it was very obvious that everyone enjoyed the talk and open discussion - and all left with a better appreciation of the Executive and the hopes and dreams of the IOV for the future. Many thanks to Kevin Cook and Chris Waterlow.

Our next meeting will be on Monday 14th March 2011. We are delighted to have Guy Thatcher from Hirecamera.com coming to the Area with a van load of new kit for the industry. I've no doubt it will be a very



hands on evening. As I close this account of our meeting I would like to end with a personal note of gratitude to Peter Snell. I'm sure you've all seen the news article on page 5 informing us of Peter's retirement. Peter and his lovely wife Karen welcomed me to Area 15 with open arms when I moved to Kent in 2007. Their enthusiasm for their craft and the IOV was infectious. I was then delighted when Peter invited me to become secretary for the area. I will always be very grateful to you both for your warm welcome, for introducing me to other members in the area and for your guidance along the way. I have no doubt that your knowledge and experience will continue to be of great value to the IOV and Area 15 in particular.

Look forward to seeing you all in March. ■

North East England

By Chris Hughes

The first meeting of the new year got off to a great start with 20 attendees, lets keep it up! This was a meeting of two halves, firstly we had a talk from Adam Knight who was our guest speaker and marketing manager for AV3 Software from Andover in Hampshire.

Adam started his presentation with a look at GET, which is a new phonetic search engine that searches audio tracks for specific words, you simply type the word you're looking for and the



software finds every instance in your audio track. Instead of using a dictionary database, it works with sounds which makes it very quick and accurate. I must admit the samples we saw being demonstrated were impressive, you could even miss spell the word and it would still find what you were looking for. The software is available for Final Cut Pro only at the moment, but Adam did indicate the possibility of it being available at a later date for other editing suites. Cost £334.72.

Next was Core Melt Lock and Load, image stabilization software. This is very powerful software which can correct hand held or unstable footage, and can also smooth out rolling shutter

artefacts. The software will analyze the clip and smooth out the motion, the image is scaled to remove any black borders that can appear, again a very impressive piece of software at a cost of £94.95 and is available for FCP and AE.

Sorenson Squeeze 7 was next and is available as a plug in for Avid, FCP and Premier Pro. This is encoding software that will pretty much encode your files into any format, web, Blu-ray, dvd, uTube, Vimeo. iPhone.... It looks very fast in the way files are handled and processed. As part of the purchase cost you get 1 year subscription to Sorenson 360, which is a very secure video server where you can upload your video files and customize your viewer with your logo etc. Cost is £508.89.

Magic Bullet Looks is a powerful range of filters for colorizing your media, there are 100+ presets but these can be altered and saved as new presets to add to your library. This is for Mac and PC, (FCP, Motion, Avid, AE and PP). Cost is £251.89. Digieffects Delirium V2 is a plugin collection that contains 45 effects and is already used by tens of thousands of video professionals worldwide. It is available for FCP, AE, Combustion, Boris Red and Edius. Cost £188.53. Also shown were New Blue FX and ProDAD which are

compatible with Edius, but as time was running out Adam couldn't go into much detail on these products. Information on all of these products and much more is available on the AV3 website - www.av3software.com

Part-2 of our evening was the general knowledge quiz which Mike hosted. This was a series of 24 questions which we tried to answer, to varying degrees of success!

In joint first place were Paul Guthrie and Neil and Karis, who shared first prize and got £10 each. In joint second place were Adam Knight and Art Speck, they both received £5 each. In third place was George Rutherford who received £5 prize money. Unfortunately the rest of us weren't very bright at all!

Any other business was informing us that there is a new local wedding website (www.weddingnortheast.co.uk) being run by Art Speck and everyone was invited to take a look. Also members are reminded that they can bring any video gear they want to sell to meetings - it's a bit like a car boot for videographers. I suppose it's the perfect place to get rid of video equipment.

The meeting ended with a big thanks to Adam and for everyone turning out in force, Chris and Janet supplied the T.V. in the absence of Andy's gear. ■

2.39:1

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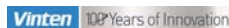
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Picture Perfect

Project Management & Video Production

Peter Fison reveals the structure of managing the video production process

I'm one of those lucky people who managed to change careers before having a mid-life crisis, and have been obnoxiously happy ever since. I was a true blue Project Manager working for big corporates like IBM and GSK, with an over-developed left brain for logical thinking, processes, plans, problem solving and matrixes, and a rather puny, neglected right brain for anything creative like shot composition, musical scores, pace and drama – in short, most aspects of video.

They say that when all you have is a Hammer, everything looks like Nails. So it was when I set up my one-man band and started touting for trade in the video world. I was a Project Manager, learning about video production on the fly, and managing teams of highly skilled professionals whose subject matter was unfamiliar and bewildering (not for the first time in my career). I scraped my way through IOV accreditation a few years back, and learnt some hard and embarrassing lessons along the way. What I managed quite well though was bringing order to the chaos in a client's mind and shaping it gradually into a final video. In other words: managing the production process in a structured, professional way.

Simple tools for busy people

This article is a re-hash of four simple concepts straight from the book of Project Management best practice. In theory, these ideas apply equally well to building power stations, designing computer systems, fighting wars, planning weddings, marketing new products, and now (I can exclusively reveal) producing videos. It's a short-list of project management "Hammers" which have proven themselves to be good at "Nailing" key aspects of a delivery process like video-making. If you're responsible for managing a crew, soothing a client, organising the logistics of a shoot, or overseeing the entire production, you're probably already unconsciously competent in these techniques already. For some, they will formalise and reinforce what you didn't know you already knew; for others I hope they give some simple, common-sense techniques to follow when everyone else is flapping about like headless chickens...

Planning


"A failure to plan is a plan to fail". Planning is nothing more than taking the time to think about what you're going to do before doing it. If you write it down after thinking about it

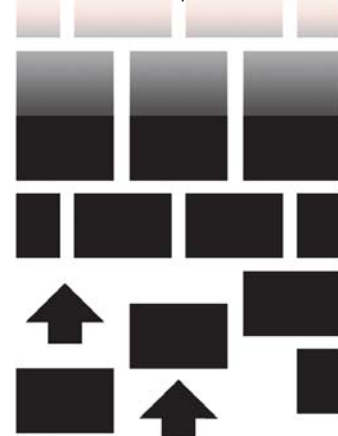


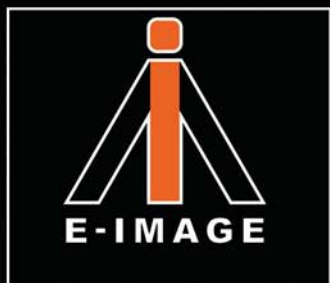
that's a bonus. It could be as simple as a call sheet, an hour-by-hour schedule, a rough storyboard or a detailed shot list. If you share your plans with the people you're working with you're doing really well - it might just help everyone know what's happening and when. Plans are handy for managing the client's expectations too, and giving them a warm feeling that you know what you're doing. If you haven't planned, you'll be flying by the seat of your pants. Experienced Producers can get away with this some of the time, but if you're dealing with new people, new equipment, a new venue, a new customer, or a new creative concept, then you'd be a bit silly to rely completely on what you've done before and not even think about (i.e. "plan") the new aspects.

Rudyard Kipling had planning nailed: *"I kept six honest*

serving men, they taught me all I knew. Their names were What, and Where, and When, and How, and Why, and Who".

For really complicated productions you might map out dependencies between the main tasks e.g. "Task A" has to start/finish before "Task B" can start/finish. The proper name for a dependency diagram is a Project Evaluation and Review Technique (PERT) chart – nothing to do with firmness or virility. PERT charts can be used to identify "critical path" activities which the producer needs to watch like a hawk. Critical path activities are tasks which will delay the overall completion of the video by one day for every day they themselves are delayed. The start of a production is by definition on the critical path, so early milestones like signing off the contract, script or 





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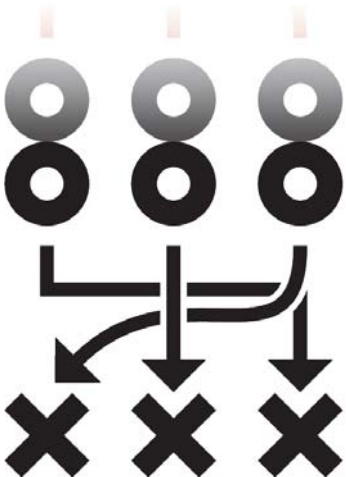
storyboard, getting the crew on board, or selecting a location are obviously important tasks to get under your belt without delay.

Risk Management

Nothing to do with Hedge Fund management or banks. In the project management sense, risk management is about three things:

- 1- Identifying what could go wrong before it does (not just Health & Safety either).
- 2 - Assessing each risk in terms of how likely it is to happen, and how nasty things will get if it *does* happen.
- 3 - Taking action to reduce the chance of something bad happening at all, to reduce the damage done if things do go pear-shaped, or simply having a "B-Plan" up your sleeve if you hit a complete brick wall.

The great thing about Risk Management is that it's FREE. Just you and your brain - or if you're a new-age kind of thinker and actually value the experience of other people, their brains too. The other great thing about Risk



Management is it's almost always easier and cheaper to take action before a problem hits than afterwards. Simple example: Slip some spare bulbs in your lighting bag rather than risk delaying the shoot while you pay for a courier to pick up replacement bulbs from base.

A lot of these preventative measures become ingrained once you've got a few productions under your belt, but as a discipline it never hurts to ask yourself (or your crew):

- What's NEW here?
- What's UNTRIED here?
- What's UNCERTAIN here?
- What's DIFFERENT here?
- What's the WORST THING that could happen to us this time?

Expectation Management

You say to your client "I think there's between 2 and 4 weeks' worth of editing to be done here". Your client hears "There's 2 weeks' worth of editing to be done here". You tell your camera operator "It's a 1 day shoot but we might finish late". Your camera operator hears "It's a 2 day shoot or I'll be paid overtime at least". You tell your customer "Sure, we can animate your logo". Your customer hears "The first few seconds of my video are going to look as good as a James Bond intro". There's no single rule to managing people's expectations and avoiding disappointment or frustration, other than putting yourself into the shoes of the person you're communicating with and asking yourself what message they're actually likely to take away with them. Another truism, largely ignored by most public transport companies, is that people like to be pleasantly surprised. We're strangely happy when we're promised a ten minute delay but only suffer a five minute delay - happier than if we were (correctly) told to expect a five minute delay in the first place, and certainly happier than if our train was shown running on time, only to be five minutes late without explanation or apology.

In short:

- Don't over-promise.
- Come clean if things are your fault.
- Don't give a range of estimates - only the most



favourable will be remembered.

- Include some contingency for yourself in all your estimates.
- Be specific about what the client *won't* be getting.

Change Management

Now I know it seems incredible, but apparently some customers do actually change their minds during the production process. The later they change their mind, the more frustrating it is obviously, but it's also a golden business opportunity if managed sensitively. The most important building block is some sort of 'Production Outline' or 'Brief' which sets out in plain English a baseline for what the client will be getting for their money. Unless you're explicit up front regarding what's in and out of scope, you won't be able to tactfully point out later that their late-breaking creative inspiration is actually a change to what was originally agreed. It's helpful to adopt a 'Can Do' smile during the conversation, and be realistic and transparent about the impact of the change.

"Certainly Mr Customer, sir. We can replace every Pub scene with a Wine Bar scene if you wish. We'll need to re-shoot 5 scenes therefore with a cast of 3 and a crew of 5 over two days on location, with an extra 5 days editing on top. The total impact in terms of cost is therefore £11,000 which equates to 21 person days of effort plus location hire. The final delivery date for the video would also be put back by 3 weeks. Is that all ok? Alternatively we could add some lighting effects in post production that would make the Pub look brighter and more

modern. That would only need 3 days extra editing at a cost of £1,500 and delay the original completion date by 3 days instead of three weeks".

Project managers use something called the "Time-Cost-Quality triangle" when explaining changes with their clients. The idea is simply that if you change one aspect of the triangle (e.g. Time - the client wants the video completed earlier) something else has to give from one of the opposing vertices (e.g. more money is required to bring in additional crew, or some compromises will be required in terms of attention to costume detail, makeup, or set build). They also use the phrase "You can't stuff an elephant into a waste-paper basket" which I think means that not all Time-Cost-Quality triangles are infinitely elastic.

The Bottom Line

The short version of this article could well have read like this: Plan for success. (Project Managers cryptically call this "Planning"). Plan for setbacks. ("Risk Management" or "Expecting the unexpected"). Promise less, deliver more. ("Expectation Management"; also known as "Talking to People"). Set a baseline, and spell out the impact of changes. ("Change Management" or "Handling Crazy Requests").

So those are a few of my favourite Hammers. Some are definitely too big and heavy for the bread and butter jobs we often get as videographers, and some are just too abstract. Hopefully though they've left you pondering how a little structure could help you manage your productions, your teams, your time and your customers a little differently and a little smarter. ■

Peter Fison M.M.Inst.V.

Notes: Peter Fison is a Master Member of the IOV and Managing Director of Alchemy Filmworks Ltd. (peter@alchemyfilmworks.com) based in London. His right brain is slightly less puny than it once was, and he continues to tout for trade, particularly for work involving Charities and the Third Sector. Grateful thanks go to Ben Bruges of Meconopsis Films for his encouragement and suggestions for this article.

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True-Blue

for Perfect Moves & Balance

Alan Rae reviews Vinten's Vision Blue

I first heard about the Vision Blue at BVE in 2010 when I was chatting to Peter Harman about tripods for the smaller camera - such as the Sony Z1. Peter told me the story of what he was trying to do and at what price bracket he was trying to hit. I must admit to being somewhat sceptical that Peter and his team at Vinten were going to be able to provide a tripod head with the spec discussed and be able to supply it at the price that they wanted.

Fast-forward some time and one very cold and snowy night in November Peter arrived at the hotel in Aberdeen where we have our IOV meeting, Vision Blue in hand, and gave us a very informative talk on the Vinten range of tripods and heads. He left the following morning with a very difficult journey down to Newcastle - but minus the Vision Blue!

Introducing Blue

So what is Vision Blue? Basically it is the old Vision 6 head that has been re-engineered with different springs and painted with the new black/blue livery. This re-engineering has made the head suitable for cameras that weigh 2.1 to 5 kg (4.6 to 11 lb), but with a relatively low centre of gravity of approximately 55 mm

(2.2 in.) This makes it ideal for the smaller sized cameras like the Sony Z1, Z5, EX1 and even the A1 - all of which I have tested on the Blue.

You can get the Vision Blue head with four different tripod leg configurations. All are 75mm bowl size. These are single or two stage Aluminium or Carbon Fibre. I only tested the single and 2-stage Aluminium legs.

The single stage legs extend from 65cm to 145cm (25" to 57") and the two stage legs extend from 41cm to 156cm (16" to 61"). With regards the spreader you can get mid-leg spreader or a floor spreader which is what I tested. Most of the testing was done with the Sony EX1 and Sony Z5.

So how did it perform?

Well, as you would expect from Vinten, the build quality is faultless. Once the head plate has been removed from the head and fixed to a camera the plate is loaded into the grooves of the head. The plate can then be moved within the bounds of the safety lock before being clamped by the small lever on the right of the head. The fact that the plate screws slide along the plate as well gives for considerable latitude to get the centre of gravity of the camera in the centre of the head - and allows extras to be added to cameras and still achieve balance. I am just sorry that the Blue does not have the side entry plate system

like the other heads in the Vision range as this is much more user friendly.

Depending on the weight of the camera depends on how much 'Perfect Balance' adjustment was required. The Z5 only needed a quarter turn of the Perfect Balance knob to give rock steady finishes to a tilt, with the LF drag set to between 'off' and '1'. The EX1 with a high endurance battery and radio mic receiver attached only needed 1 full turn of the Perfect Balance to achieve the same results.

I spent time ensuring that all the cameras used were set up correctly on the Vision Blue head. Once this was done I found that I was able to concentrate on getting the shot rather than having to worry about the tripod. Each of the cameras tried gave excellent results once they had been set up correctly. The pans had beautifully smooth starts, constant velocity movement and lovely controlled stops with absolutely no hint of a "pull back" at the end of the pan. Tilts showed exactly the same characteristics, with a combined pan and tilt as you would expect - flawless!

When placed on a flat surface the Vision Blue tripod is a strong and exceedingly rigid platform showing very little twisting effect.





Height adjustment is by Leg Locks which have a very positive feel to them. The head is levelled by loosening the bowl clamp and adjusting using the in-build spirit level before tightening the bowl clamp. The spirit level has a very nifty blue light for operation in darker environments which operates for about 10 seconds when the button is pressed.

Spread-em!

On rougher terrain the floor spreader is not suitable and once removed the leg spikes or feet pads can be used. I used the spikes to film some shots of some Chaffinches feeding. The results were excellent at normal friction drag levels giving exceedingly smooth pans and tilts. At the highest friction drag level there is some twisting of the tripod, but to be truthful this drag level would never normally be used.

With the floor spreader attached and opened fully out the lowest height that can be achieved is 55cm (to the camera plate) for the two-stage legs and 78cm for the single-stage legs. If you want to get lower than 55cm then there is a fifth tripod available (can be purchased separately) that has a 75mm bowl. The Baby Legs Aluminium



is available and goes down to 24mm (9 in) according to Vinten.

As mentioned there is also a mid-leg spreader available. I am told by others that have these that they are very good at saving wear and tear on their backs in not having to bend down to the floor to adjust the spreader.

New heights

The maximum height that can be achieved with the 2-stage legs is 169cm to the camera plate with the 1-stage giving a height of 159cm. This means that for the greatest flexibility in height you should get the 2-stage legs with the slight disadvantage of being slightly heavier at 3.2Kg compared to the single stage legs being 2.8Kg.

The latest versions of the Vision Blue are being shipped in a blue padded system carrying case with a full-length double-ended zip that allow the bag to fully open into two halves. On the inside of the case there is a large double-ended zipped pocket. The outside of the case has two grab handles, one at each end, and a full length shoulder carrying handle. The case can also be carried by two slot together carrying handles. This balances very well when the tripod head is placed at the correct end of the bag.

Conclusion

At current street prices of around the £800 mark for either the single or 2-stage legs this is an exceptional piece of kit. It out performs any other tripod I have tried with these sizes of cameras. I suppose the ultimate question to be answered is would this money conscious Scotsman part with his hard earned cash to buy this tripod? Without a moments hesitation!!!!

If you are in the market for a tripod for one of the smaller cameras then I can't recommend the Vision Blue enough to you. Don't just take my word for it, go along to your local dealer and spend a couple of hours with it and let it get under your skin as it has to me. ■

**Alan Rae M.M.Inst.V.
RaeTech Productions**

Note: My thanks to Peter Harman, Vinten Production Manager for allowing me to test the Vision Blue.

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Mini-Marvels

A review of RØDE's new PinMic and Lavalier mini-mic series - by Phil Janvier

At IBC 2010 RØDE issued a worldwide launch of their miniature wearable microphones which was featured within their banner advert on the IOV website up until recently. The ad stated that, "Wearable microphones just got a lot less expensive", so I was intrigued and when HNB offered an opportunity look at them I jumped at it.

For a good number of years now I have been reviewing RØDE microphones and I have been consistently impressed with their quality and design. My particular favourite is the RØDE NTG-3 and I use it frequently. So how well do these new mini-mics work in practice?

There are three mics in this range, namely the HS1-B Headset Mic, PinMic and their new Lavalier Mic (plus the MiCon-1 and MiCon-5 accessories). Sadly the HS1-B Headset was unavailable when the microphones were delivered so I was unable to test it, which is a shame as I am in the market for buying a new headset

microphone as my existing one is clunky and slightly overlarge. The HS1-B looks sleek and stylish, but testing that will have to be left to another day.

RØDE PinMic

The PinMic is the most intriguing of the new RØDE microphones and offers a unique and innovative take on the traditional lapel microphone. Instead of being a traditional lavalier clip on variety, the PinMic features a detachable capsule head that mounts onto pins on the microphone back plate, providing a discreet alternative that can be located almost anywhere on a wide range of clothing and fabrics. Simply clip the cable behind the fabric of the presenter and push the three pins through the material and clip on the capsule.

In practice I found it easy to fit and my initial concern that the pins would not be long enough was unfounded, nor was the capsule loose once fitted, the fitting is tight and secure but I am unable to say how it will work



out in long term use. Mind you, RØDE has a five year warranty on their microphones so if it should wear loose it is covered.

The microphone ships with a black capsule installed and with an additional unpainted interchangeable capsule mesh, a small water resistant pop filter and mini-furry/fluffy wind shield all in a practical plastic carry case.

Cleverly RØDE have ensured that connectivity is not an issue by ensuring that all their compact wearable microphones use their MiCon™ connector system "which provides seamless integration between all of RØDE's compact wearable microphones and a wide range of wireless systems."

Overall I am impressed with

build quality and the average price I found at the time of writing was ranging between £165- £190.

RØDE Lavalier Microphone

Complementing the new PinMic is the new RØDE Lavalier lapel microphone. Like the PinMic, the Lavalier is supplied with a pop filter, mini furry for use in adverse environments, cable management clips and a rugged storage case.

Once again it is well made and easy to use. If I have one niggle, it was fiddly to put the mini furry/fluffy on to the capsule. In the end I had to put my glasses on and squint to do it, and while I might have looked a little foolish it did go on firmly and in the end was easy to use.



PinMic Specifications

Power Min 2V - Max 5V through MiCon wireless adaptors. P48 through MiCon XLR adaptor	Equivalent noise 25dBa SPL (per IEC651)
Acoustic Principle Permanently polarised condenser	Maximum SPL 110dB (clipping SPL)
Directional Pattern Omni-directional	Maximum output voltage 189mV (Calc. from max SPL peak before clip)
Frequency range 60Hz - 18kHz	Sensitivity 33.5dB re 1 V/Pa (21mV @ 94dB SPL) ± 3dB @ 1kHz
Output impedance 3kΩ Typical	Weight 10gm
Signal noise ratio 69dB	Dimensions 16mmH x 22mmW x 33mmD

Lavalier Specifications

Power Min 2V - Max 5V through MiCon wireless adaptors. P48 through MiCon XLR adaptor	Equivalent noise 25dBa SPL (per IEC651)
Acoustic Principle Permanently polarised condenser	Maximum SPL 110dB (clipping SPL)
Directional Pattern Omni-directional	Maximum output voltage 189mV (Calc. from max SPL peak before clip)
Frequency range 60Hz - 18kHz	Sensitivity -33.5dB re 1 V/Pa (21mV @ 94dB SPL) ± 3dB @ 1kHz
Output impedance 3kΩ Typical	Weight 1gm
Signal noise ratio 69dB	Dimensions 4.5mmH x 4.5mmW x 12mmD

As with the PinMic the Lavalier uses the RØDE MiCon connector system, but more on that later! Again I was impressed with build quality and the average price I found at the time of writing was around £180.

Connectivity

As indicated RØDE have ensured that connectivity is not an issue by ensuring that all their compact wearable microphones use their MiCon connector system - of which I managed to test two, the MiCon-1 and MiCon-5.

As a user of Sennheiser EW100 series I was keen to use both the PinMic and the Lavalier microphones with the Sennheiser radio receivers. I have used other brands in the past but they lack the locking nut that is peculiar to the Sennheiser systems. The MiCon-1 caters for this and was easy to use and built well. This adapter is compatible with the HS1, Lavalier and PinMic.



Although the Micon-1 is designed to connect to a range of Sennheiser receivers (SK 500 G3, SK 300 G3, SK 100 G3, SK 500 G2, SK 300 G2 and SK 2 Freeport) I had no problem using it with EW100 series.

The average price I found was very a reasonable £14.

The Micon-5 is designed to connect to a standard 3 pin XLR, with P48 phantom power. I will be honest I loved this adapter, I often try to avoid using radio microphones unless absolutely necessary and this option of being able to use XLR cables is great. It is beautifully made, rugged, practical and, best of all, economically priced at approximately £22.

If you buy any of the HS1, Lavalier and PinMic series this is an absolute must.

The Practical Test

As beautifully made as these products are how well do they work? To test these items I tried



all of them using both my Sennheiser EW100 series UHF radio systems and my Korg audio 8-track hard disk recorder.

I began by connecting the XLR MiCon-5 directly into the Korg. I could have used an extension XLR cable but that was unnecessary for my test. Both the PinMic and Lavalier performed as I expected them to.

I felt that the quality of the Lavalier was slightly better than that of the PinMic. Both had a reasonable amount of bottom end frequencies with the usual limitations of a small capsule. The mids were clean and unmuddy and the higher frequencies distinct. I thought the Lavalier had a slightly rounder sound but I was not disappointed with either.

I then tried the MiCon-1 Sennheiser adapter, as expected it fitted firmly and securely to my EW100 system and both microphones functioned as indicated above in the XLR test. There was the usual slight loss in quality that you get from a UHF radio system but nothing more than expected and within tolerations.

Conclusion

As with all the RØDE equipment I have tested my initial reaction has been one of recognising how well made RØDE's new equipment is. The build quality and design is excellent, and time will in its own way test this equipment fully. But at present I am pleased with their quality, build and affordability. I have no hesitation in recommending the PinMic, Lavalier and Micron products to you. ■

Phil Janvier M.M.Inst.V.

Notes: A BIG thanks to HHB for supplying the review kit. I hope to get my hands on the headset mic soon!

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How to Light & Shoot Interviews

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Light Lunch

Learn the basics of three point lighting in your lunch hour!

Kevin Cook reviews Nigel Cooper's latest training DVD

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I recently saw a strap line on an advert for a portable lighting kit which stated, "Lighting is everything!" That's obviously not a true statement and I'm surprised they got away with it. I suppose if you took light away from any scene you'll have nothing other than a black picture and a mysterious soundtrack - so in this sense the ad was correct. Throw a light on a scene and you will at least get some images - but is it really that easy?

There's a whole world of difference between someone slapping up a light in order to get pictures and someone who has the skills and ability to use light for modelling, for directing the viewer's attention and for turning a bland and uninteresting scene into something near a work of art. Surely it takes a lifetime to pick up even the basics? Well no - I think this DVD demonstrates that the knowledge of basic 3-point talking-head lighting can be picked up in about 30-minutes or, as the title of this review suggests, in your lunchtime.

The DVD

Produced and presented by DVUser's Nigel Cooper, this DVD sets out to give the viewer a simple and quick introduction to lighting and shooting a talking

head interview or piece to camera. Having been involved in developing and delivering the IOV's Interview Workshop (which lasts an entire day) I would say that the DVD doesn't quite give you everything you need to know about "shooting" interviews. For instance, there's nothing about the audio side of shooting interviews.

It does

however include some very useful tips and advice on framing and camera positioning, but the main thrust is without doubt on the types of lights Nigel uses, his must-have accessories and his no-nonsense demonstration of the lighting techniques he employs for three point lighting.

To be fair the information on the reverse of the sleeve does

make it clear that the DVD is really all about lighting, so any additional information that Nigel has managed to pack into the 30-minutes should be seen as a bonus. He also manages to squeeze in a demonstration of the power of using projection backdrop lights and gobos to give your interview scenes

greater depth and interest.

The viewer is taken through the purpose and application of each of the three main lights used in portraiture or interview lighting - namely the Key, Fill and Back light. Nigel shows each light's effect on the subject, both as isolated lights and mixed together as part of the 3-point lighting set up. This helps the viewer to understand their individual roles and also what impact slight adjustments to position and intensity of each can have on the picture.

Apart from the lights themselves, Nigel also demonstrates the application of dimmers, diffusers and honeycomb attachments to

control the quality, direction and spill of light on the scene. By making his own personal recommendation on makes and models I'm sure that the DVD will also be extremely useful for those who are about to invest in a lighting set-up and who want to see what can be achieved within a given budget.

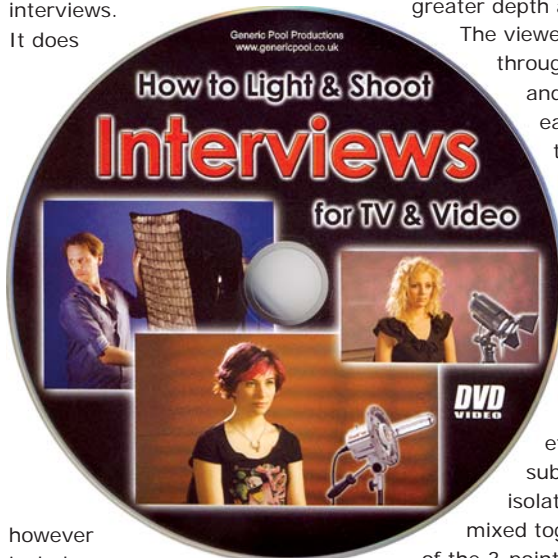
Conclusion

There is nothing in this DVD that would leave the beginner or intermediate user scratching their heads in confusion. All the information is given in an easy to understand language and should leave you wanting to put your new found knowledge into practice.

Putting the slight misnomer to one side, if you are wanting to progress from someone who just slaps up a light in order to get a picture - to someone who understands the basics - then this DVD is certainly for you. Even if you are one of those people who has to watch things twice in order to make them sink in it will give you the knowledge to start to lighting "creatively" - all within a convenient lunch-hour timeslot. ■

Kevin Cook F.Inst.V.

Notes: This DVD is available to IOV members from the Focus Office at £14.95 plus £2.95 P&P (Normally £19.95 plus £2.95 P&P) - visit www.iov.co.uk/retail



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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** Specialist Interest Videos
- O** Steadicam Operator
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David James M.M.Inst.V.	01982 514929	ABJ
Colin Jones M.M.Inst.V.	07837 276475	ABCK
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James Mackenzie M.M.Inst.V.	01902 342154	AB
Brad Miles M.M.Inst.V.	01500 836700	AB
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Roger Perry M.M.Inst.V.	01676 541892	ABC
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Jackie Williams M.M.Inst.V.	01455 848199	ABC
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Bill Platts M.M.Inst.V.	01733 37022	CDKN
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Colin Riddle M.M.Inst.V.	01437 769635	ACGJKLN
Alan Torjussen F.Inst.V.	029 2066 6007	AFGLMN
Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN
Chris Wheatley M.M.Inst.V.	01242 579712	ABCDN
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John De Rienzo M.M.Inst.V.	07877 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 439904	AJMN
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN
Anthony Myers M.M.Inst.V.	020 8958 9838	BCK

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Ray Burnside M.M.Inst.V.	020 7193 0721	ACGIKLN
Mario Crispino M.M.Inst.V.	01295 262260	ABCFHJKLN
First Sight Video *	0800 072 0753	AB
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Jennifer Greenwood M.M.Inst.V.	07850 587415	ABJ
Steve Hart M.M.Inst.V.	0800 633 5784	ABCKN

Hamish Maclean M.M.Inst.V.	01582 596935	
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Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
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Surrey, Berkshire & Sussex



And Another Thing...

Clearing House Blues - Freebies on the IOV forum

I noticed another one of those items on the IOV Business Forum posted by our esteemed webmaster. It was asking for two videographers to cover a charity event in May. Now it's great that the IOV should be a conduit for people searching for videographers but the sting in the tail was that this was a 'non-paying' job.

This raises a number of issues. If someone contacts the IOV with a request for some volunteer videographers to cover an event it could be argued that the IOV should simply act as a message board and post the request on its forum. But it might also be argued that by accepting such a request for broadcast to members it is endorsing the concept that IOV folk are prepared to work for nothing.

A third issue relates to whether charities should expect people who have no connection with them, and may already have their own favourite charity, to work for them for nothing. Let me put this into context.

Some years ago our company was doing a lot of work for a particular multinational company and we were contacted by them one day with a request to cover a charity event - the charity being one to which the company was donating facilities and staff time for the event. It was made clear that I was expected to agree

that we should do this for free 'as this was for a charity'. I declined the invitation on the basis that no third party should dictate to me or my colleagues which charities, if any, we should support. Interestingly we received no further work from that company.

My company has done lots of work for a number of very respectable charities and at no point have any of them ever suggested that we should lower our costs, never mind provide a freebie, because of their charitable status.

Having said that I would be open to an approach from a charity with which I have a particular connection. But maybe it should be the giver rather than the receiver who initiates such things?

Who Do They Think They Are?

It was my birthday last Friday (it's okay - I forgive those of you who forgot to send me greetings) and in the evening my wife and I entertained two of our closest friends to dinner. Let's call them Fred and Wilma Flintstone.

Fred and Wilma have a son who is currently working in New Zealand and he and his wife (let's call them Barney and Betty Flintstone) have just had a baby. Wilma was very keen to contact Barney and my wife offered her laptop for her to 'Skype' the

happy couple. But there was a problem connecting up and so I ventured up to my studio to see if I could establish a contact on my work computer. On turning on Skype I saw a message from Betty (from her correct Skype address) which read as follows:

Hi Stuart! It's Betty Flintstone... all the way from NZ! Wishing you a very happy birthday! Lots of love from Betty and Barney. Xxxx

How nice I thought and I sent them a suitable response.

Meanwhile downstairs a Skype video connection had finally been made with Barney and Betty so I switched off and went back down. After the inevitable baby chat I asked Wilma to thank Betty for the birthday greetings. But do you know what? Betty hadn't a clue what we were talking about! She had sent no such greeting nor was she even aware that it was my birthday.

So what conclusion does one draw? Who sent the message?

The only other possible candidate is surely Skype itself? It somehow acquired my birth date, is aware of the occasional Skype messages that pass between me and Fred and Wilma and likewise aware of the link between Fred and Wilma and Betty and Barney in faraway

New Zealand and it simply decided that it would be nice if I got a birthday greeting from them notwithstanding that they actually didn't send it.

Could Skype really be so crass? And if so who do they think they are?

Nellie Knows Best

There was a curious article in Focus magazine last month. At first glance the article appeared to be an attempt to debunk the many doubts cast on 3D videography by many folk including myself. It quoted extensively (and exclusively) from my burlblings on the topic that I have recently posted on the IOV forum pouring scorn on my view that 3D is unlikely to succeed outside of the cinema and prestige broadcast fields.

I don't have space here to restate my reasons for concluding that 3D is unsuited to the lower end corporate or wedding videography market though the writer did accurately quote some of them in his article. But what was curious was that, having set up what promised to be an interesting article full of counter arguments to my quoted comments (to which I was really looking forward to reading), the writer then simply delivered a fairly standard review of the latest Panasonic 3D camcorder in which he failed to address *any* of the arguments that I have put forth!

What was all that about? ■

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 Anthony: 01384 349356

Email: tony.rider1@yahoo.co.uk [196]

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Email: info@scottvideo.co.uk [195]

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Contact Gary: 01582 522793 [194]

Email: ourkidsvideo@aol.com

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Email: john@abeautifuldayproductions.co.uk

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

Contact Colin: 07866 983 820 [193]

Email: colin@conceptmediaproductions.co.uk

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

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Contact Kahli: 07758132197 [192]

Email: nawaz786@ntlworld.com

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