

Focus Magazine

The monthly publication of the Institute of Videography

Issue 199 - August 2011 - £3.50



Tech Talk

Kevin Cook takes a look at Arri's pro-video lens accessories

also this
month



CRB
Disclosures -
do you need
them?

By Ron Lee



Review -
Panasonic's
3D-A1
Camera

By Ian Sandall



Patronus
burn-rate
price
reduction

By Kevin Cook



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Editor: Kevin Cook F.Inst.V.

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Celebrating the non-achievers

You could forgive anyone for
getting a bit depressed watching
the TV these days. I'm normally
a positive kind of guy but lately
its been getting me down too. It
seems to be one car crash TV
programme followed by another -
topped off with a smattering of
someone else's misery or a
talent-free talent show. I don't
think this is a recent
phenomenon though. We've
been on a diet of negativity and
downheartedness for a while. In
fact, I think we've settled for
being a generation who
celebrates failure, dislikes
winners and one who generally
avoids good news stories.

The TV execs have to take a
large proportion of responsibility
for this. Though the present
'blame culture' is another pet
hate of mine, they really are to
blame as they dedicate so much
air time to car-crash TV (and
alike) and other drivel that
seems to promote and exploit
victims, losers and misfits. Much
of what we see on TV today is
little more than a modern day
freak show.... "Roll up, roll up...
come and see just how incredibly
stupid this person is. Watch
them make a complete arse of
themselves in front of millions!"

I don't actually know the
viewing figures, but anecdotal
evidence would suggest that the
audience on programmes like X
Factor slides down somewhat
once they get to the finals stage
and there's less chance of seeing
a complete numpty on stage. I
also think the producers tend to
keep one or two turkeys in the

The Cook Retort



final just to keep us
hooked - despite the
fact that their presence would
have stopped someone with real
talent from getting through.

And why do people subject
themselves to this ridicule or
public exposure of their
misfortune? Simple - celebrity!
It seems to me that the more
weird, thick, luckless and talent-
free you are - the bigger
celebrity you can become and
the more money you will earn.
Whatever happened to rewarding
achievements?

I do appreciate the argument
about the TV stations only giving
the audience what they want -
but the more we are fed
negativity and failure the more
we see it as the norm. Its like a
drug - once you are hooked you
just want more. Being famously
stupid or inept seems to be a
common goal where once it was
to be a doctor, lawyer or high
achiever in other circles. This
probably explains why we have
become so pitiful in sports and
industry. We don't mind losing
and don't fear the consequences.

So for my part I'm making a
change. Every time something
comes on that either wallows in
or promotes negativity I'm
turning it off. I'm going to seek
out the good news and stories
about true achievers. I suggest
you do the same and who knows
- the TV execs might start to
listen. I do hope they do before
the 2012 Olympics kicks off! ■

Kevin Cook

This Month FEATURES

- 14 Double Vision**
Field testing the Panasonic 3D-A1 Camcorder - By Ian Sandall
- 16 The myths and truths of CRB Disclosures**
Ron Lee looks at the obligations of videographers
- 18 Tech Talk**
What's hot in the world of Pro-Video - by Kevin Cook

REGULAR ITEMS

- 4 IOV News** IOV and Industry News
- 12 Trade Directory** Subscribing Manufacturers & Suppliers
- 22 Days in the life** A day diary from a (small) video company
- 24 The List** The Register of Qualified Members
- 25 And Another Thing** Stuart Little's satirical column
- 26 Classified Ads** Sales & Wants / Products & Services

IOV News

Industry, Technology & Regional News

Prices slashed on Patronus anti-piracy solution

Following the introduction of small-run starter packs and burn-rate packages for Patronus last year, the IOV is pleased to announce further reductions in the cost of protecting your DVD copies using this industry-leading solution.

The 'Starter Packs' will now include 125-burns plus the Patronus Origo software and dongle and will cost only £150 plus VAT. This is all you need to start protecting your DVD assets against casual copiers and all but the most determined hackers.

Top-up Packs and now being sold in 100-burns packages and will cost only £50 plus VAT - giving you a protection cost per copy of only 50p plus



VAT. Once ordered, Top-up codes are sent to you by email and instantly re-credit your system. Higher volume packs are available by separate quotation.

Patronus is a proprietary DVD copy control technology which helps videographers, photographers and media creators protect their digital assets on DVD. It is a passive anti-rip solution that encapsulates data files on a DVD disc causing access to the content by common ripping programs to be controlled. The original media content is not modified and play-back quality remains unaffected. This is achieved by introducing copy control encapsulation in areas of the disc that are not read by DVD players during playback.

Patronus is extremely easy to use - and is applied using the Origo software program. When you create a DVD using your normal DVD authoring program the final stage will give you the option of either burning it to a blank DVD disk or creating an 'Image File' or 'ISO' file. To add Patronus protection you simply import these ISO files into the Origo program, state how many copies you require (and yes - it can drive a specially configured duplication tower - see website for more details) - and then hit 'GO!'.

For more details on how Patronus can help you to create more profits from your ongoing DVD copy sales please visit - www.iov.com/patronus ■

Kevin Cook
Executive Administrator
kevin.cook@iov.co.uk

New Area 7 rep

The IOV is pleased to announce that it has appointed a new Area Rep, Peter Baughan, for the East Anglia & A1 Corridor.



We would like to thank the outgoing rep, Bill Platts, for his contribution to the IOV over recent years. Despite the present economic conditions, Bill's business has steadily expanded which has left less time for him to deal with IOV matters. This is the end of a second term in office for Bill and I am sure that other members would like to express their gratitude to him. Bill commented, "I have held many rewarding meetings in the past and it has been an honour to host them and be part of the IOV."

Peter will be familiarising himself with the systems and roles of area rep in the coming weeks. We wish him every success in this position and trust that he will gain support of his local membership.

Peter can be contacted on 01480 466603 or by email peter.baughan@iov.co.uk ■

Ariane Nombro
Membership Administrator
ariane.nombro@iov.co.uk

IOV Facebook page tips 1,000 followers

Following the IOV's call to members to help the IOV reach 1,000 followers to its Facebook page (www.facebook.com/instituteofvideography), we are really pleased to report an incredible response. Within a few short weeks we now have over 1,100 followers and rising. Our sincere thanks to all those who responded to this call. ■

Ron Lee F.Inst.V.
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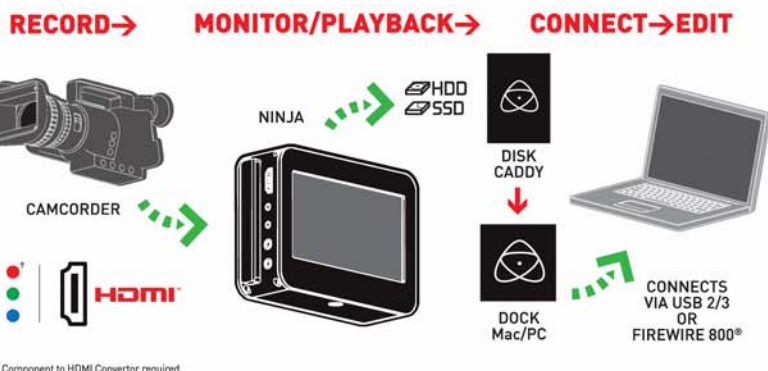
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***TESTED CAMERAS/CAMCORDERS:** Sony HXR-MC2000E AVCHD / Sony HXR-MC50E Ultra Compact Pro AVCHD / Sony HXR-NX5E Pro AVCHD NXCAM / Sony HXR-NX70E Compact NXCAM / Sony NEX-VG10E Intchangeable lens HD / HDR-AX2000E Full HD Flash Memory / Canon XA10 Pro AVCHD / Canon XF100 Legria HD / Canon XF105 Legria HD / Canon XF300 Prof HD / Canon XF305 HD Pro / Sony HVR-HD1000E (HVRHD1000E) / Sony HVR-Z5E (HVR-Z5, HVRZ5E) / Sony HVR-Z7E (HVRZ7E) / Sony HVR-S270E (HVR S270) / HDR-FX1000E / Panasonic AG-AF101 4/3inch / Sony NEX-FS100E NXCAM Super 35mm / Sony PMW-F3K Super 35mm Full-HD Compact / Panasonic GH2. See www.atomos.com/cameras for latest compatibility news



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Don't talk wet!

Now DSLR owners have a way to work safely in adverse or unpredictable weather: the new Transparent DSLR Plus Rain Cover from Petrol Bags, a Vitec Group brand.

Petrol Bags' latest weather protection system is especially designed to shelter and safeguard DSLR cameras fully equipped with video accessories, such as a viewfinder, follow focus, camera plate, etc. – on or off a tripod. Constructed of transparent polyurethane for maximum visibility and handsome black waterproof nylon, it offers quick and easy access to all camera features.

Petrol Bags' ingenious one-piece design makes the cover extremely easy to install while shooting. A new front section of ripstop fabric and transparent polyurethane that attaches to the cover via hook and loop material provides an additional shield to protect a telephoto lens. The rigid front hood section comes outfitted with a hotshoe connector that stabilises the



raincover on camera. On top of the hood, a 6" polypropylene track allows for the addition of an on-camera light and/or wireless receiver. At the rear, a tight auxiliary cord anchors the cover around and protects the viewfinder.

The new Transparent DSLR Plus Rain Cover (PD510) will be available in July. List price is 85 EUR (75 GBP).

For further information on the new Transparent DSLR Plus Rain Cover (PD510) and other Petrol Bags products, please go to www.petrolbags.com

HDV/DV tape shortage... what shortage?

Allegedly, there have been many companies that have been reporting a shortage of Japanese products, in particular Sony tape, and jacking up the prices. Despite this, Penridge Multi-Media's Jamie Swanson reported that they have carried on selling at the standard list prices.

"What's more we have stock of both DVCAM and HDV and in fact have both 63 and even 85 minute Sony HDV tapes on our shelves" added Jamie.

For those who don't know Penridge they were established in 1977 and have been great supporters of the IOV since its inception.

Sony 85 Minute Hi-Def Mini DV tape (Model number - DVM85HDV) has been specifically designed for HDV recording. It



achieves 75% fewer errors and 50% fewer dropouts for improved reliability and audio/video stability (when compared to Standard MiniDV Tape).

Though designed for any HDV camera, these high quality tapes will work equally well in Mini-DV or DVCAM camcorders.

For further details contact Penridge Multi-Media direct - see the 'Recordable Media - CD/DVD/Tape' section of the Trade Directory on page 13.

The sweet sound of summer discounts!

AKM Music, the UK's number 1 producer of Royalty Free Music announce details of a Summer Sale with 25% off selected CDs in their Massive Summer Sale - for the month of August only!

With 40 stunning CDs selected you can now get a huge 25% off

the normal retail price. PLUS if you buy 3 or more from their sale selection they will give you an extra 10% off on top.

For further details contact AKM Music direct - see the 'Copyright Free & Commissioned Music' section of the Trade Directory on page 12.

A new "Slide" line from Hague

The new PCS1000 Hague Pro Cam-Slide incorporates the latest Igus Hybrid Roller Bearings running on an Igus WS-16-60 Linear Rail. It is this combination, of roller within the sleeve, that creates easy smooth camera movements far superior to standard sleeve bearings used by other suppliers.

The Pro Cam-Slide (£355.20 inc vat.) is quick and simple to set up, it can be mounted to any sturdy tripod or placed on a table, or the floor for low shots. The carriage is supplied with both 1/4" and 3/8" threaded screws to attach a video head or ball head to the carriage, or you can attach your camera directly to the carriage.

Once the camera is mounted to the carriage you can create super smooth tracking shots as you slide the carriage down the rail. On the side of the carriage is a carriage lock which will hold it in a set position, or the lock can be

used to add drag to the carriage if required.

The rail is 1metre long and can be supported in various ways, there are 3/8" and 1/4" threaded mounting holes in the centre and at each end. The track can be mounted directly to a tripod or across two tripods. Two rail supports are also supplied, one for each end of the rail, these support the Pro Cam-Slide when it is used on a table or the floor, and they also prevent the carriage from coming off the end of the rail. The rail supports have 4 self aligning adjustable feet which are ideal when the Cam-Slide is used on uneven ground.



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

Top Light - bottom price!

Holdan UK is delighted to announce the launch of two new on-camera LED lights. They replace earlier models that have proven extremely popular, owing to their marriage of high performance and low cost. The new versions are significantly higher performing - at an even lower price.

The new Datavision 850 Lumens LED-130 and 1050 Lumens LED-170 improve markedly on their forerunners. Light output is dramatically increased, by 60% and 100% respectively. This leap in output has not been achieved at the cost of their light weight, which is unchanged, nor has the increase in brightness greatly impacted the size of the units - they are still diminutively proportioned. Neither has this enhanced performance lead to a substantial gain in the power requirement of the units: while the LED-130 draws 7.8W and the LED-170 draws 10W, the increase over the earlier models is in the region of 2% and 4% respectively.

Richard Payne, technical specialist at Holdan, explains


how this has been achieved, "The outstanding brightness of the LED-130 at and of the LED-170 is down to a combination of using the latest generation of bulbs with improved electronics management. LED products are proving so popular and the technology is evolving so quickly, that these new units are actually lower priced than earlier models."

The other attributes of the lights remain the same: the units are run from 6 AA batteries, dimming control between 5% - 100% is built-in and a battery level indicator is a feature of both models. Using a Tungsten filter, the colour temperature of the light can be switched between 5400K and 3200K.

The LED-130 and LED-170 lights are available from resellers now.

For further details contact Holdan direct - see the 'Equipment Dealers' section of the Trade Directory on page 13.





ASSOCIATE MEMBER

INSTITUTE OF VIDEOGRAPHY

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

<p>Sam Anstice Brown A.M. Inst. V. Martock, Somerset</p> <p>Joe Caneen A.M. Inst. V. Woolsthorpe-by-Belvoir, Lincolnshire</p> <p>Paul Easley A.M. Inst. V. Broadstairs, Kent</p> <p>Gary Jardine A.M. Inst. V. Down, N. Ireland</p> <p>Cath Prescott-Develing A.M. Inst. V. Carlisle, Cumbria</p>	
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Please note: Newly accredited Associate Members are published in Focus each month and will be accurate at time of publication.

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■ KIT FOR DSLR CAMERAS



■ KIT FOR SONY PMW-F3



■ KIT FOR PANASONIC AG-3DA1



■ KIT FOR PANASONIC AG-AF101

Ianiro uses strong arm tactics

Hot on the heels of its well-received light DSLR jib, ABC Products has announced the launch of Jib 100. While the light jib has a maximum payload of 4.5kg, this new high strength product can support camera configurations of up to 20kg. It is distributed by Ianiro UK.

The Jib 100 is extremely sturdy, manufactured to a high specification with a robust, rigid structure. This focus on build quality means that it has the reassuring strength and stability to support fully-rigged broadcast and film cameras, from the Panasonic HPX3700 or Sony PMW-500 to the the ARRI Alexa or Sony F900R. The jib is built to last and will give directors of photography precision results time after time.



The new device will give users smooth and controlled camera movement to create a fluid effect to a shot. It comes with integrated horizontal and vertical brakes as well as a fine trimmer to level the jib for maximum control. With a boom-length of 1.62m, the Jib 100 will help the camera operators achieve the shot they want: attached to a tripod the arm will allow for over-head or ground level shots. Connected to any heavy duty tripod with a 75mm or 100mm head, the Jib 100 is ideal for programme makers that want to be picture perfect every time. Despite its focus on rigid construction, the Jib 100 is still highly portable packing down into a 1.5m long carry case and weighing 19kg.

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

Maiden flight safety

An unusual but winning collaboration of an international rock star, the UK aviation industry and local media students resulted in an educational safety video that was launched recently.

The Foundation Degree TV Production students from Exeter College (IOV Academy Members) were commissioned to produce the training video 'Safety in the Balance' as part of a joint initiative between the Civil Aviation Authority and UK Aviation industry and found themselves working face to face with legendary Iron Maiden star Bruce Dickinson.

"We were approached by the CAA who had seen the work we'd completed for Flybe", said Atila Mustafa the College's TV and Video Production curriculum adviser, "They wanted us to produce a training video that could be used across the aviation industry in the UK and abroad promoting the importance of improving safety standards. Since the course at College is heavily focused on commercial experience we were delighted to take up the challenge."

The project, started in 2010, was filmed at a number of airports and used as many aircraft types as possible to ensure that it has a universal appeal to the industry. And heading up the video was Bruce Dickinson, who hung up his rock star image and reverted to his role as an Astra Airlines Captain and qualified Crew Resource Management Instructor.



The project gave the media students a real insight into how things come together and how media projects evolve. Atila commented "Bruce Dickinson was a real pro and a natural teacher."

Kirsten Riensema, Chair of the Ground Handling Operations Safety Team which is committed to developing strategies to reduce the safety risks from aircraft ground handling and ground support activities said "Loading errors account for a significant number of safety incidents reported to the CAA" Aviation organisations are being encouraged to make the video required viewing for a wide range of personnel including dispatch personnel, airline management and flight deck and cabin crew.

Lesley Ross from Newton Abbot completed the project saying it was "a fantastic collaborative project between organisations, companies, colleagues, students, staff, clients and rock stars".

For further information, call Sylvia Jarman on 01392 205585 or sylviajarman@exe-coll.ac.uk. The video is available online at www.caa.co.uk/ghost

FCP/Avid to Adobe migration

Adobe Systems Incorporated has announced an upgrade program for video professionals who have purchased any version of Apple® Final Cut Pro or Avid Media Composer and want to switch to industry-leading professional video tools by Adobe®—Creative Suite® CS5.5 Production Premium or Premiere® Pro CS5.5. These customers will be eligible for a 50 percent saving on Adobe Creative Suite CS5.5 Production Premium or Adobe Premiere Pro CS5.5, both launched in April 2011 at the National Association of Broadcasters Show to industry acclaim. Eligible Adobe suite and point product customers also qualify for the program.

Built by professionals for professionals, Adobe Creative Suite 5.5 Production Premium is a fully featured video suite with tools that deliver massive productivity enhancements and enable video and audio pros to dramatically accelerate their post production workflows. The powerful Adobe Mercury Playback Engine, introduced in Adobe Premiere Pro CS5, allows users to open projects faster, get real-time feedback for more GPU-accelerated features, and work more smoothly at 4k and higher resolutions on both laptops and workstations.

Adobe Premiere Pro CS5.5 boosts performance for powerful

editing with a toolset that is native 64-bit, optimized for multicore systems, and is GPU-accelerated to provide real-time effects, colour correction/colour grading, accelerated rendering and superior multilayer performance.

Professional video editors can also utilise all the system resources on modern Macs with Thunderbolt, 64-bit, and multicore CPUs for increased performance. Adobe is continuing

to lead in truly native editing solutions with Adobe Premiere Pro CS5.5 as it saves users time and eliminates the need to transcode or rewrap file based and DSLR footage. Editors can also

leverage Adobe After

Effects® and Adobe Photoshop® software to seamlessly integrate visual effects and still imagery into their workflows. For customers who use other editing programs, Adobe Premiere Pro CS5.5 includes Final Cut Pro project import and export so projects can be shared between both applications without conversion or re-rendering. Adobe Premiere Pro CS5.5 also includes many Final Cut Pro and Avid keyboard shortcuts to help users get up and running fast.

For more information visit www.adobe.com/uk



FCP to Avid migration

Avid have announced it is offering a limited-time Final Cut Pro Crossgrade promotion for qualified Final Cut Pro customers. Available now, this crossgrade offer is designed to provide a fast, cost-effective path for Final Cut Pro users to implement Avid's award-winning professional editing solution - Media Composer.

With Media Composer software, designed and built for Mac OS and Windows operating systems, customers can boost productivity and advance the storytelling process with capabilities such as native support for a wide range of formats, multicam support, easy media and project sharing, and integration with third party systems, among others, that are critical to supporting today's professional production requirements.

Recent enhancements to Media Composer software include support for third-party video interfaces from AJA and Matrox, expanded native format support with AMA, as well as Avid PhraseFind powered by Nexidia and ScriptSync products - unique, time-saving features that dramatically accelerate the editing of scripted and unscripted material. Moreover, Mac and Windows support, real-time mix and match, integration into industrial-strength professional workflows, and interoperability with Pro Tools software, Symphony, and Avid DS, as well as popular finishing systems, make Media Composer one of the most powerful and versatile editing solutions on the market.

For eligibility requirements and more information, please visit www.avid.com/US/specialoffers/fcp-mc-promotion

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Area IOV News

Kent & SE London

By Justine May

I can't believe how quickly the last few months have gone by since our May meeting. Its been manic for me, my part time job turned full time for the foreseeable future, I turned 40, which wasn't as traumatic as I had expected and my Son came over from Dublin for a visit before he headed off to the wilds of Irelands' West coast for the summer.

Our May meeting was a great success and we were very grateful to have Christ Waterlow with us. Chris gave a fantastic presentation on lighting. Chris covered many different scenarios and explained how best to light



each one. He gave us an in depth view of how to apply the 3-point lighting rule to every situation regardless of how many subjects need to be lit. Chris also discussed the different types of lighting available and brought along some sample halogen bulbs from the small standard bulbs to studio bulbs.

We were then shown some video footage demonstrating the style of lighting that had been discussed.

Many thanks to Chris for a very interesting and information presentation.

Many thanks to Guy Thatcher from hirecamera.com who very kindly supplied the projector for the meeting and to Peter who supplied the screen.

Peter also brought along a selection of lights for sale and purchases were made so all in all

it was a very good meeting. We decided not to have a July meeting with it being smack in the middle of both the wedding and holiday season. We will resume our area meetings in September on Monday, 12th. Details to follow.

As I'm sure most of you are aware, Peter and Karen held a BBQ every year for the members during the summer and its a tradition that I would like to continue if possible. I will email you and send out details of the BBQ depending on the feedback received.

That's all the news to date, please don't hesitate to contact me if you have any queries or suggestions. Have a great summer, hope you're all as busy as you'd like to be. ■

West Country

By Ian Lewis

In July we had a good turn out - I am told 12, but I forgot to do a head count or register!

While billed as a formal meeting, it was a very relaxed affair with us all sitting around a large table with various bits of cinematic filming equipment. A few sliders, mainly from Glidetrack were present, a Merlin steadicam which proved frustrating for all, myself included, to balance properly. We had a variety of HD SLR'S all from the Canon stable - 7D, 660, 60, and I think a 40D. There was a variety of glass from top end L-series down to more affordable Tokina and Tamron to play with. We all had a good natter - FCP X dominating discussions.

The evening ended with a brief but I hope enlightening look into basic colour grading using Magic Bullet Looks and most people were pleasantly surprised at how easy and incredibly effective some simple grades

were and the difference they could make - and to lift good footage into the realms of outstanding.

From a 6.30 start, we called it a night at 10pm.

Next meeting will be planned for first Tuesday of August as an informal in the main pub. While there might be nothing formally planned, these meetings are a great opportunity to meet up with like minded professionals, ask questions to any problems and pick some very talented and varied brains!

Many thanks go to Tim Finch for offering to speak to us for the September meeting and give us an overview of After Effects, so if anyone is interested in learning something new or asking questions from the very talented Mr. Finch, then put the first Tuesday in September in your diary NOW! I for one am looking forward to it.

Meetings we are trying to organise in the future are a product demo from Canon

(especially on HD SLR'S and a selection of their glass to try) and Panasonic to look at their Lumix GH2 & 101. Any other suggestions gratefully received.

At the beginning of July I went to the Rycote open day held in the Watershed in Bristol and it was a great day. Lots of toys to play with and some informative seminars.

Unless you know absolutely nothing about audio, I do not think they would have blown you away but, if anyone is interested in being able to listen to what was said, please mail me at safarivideos@yahoo.com and I will invite you to my dropbox.

I did manage to pick up a few tit bits and feel the day was well worth attending - so if it is offered again (this was the first time) do try an support them. Exhibitors from Sennheiser, Pink noise systems, Shure, Rycote, Canon and the IOV were there. I managed to blag a bunch of free mags and some Rycote brochures which I will bring to the next meeting for anyone interested. ■



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.

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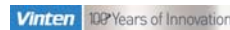
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Double Vision

Field testing the Panasonic 3D-A1 Camcorder - By Ian Sandall

Last month I wrote about large-sensor cameras and how you should never, ever buy a small sensor camera again. This month I'm not exactly eating my words but have had on loan a camera with not one but two tiny (1/3rd inch) sensors! My excuse is that we managed to get hold of the Panasonic 3DA1, the first commercially-available prosumer 3D camera to market; so here (for those of your who like to look to the future) are the results of a couple of days of field-testing.

Obviously I have an interest in 3D (as it will become a profitable niche in time) and so was interested to see how this kit performed on location.

I first saw the camera at the IOV show last autumn and to be honest was less than impressed with the feel of it. For a start it's too light and with the standard battery at least, nose-heavy. The quality of some of the plastics leave a little to be desired too. However it all seems to work and most of the controls (of which more later) are in the right place. Its flip-out viewfinder together with a colour eyepiece (and both can be on at the same time) are useful and bright enough in all but the strongest sunlight.

Field test - the crew

Greg Cheetham – a cameraman I have shot with a lot – worked with me on these tests and I was also accompanied by fellow IOV member Martin Kay for an afternoon. The input of both of these highly-experienced broadcast professionals was invaluable in terms of setting up shots to test the capabilities of the camera. All our shooting was at 1080p, 24 frames in Cine

mode. There are many choices of resolutions, frame rates and picture modes, but we decided to keep everything in this.

Having viewed a lot of 3D footage, we had jointly decided that most moves (part from very gentle pans or tracks) do not work terribly well in 3D. So we took out a regular tripod and a Glidetrack which I use mounted on Manfrotto legs.

Setting things up

Almost as soon as we switched on the camera outside its first drawback becomes apparent – no switchable ND! Anyone using this camera seriously on a lot of exterior work would need to consider a matte box – and it can't be any old matte box either. The dual lens array means that your 'regular' 4 x 4 matte box isn't going to fit, so something rather bigger needs to be considered – probably 6 x 4. And this has implications in terms of cost if you buy one and also time spent setting up.

In terms of setting up shots, a lot of care needs to be taken with the composition before anything else happens. What might look nice through a 2D camera can (and often does) look awful through a 3D one. And vice versa. Also, every shot needs convergence setting up. Eh? What's that? Well, you'll be aware I hope that 3D TV means that you have elements in the shot 'behind' the plane of the screen (so-called positive parallax) and elements that appear to come 'out' from the screen (negative parallax.) The convergence control selects where the plane of the screen will be in your shot and thus what will be in front and what will be behind. This sounds

simple enough but it is affected by the DoF as well as by how much you are zoomed in and Panasonic supply a chart to help you. On testing and then looking on a 3D monitor, it's easy to get really painful-to-watch shots, so you need to set up each shot carefully.

The process is therefore: Zoom in to frame shot > adjust exposure > check focus > set convergence point > check again!

Although there is no actual 3D monitoring through the viewfinder, by having a mix of both 'eyes' it is possible to set the convergence point by eye and then use the viewfinder readout to see the implications of your shot in terms of whether it will be comfortably viewable or not. However after a couple of days of shooting and looking at the rushes in our 3D edit suite, Greg was able to look at shots through the viewfinder and fairly accurately judge what would work and what wouldn't.

But all this setting up takes time and there are no 'quick cutaways' possible. Basically everything has to be framed and

checked. Exposure affects DoF (obviously) and therefore changes the implications of focus and convergence. So shooting takes longer and requires to what amounts to almost a different thought process. Certainly at first you have to stop and think about a lot more than just the framing!

In the can

So what did we find? Well, for a start once you've got basic mastery over composing shots, the camera produces nice pictures with a few of the usual caveats for 1/3rd inch chip cameras that use the AVCHD codec. Yes there's a little banding and picture tear in extreme cases but these are rare.

High contrast isn't dealt with particularly well but for shooting 3D you shouldn't really have high contrast as it could lead to cross-talk (which results in ghosting) anyway. Low light performance is not bad either. At about f2 and with 20dB of gain in, results were perfectly acceptable. Five years ago this would have been amazing, but that's how fast this technology is moving...

Shooting Distance Range for Correct 3D Images

Convergence point		Zoom position	
C	Approx. distance	Z10	Z60
		Subject distance range	
C20	2.5m	1.4m~16m	1.8m~4.2m
C40	3.5m	1.6m~∞	2.2m~8.0m
C60	5.6m	2.0m~∞	2.9m~64m
C80	15m	2.5m~∞	4.4m~∞

* Values are rough guides and may differ from actual measured values.
* For a display size of less than 196 cm / 77 inches

A grab from Panasonic's DVD showing relationship between convergence and zoom setting. Once you get your head round it, it isn't THAT complicated!



The Glass

However the main drawback of the camera is the fixed lens (or should I say lenses?) It doesn't go wide enough and it doesn't go long enough. Thus its use is limited for some shots. You have to work round it. I understand that there is a wide angle adaptor available but unlike those for 2D cameras where you screw them onto the front of the lens, the fitting is rather more complicated – involving a screwdriver – so probably not for everyone!

Other drawbacks are the fact that there is no manual zoom; the two lenses are linked and you have to use the zoom control. Turning the zoom ring is the same as using the zoom rocker which is a bit odd to start with. Also 'opening up' means that unless you are careful you'll start bringing in extra gain without wanting it; once the iris opens fully, additional turning of the iris control brings in gain automatically – which can result in noisy shots unless you're careful.

Also this self-same iris ring also controls the convergence. You just flip a switch. However the switch is not in a very accessible place meaning that you normally have to look for it – it's not in an intuitive position. As you need to do it on every shot you set up there should be a dedicated control.

The other thing to bear in mind is that battery life isn't all that long, but in effect you are powering two cameras, so it's understandable. Finally it isn't cheap at its list price – although rental rates are quite reasonable (which leads me to believe that the rental companies have bought them at far lower prices!)

Pros and Cons

The advantages of this camera for shooting 3D are many. First and most obviously, it is a dual unit with no extraneous parts like a mirror rig. Thus post-

production workflow is fast; shots can be muxed with very little convergence or line-up adjustment. Also, both 'eyes' have exactly the same characteristics in terms of picture quality and grading, so there is no need to make any individual adjustments – something that takes time when conforming shots from mirror rigs.

Second, it's a small compact unit that's quite light so you can use it where you'd use a normal 2D camera – on a car rig, on the end of a polecam or anywhere you can place it. Of course, size and complexity will increase if you feel you want to use NDs and therefore need a matte box. Third, it produces very pleasant pictures with little obvious artefacts. Colour balance is good and with some judicious grading, excellent pictures can be obtained quickly and without fuss.

In conclusion, this is a lovely little camera to use and will open out access to 3D for many more filmmakers. Martin also pointed out that the body has quite a lot in common with other Panasonic 1/3" handycam models like the 151 & 171, so many Panasonic users will immediately feel a degree of familiarity with it. Combined with a 3D editing workflow for FCP (R.I.P.) or Premiere Pro CS5+ it makes shooting and editing 3D for the smaller producer a reality. I personally wouldn't buy one – as within a few months there will be more cameras coming along (Sony showed one at NAB and there is a 'pro' Panasonic 3DP1 coming in the autumn too) but as a rental proposition it makes a lot of sense. ■

Ian Sandall M.M.Inst.V.
www.spl-communications.co.uk

Notes: My thanks to Greg Cheetham, Martin Kay, Tony Baldwin-Lewis and Visual Impact in Northwich for their help in preparing this article. All photos by Ian Sandall.

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

"Her wedding dress was stunning - but she gave out pirate copies of her wedding DVD!"



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

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Pack Size 3 = £35.00 (504 holograms)

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

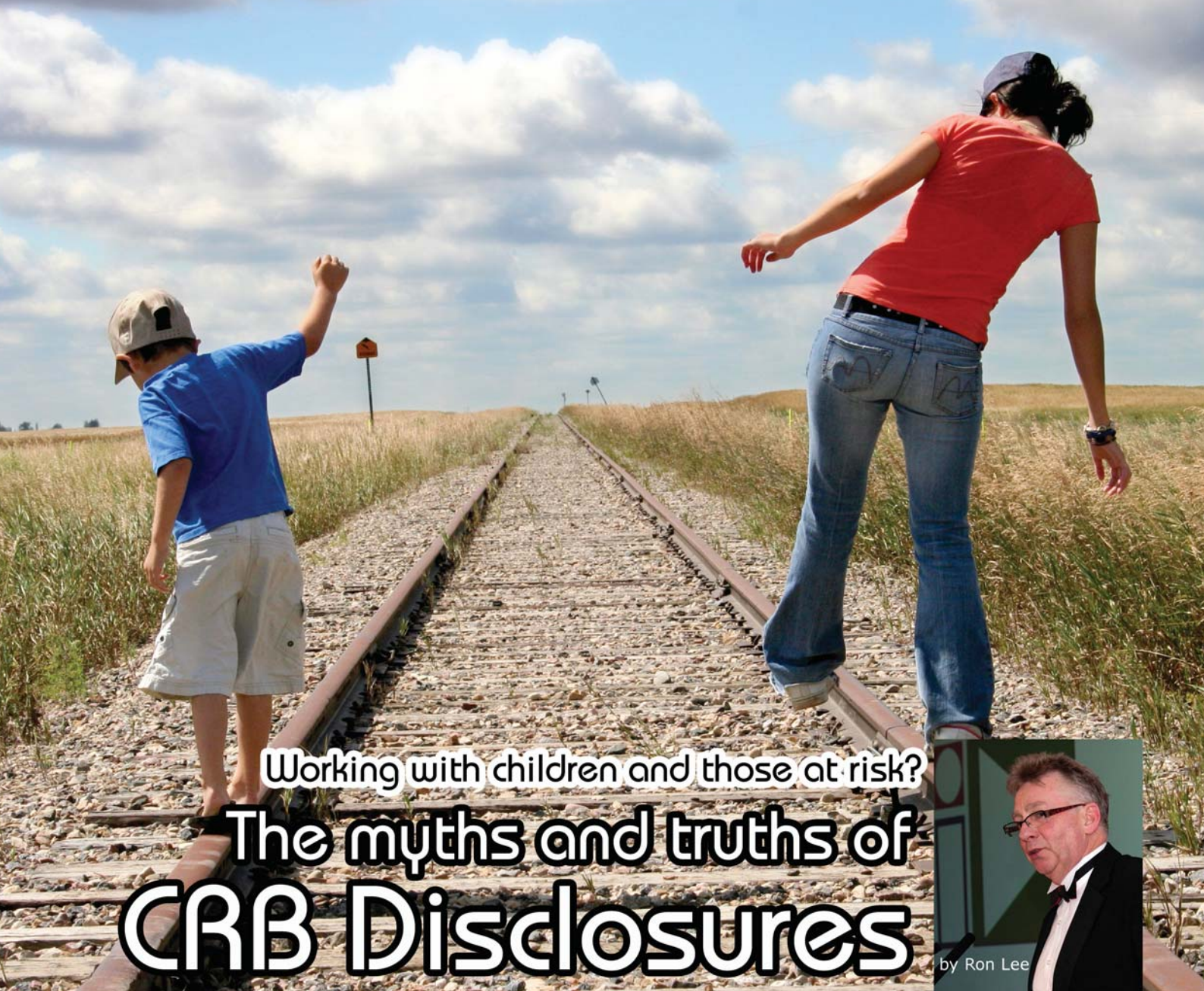
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Working with children and those at risk? The myths and truths of CRB Disclosures



by Ron Lee

One of the common questions asked on the IOV forums and by telephone to the IOV's office is, "How do I get a Criminal Records Bureau (CRB) Disclosure - and can I apply for one through the IOV?" More often than not this is usually the result of a client (normally a school) demanding one from the videographer. But do videographers really need one?

Way back in 2003 we had Denis Cureton of the Criminal Records Bureau give a presentation at the IOV show. At that time he clearly stated that there was need for better understanding between the CRB and schools as to who needs a disclosure and who does not. His advice then remains true today - unless you work in isolation with young people or vulnerable adults, then you do not need a Disclosure.

The other conclusion to Denis Cureton's presentation was that members could not get a Disclosure on themselves, they would have to do this through an employer or organisation that are registered with the CRB and could validate applications.

Although some of our members have already been through the process of obtaining a Disclosure because of the nature of work they're involved in, there are many members who are still confused as to whether or not they actually need to have a CRB check or where to get one.

So what is the CRB and what is a Disclosure?

The Criminal Records Bureau acts as a 'one-stop-shop' for organisations - checking police records and, in relevant cases, information held by the Department of Health (DH) and

the Department for Education and Skills (DfES). There are two levels of CRB check currently available; called Standard and Enhanced Disclosures.

The two CRB checks are available in cases where an employer is entitled to ask exempted questions under the Exceptions Order to the Rehabilitation of Offenders Act (ROA) 1974. This includes any organisation whose staff or volunteers work with children or vulnerable adults. They are issued free to volunteers.

Standard Disclosure

This is primarily available to anyone involved in working with children or vulnerable adults, as well as certain other occupations and entry into professions as specified in the Exceptions Order to the Rehabilitation of Offenders Act (ROA) 1974.

Standard Disclosures show current and spent convictions,

cautions, reprimands and warnings held on the Police National Computer. If the post involves working with children or vulnerable adults, the following may also be searched:

- Protection of Children Act (POCA) List
- Protection of Vulnerable Adults (POVA) List
- Information that is held under Section 142 of the Education Act 2002 (formerly known as List 99)

Enhanced Disclosure

This is the highest level of check available to anyone involved in regularly caring for, training, supervising or being in sole charge of children or vulnerable adults. It is also available in certain licensing purposes and judicial appointments. Enhanced Disclosures contain the same

information as the Standard Disclosure but with the addition of any relevant and proportionate information held by the local police forces.

How does this effect videographers?

Over the years there have been damning headline statements such as one from a leading church minister in Edinburgh who stated, "All video cameras should be banned from our schools." Around the same time the Scottish Daily express suggested that videoing in schools should be only done by the teaching staff who could blur out images of children in the video whose parents didn't want them to be seen.

A sizeable number of our members are involved in producing videos of school plays, sports days and Nativity's for parents to buy. When these sort of statements come out they cause teaching staff in many schools to play safe and ban videos. Some local councils have also given a directive to their education department to stop videos being taken in schools.

It goes without saying that we should do all we can to protect our children, but to stop making photographic records would surely deprive future generations of our history.

The CRB plays a crucial role in protecting children and vulnerable adults. Recent statistics show that around 130,000 unsuitable people have been prevented from gaining access to children or vulnerable people, as a direct result of CRB checks in the past six years. But it is vital that those in charge have a clear understanding of who needs to have a Disclosure. Usually videographers when filming in schools do not work in isolation or work unsupervised so they do not need one.

Umbrella or Registered Body

Some years ago, and after months of research, letter writing and form filling, I came to the conclusion that it's virtually impossible the way things currently stand for the IOV to become registered with the CRB

as an umbrella body. The IOV would need to process a minimum of 100 applicants each year to meet with CRB criteria, failure to do so would result in the loss of registration and the fee.

The workload in administering the scheme would mean employing a person full time to deal with processing and validating applications. For these reasons alone it is not a viable proposition to register.

The current legislation does not allow the self-employed or individuals to apply for a CRB check on themselves. If you feel that you need to have a Disclosure, there are a number of 'Umbrella Bodies' up and down the country to which you can apply. For more information visit - www.crb.homeoffice.gov.uk/

And finally...

On a final note, if you are asked to provide a Disclosure it is more than probable it will only suffice for that one school, employer or organisation as the CRB does not endorse portability.

Each Disclosure will contain the date the Disclosure was printed. Disclosures do not carry a pre-determined period of validity because a conviction or other matter could be recorded against the subject of the Disclosure at any time after it is issued. Organisations are advised to make recruitment decisions as soon as possible after receiving their copies of Disclosures.

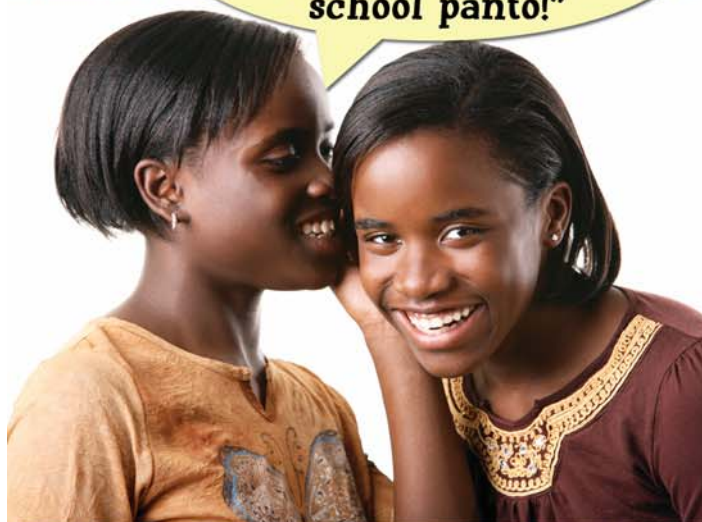
There may be instances when a Disclosure issued for one position could be used for another job or voluntary position. This would benefit those who move frequently between short appointments or those who take up two positions requiring disclosures at the same time (for example, a full-time job and a weekend or voluntary position).

By accepting a previously obtained Disclosure it may speed up the recruitment process and reduce the cost to the applicant. Organisations that choose to accept a previously issued Disclosure do so at their own risk! ■

Ron Lee F.Inst.V.
IOV Chairman &
Arbitration Officer
ron.lee@iov.co.uk

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!"



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Tech Talk

What's hot in the world of pro-video - by Kevin Cook

I've got a right old mixed bag to get through this month, ranging from the completely non-technical through to some more unusual tech bits that you might never have need for (but you never know!).

In the main for the last month I've been playing around with the Canon 550D and adding some accessories that make it a bit more useful and fun to use. I would still say that I'm not a DSLR convert but rather an intrigued video guy trying to see what all the fuss is about. I must admit though, I am starting to enjoy having one around! ;)

We'll get on to the techie bits next, but first something non-tech that dropped through my letterbox which really needs to be brought to your attention.

Whistle a happy tune

You will all be aware of the great range of music available from Anthony at AKM Music. If you have not got any of their copyright free tracks I'd be amazed. They are simply the best out there and have something for every production type. If you don't believe me you can sample their wares at www.akmmusic.co.uk

Anyway - when Anthony sent out the press release last month on their two new CDs (Orchestral Themes Impact & Happy Days) I thought I'd better have a listen.

Whilst the orchestral CD is as brilliant as you would expect from AKM - with BIG orchestral sounds that would give impact, mood and pace to any drama, doc or corporate - it was the

Happy Days release that I thought you'd really find useful. In today's world of doom and gloom, where every headline and news bulletin wallows in depression and misery, it's great to have some tools available to you that help to lighten the mood in a production - and there's nothing quite like music to lift the heart and mind.

This is especially true in a corporate video that has to project a feel-good theme. The music score is everything in these situations and AKM's latest is packed full of useful tracks. You'll find everything from upbeat daytime TV girly show tunes, to kids playtime tracks and sunny afternoon chill-out numbers. It is bright and cheerful and will bring a smile to your face.

Perhaps Anthony should send it to the news channels for them to use on their intros. Maybe then we'll get some good news for a change!

Good hood

Moving swiftly on to the main topic of conversation this month and my look at Arri's range of professional camera accessories.

Lens hoods and rails have, until recent years, been the reserve of the higher end of the production community - as have Arri as a manufacturer. Like the industry itself, the camera division at Arri has gone through an almost metamorphic change of late. Where they were once

pretty much solely producing and hiring film cameras for the movie industry and the upper echelons of broadcast TV, their newer range of digital cameras has brought them into the volume end of the market. Their Alexa camera in particular is at a price point (about €50K) where many TV companies are incorporating it into their fleet of general cameras. More to the point, this camera sits within a section of the production community which will one day be using the likes of RED One or Alexa and the next day will be happily filming away with a Canon 5DMkII.

This wealth of experience has enabled Arri to develop a fantastic range of camera accessories and support systems - not only aimed at their film and digital cameras but also at low-cost professional cameras and DSLRs. Arri are now designing as much for the videographer as they do for the cinematographer.

OK - so it was about time I got some quality time to look at

some of their kit that's relevant to the professional videographer. Their rails and hood systems are going to be of particular interest as a lot of people will be investing in the likes of Sony's FS100 camera (which doesn't have built-in NDs so you are going to need a lens hood and filter system) not to mention those who have already bought a DSLR or two!

Cost of ownership

Their professional accessory range is modular and consists of a Bridge Plate, Follow Focus and Matte Box - each of which is made up of a variety of component parts so that it can fit/match a variety of cameras and applications. I had specified the DSLR version (model no. MBP-1 DSLR kit - €409) which included bridge plate itself with rails and the DSLR-2 riser (which raises the camera position correctly for the lens hood system).





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I also had the LS-11 Zip Gear Set (€489) which gives you a second attachment point for the lens along the rails - plus three of their wonderful zip gears (more on which later).

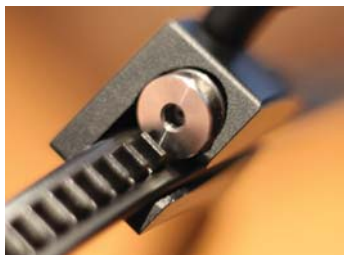
The matte box assembly was made up of the MMB-2 basic LWS kit which included the top flag (€699) and set of side flags (€410) - plus a flexible light protection ring (€23), hand grip set (€179) and a still lens clamp on kit (€109).

Because I wanted to have a serious play I also had the MFF-1 DSLR kit follow focus with friction wheel (€1,499).



A quick add-up shows that the configuration I was loaned would set you back around €2,100 plus the follow focus system. Though that was an extremely nice addition to play with its not exactly vital in a lens hood system - albeit that it gives you excellent control over focus (especially when you want to pull focus). It is however extremely well made and robust and would probably be one of those lifetime investments.

Furthermore you could also shave off the LS-11 Zip Gear set.



It's certainly a nice to have an additional lens fixing point along the rails (and possibly necessary when using really long lenses) but at €489 you can live without it. You would however have to add a set of two zip gears (€175) as they are simply brilliant. I'd actually like a bag full of these to attach to my growing number of DSLR lenses as they make lens control really easy with their lever arms. I had one attached to focus ring and one on the zoom ring on the 24-105mm Canon lens - but you could easily be using three on zoom lenses that have a manual exposure ring too. The protruding lever arm makes for very precise control - and doubles up as the hex driver to tighten the zip gear around the lens.

You could also slim down the matte box itself and exclude the side flags and hand grip set - knocking another €589 off the cost of ownership.

Total cost of getting into a usable Arri Matte Box system - around €1,400 - less any discounts you can negotiate with your dealer.

Arri conclusion

This is not the cheapest matte box system out there by any means - but I don't think that's ever been Arri's aim with any of their products. You simply cannot fault the craftsmanship and attention to detail - and almost infinite adaptability of the unit. There are so many fixing points on the lens hood itself it is hard to imagine what they could all be used for.

The hood itself includes two filter trays that accept both square 4x4 and round 4.5 filters - and although I didn't have any to test with the unit the

mechanism for swapping filters in and out seemed to work flawlessly.

I do already own a Genus matte box, which does the job quite nicely, but the Arri system is in a different league altogether. If money wasn't an object then it wouldn't have been sent back - simples!

Up close and personal

Just in case you've missed the odd hint or two over the years, I'm a beekeeper (yawn... not again Cookie!!!). A couple of years back I inherited a microscope from one of my beekeeping friends for the purpose of getting a closer look at the bees. As a beekeeper you might have to do this from time to time if you suspect they are not very well. I've also started on started on a range of examinations and certificates in beekeeping and one of the more advanced courses covers microscopy. And, like many grown-up kids, I've never lost my childhood fascination with microscopes and their ability to reveal the otherwise unseen microscopic world that surrounds us.

I'm not pretending that this is by any means a top-end microscope but its good enough for looking at bees and their body parts. It also happens to be really easy to attach to a DSLR to for taking both still and moving images of bees (and anything else that I find that will stay still long enough). So - I set about finding the Canon lens attachment.

Whenever possible I always like to support local dealers. You never know when you are going to want a bit of one-on-one advice so if you don't support them they'll not be there when you need them. However in this instance I simply couldn't find anyone in the UK selling these. Maybe I'd lost my Google-knack, but everything

was pointing me towards US-based websites. Whilst you are shopping that far away you might as well look everywhere else So I searched eBay and within seconds found an Indian manufacturer willing to sell me one for £9.91 including delivery!!!

At the same time I also picked up a macro tube kit (for attaching to non-macro lenses to enable you to get really close to your subjects) - this time from China which set me back another £6.10 including delivery.

The microscope adapter arrived about 10-days later, and whilst its not the best example of engineering that I've ever seen it does the job. I certainly can't complain for £9.91. Here's a Bluebottle's wing tip...



The macro tube kit (actually comprising of three separate macro tubes used individually or combined for varying levels of macrophotography) turned up quite a bit quicker and I have to admit to being mightily impressed with the build quality and finish - all the way from China for £6.10! Here's a tiny flower in our garden...



Next month

I'll come back to the micro and macro subjects a bit later on once I've had the chance to practice with my new toys. In the meantime I've been playing with Hague's new Cam-Slide and will be publishing my thoughts next month.

I've also bought another little adapter from eBay - this time from a UK supplier which will adapt some old M42 fitting lenses I have to work with the 550D. I've also had a couple of lenses from Tokina that will feature too. Till then! ■

Kevin Cook F. Inst.V



Discover how to...

Shoot better interviews

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Cost for IOV Members

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(£89.95 for non-members)

Including VAT, Light Lunch and Refreshments

Outline of the workshop

This full-day training workshop will take you through a step-by-step process of shooting a talking-head interview. Based on the IOV's VideoSkills syllabus, delegates will be taken through the legal issues, how to light the scene, picking the perfect microphone, composing the perfect shot, and finally - how to edit and post to the Internet!

Business & Legal

As well as the technical challenges, delegates will be taken through the business and legal aspects of recording interviews - dealing with model and location release documents and contracts - as well as being given guidance on the Health & Safety issues of working in these environments.

Lighting

Learn how to get the most out of any lighting conditions - with step-by-step instruction on basic 3-point lighting through to adding kickers, gobos and working in mixed lighting conditions. Understand the importance of colour temperature, intensity and light quality in this inspirational session that will make you want to practice your new skills the moment you arrive home.

How to shoot

Delegates will be shown the importance of matched framing and how to perfectly frame your subjects in an interview environment - as well as the importance of manual control over Focus and Exposure. Delegates will be guided through the rule of thirds, line of action, shot sizes and how to enhance your imagery with artistic use of foreground and background information.

Dealing with audio

Choosing the right microphone and monitoring equipment are key elements in recording better interviews - as well as microphone placement, obtaining the optimum recording levels and reducing background noise. Delegates will also be shown the impact of the inverse law in relation to sound recording.

Post Production

Delegates will be shown the variety of shot transitions used in editing interviews to create an effect of live multi-camera coverage. By the end of the workshop delegates will understand the importance of motivational cuts, cutaways and establishing shots within an interview. Finally, delegates will be shown how to efficiently encode the programme for Internet delivery.



Mon 6 13 20 27

Tue 7 14 21 28

Wed 8 15 22 29

Thu 9 16 23 30

Fri 10 17 24 31

Mon 4 11 18 25

Tue 5 12 19 26

Wed 6 13 20 27

Thu 7 14 21 28

Fri 8 15 22 29

Mon 1 8 15 22 29

Tue 2 9 16 23 30

Wed 3 10 17 24 31

Thu 4 11 18 25

Fri 5 12 19 26



By Gerry Thornhill

Days in the life

Of a (small) video company

Thursday 2nd June 2011

The footage C shot in Florida for our projected film about Circle Bay, has come out well – considering. Considering the NX 5 is new to us that is. There is always a learning curve with new equipment and a new camera is certainly no exception to that. All cameras have the same basic controls, of course – though usually in different positions – and that takes some getting used to. Then there are the settings to sort out in the menu, always a bit of a fiddle, but C seems to have managed it all and the result are some good pictures that will definitely be used in the film. Our next visit to Circle Bay is planned for October/November when we hope to record interviews and comments from the residents, learn some history of the place, find some old photographs, and work on a narration script.

Saturday 4th June 2011

We set off for Portsmouth this afternoon to attend a surprise party to celebrate my sister's seventieth birthday. A lovely sunny June day, temperature well into the seventies. It was a pleasant drive passing through some of the most attractive parts of Sussex and not too much traffic for once; beautiful views to the east as we left the small village of Amberley behind us and climbed up the steep hill and through the South Downs.

The surprise went well. A few tears in Stephanie's eyes as she walked in to her son's garden and was greeted by life long friends and relatives, some of whom she hadn't seen for many years. It was very warm and pleasant with a good friendly atmosphere. Many people we knew, some we didn't. Snacks, a few drink, lots of chat.

"And what do you do with your time, Gerry?" I am asked.

"Oh, well," I say and hesitate, as I always do when asked this question. The answer is: 'I make films' – but I am uncomfortable saying that, it sounds pretentious, as if I am trying to impress, and I wonder why that is, probably because when you use the word 'film'

people immediately think: Hollywood, glamour, fame, money.

None of those words fit GHC Productions. Or me.

Tuesday 7th June 2011

With several weddings coming up we have realised we need some new lights for our new cameras. C scours the Internet and comes up with some surprising results proving it certainly pays to shop around. He found a Sony light suitable for the NX5 priced at £114.00 (switchable from 10 watts or 20 watts) plus a further £82.00 for the battery that goes with it. But further exploration of the Net found a company in Wales which supplies a light to fit the camera at £37.00 including three filters, has a switch to vary the light's intensity and uses the same battery as the NX5. Okay, it's probably not as robust – and it is made in China – but for £37.00 – less than half the price of the Sony the temptation is too great to resist, isn't it?

While on the subject of prices – we also decided to purchase a couple more batteries for the two NX5s. The prices for these too vary considerably. The genuine Sony in priced between £82.00 and £172.00 depending on which site you look at, but C found a company on E-Bay supplying non-Sony batteries suitable at £15.95 each. Too good to be true? There was a good deal of correspondence about batteries and their prices, I recall, in January, on the IOV Forum, one member, advising, "You shouldn't skimp on the price for batteries," but we have decided to go for the £15.95 deal anyway, and try it out on our next filming job which is a wedding on the 17th June. I will report back.

Wednesday 15th June 2011

C and I travelled over to South Godstone this evening to attend the rehearsal for Friday's wedding. If there is a rehearsal we always attend. We find it invaluable. You get a good idea of the lighting inside the church (or other venue) meet the vicar, who, on this occasion was very welcoming, co-operative and

helpful – such a shame this is not always the case – and, of course, you meet the wedding party.

The vicar, Paul, agreed our choice of camera positions, and didn't mind us filming during the run-through – another thing we find helpful as it helps toward setting the cameras up on the day.

The rehearsal went well. The couple were a little nervous, the bride breaking into a fit of giggles at one point, but Paul put them at ease by being informal and cracking a few jokes. The groom's mum was particularly friendly, curious about the cameras; said how pleased she was that we had "Taken the time to come along." There are two Best Men, and the Bridesmaids are walking down the aisle in front of the Bride, American style. It helps to know these things before hand, we find.

After leaving the church we drove the few miles to Nutfield Priory Hotel and Spa, where the reception is to be held. Nick, the catering manager, was most helpful. Going through the arrangements for the day, showing us the various rooms to be used and assuring us he would be there on Friday to offer assistance if needed.

Friday 17th June 2011

Part of the morning spent on checking equipment and listening to the weather forecast. Rain by midday, they say. The wedding is at twelve. C and I are both feeling a little apprehensive as this is the first wedding with our new cameras – and we are contracted to put on a big screen slide show before the speeches and we have promised to show a five minute edit of scenes at the church during the first dance. So, it's going to be a pretty full day.

Monday 20th June 2011

Well, what a busy weekend that was! No time for a lie-in on Saturday morning as we had to be at the English Martyrs Church in Horley by ten a.m. to attend the rehearsal of the Holy Communion service yesterday. It was the first Holy Communion

for about twenty children, including Hannah, the daughter of our friends Carmen and Alan and a very special day for them all. We haven't filmed this kind of ceremony before so it was innovative for both of us. Time and room on the page prevents me from describing this experience but I will come back to it next month.

We got through the wedding on Friday without mishap. It poured with rain from midday onwards. Heavy cloud, water slashing down; Hollywood film noir type rain, but it didn't seem to bother the bride who lit up the day in her satin brocade dress and radiant smile; umbrella's covering her progress up the path to the church door.

Nick, at the hotel, assigned a room to us where we kept our equipment. It was next to where the Reception was held, so while C filmed scenes at the Reception, I worked on the five minute edit we had promised the couple for the first dance. This was the part of the day I had worried about. Would I be able to produce it in time? Would I be left alone to do it? Would my good old MacBook (recently loaded with FCP) deliver the goods without complaint?

It all seemed to go like clockwork. It took me about an hour to make the five-minute film, make a title and put it to DVD. When it was shown it attracted much interest. For the slide show we were able to add several photo's of the couple at the church taken just a couple of hours before, and this seemed to go down well, too.

There was a fireworks display around 9.30 pm and, in spite of the rain, was quite spectacular. After filming that we decided it was time to go home and we said 'Goodbye' to the Bride and Groom; got back – both tired out – at 10.30 pm.

The new £15.95 batteries weren't exhausted. They both lasted all day. ■

Gerry Thornhill M.M.Inst.V.
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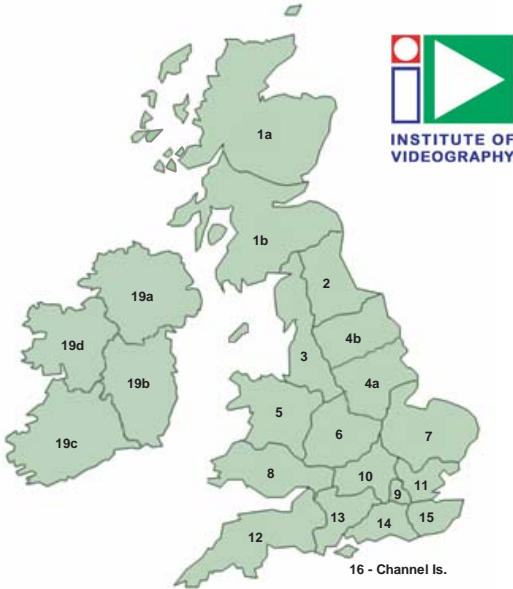
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THE LIST



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	
Alan Rae M.M.Inst.V.	01224 703745	ACKN
Brian Rae M.M.Inst.V.	01224 862100	ACK
Colin Sinclair M.M.Inst.V.	01847 895899	ABC

Scotland South (Area 1b)

Steve Towle M.M.Inst.V.	0845 226 2167	ABC
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Alex Crosbie M.M.Inst.V.	01555 665236	ABC
Danny Hart M.M.Inst.V.	01563 542195	AB
Trevor Jenkins M.M.Inst.V.	01334 656922	P
Guy Kinder M.M.Inst.V.	0131 221 1697	
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Lowe F.Inst.V.	0141 954 0840	AB
Graham Mackay M.M.Inst.V.	01236 730770	ABCFGJLMN
Douglas Miller M.M.Inst.V.	01555 860382	CDKN
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Ken Neil F.Inst.V.	0141 883 7168	ABFILMN
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
Pto>Create.Co.Uk *	0141 587 1609	ACFGK
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK

North East England (Area 2)

Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLMN
David Petrick M.M.Inst.V.	07712 802922	ABCHKL
Mike Trehella M.M.Inst.V.	0191 536 6535	ABCFIKN
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN
Michael Bell M.M.Inst.V.	01325 241821	ABCFK
Ian Black M.M.Inst.V.	01325 718188	AB
Andrew Charlton M.M.Inst.V.	01661 844542	ABIN
Andrew Crinson M.M.Inst.V.	07972 801466	ABC
Chris Gillyoly M.M.Inst.V.	0191 286 9800	ABCFDM
Chris Hughes M.M.Inst.V.	07779 807538	ABCKJ
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJKLMN

North West England (Area 3)

Kindred Films *	0161 973 8889	B
Ron Lee F.Inst.V.	01744 29976	ABCG
Mirage Digital Video Productions *	01253 596900	ABCFDKLMN
Gordon Moore M.M.Inst.V.	01706 215914	ABC
Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626	
David Royle M.M.Inst.V.	01942 735759	
Ian Sandall M.M.Inst.V.	01611 232 1100	AFGIKLMN
Stephen Slattery M.M.Inst.V.	01706 230573	ABHJK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	01282 410773	ACKN
Les White M.M.Inst.V.	01768 899936	ABCKN
Des Williams M.M.Inst.V.	0161 928 7361	
Tony Williams M.M.Inst.V.	01704 232116	ABCKJ
Vanessa Williams M.M.Inst.V.	07966 418188	ABC
Chris Abram M.M.Inst.V.	01524 736573	ABIN
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	ACK
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	
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	ABCN
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 6828	AKM
Dave Hall M.M.Inst.V.	01722 691454	B
David Harwood M.M.Inst.V.	01253 763764	B
Thomas Harrington M.M.Inst.V.	0845 389 0039	
Mark Higham M.M.Inst.V.	01606 889975	BC
John Hodgson M.M.Inst.V.	01253 899690	BCD
David Howles M.M.Inst.V.	01706 657835	ABCE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN

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

Shane Rumsey M.M.Inst.V.	01909 733291	BC
Darren Scales M.M.Inst.V.	07876 021609	AN
Tim Smithies M.M.Inst.V.	01246 813713	ACFJLKN
Philip Wilson F.Inst.V.	01430 471236	ABCFGJLMN
Sean Atkinson M.M.Inst.V.	01472 507367	ABCFGHIJLMN
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
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 431634	ACHKNRS
Philip Groves M.M.Inst.V.	01526 353225	
Dean Hodson M.M.Inst.V.	01246 268822	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.	0845 29 39 348	ABCEFGKMN

North & West Yorkshire (Area 04b)

Peter Thornton M.M.Inst.V.	01706 812008	ABCKN
Mike Wade F.Inst.V.	01484 684617	ABCFG
Mike Walker F.Inst.V.	01924 515100	ACDEHIKLMN
Mike Wells M.M.Inst.V.	01347 868666	ABD
Gail Allaby M.M.Inst.V.	01422 844392	ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421	BCKN
Colin Campbell M.M.Inst.V.	01274 690110	
Bryan Dixon M.M.Inst.V.	07590 438658	ACFGKLM
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Simon Hare M.M.Inst.V.	01113 258 8147	ABCKLMN
Ian Jackson M.M.Inst.V.	07979 91499	ACFJLKN
Christopher Lawton M.M.Inst.V.	01113 218 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJKLMN
Dave Marris M.M.Inst.V.	07787 279449	CN
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 864613	AB
Paolo Pozzani M.M.Inst.V.	01756 798335	ABCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN

North Wales & Borders (Area 5)

Christopher Smith F.Inst.V.	01948 780564	ABJUN
Christopher Smith M.M.Inst.V.	01691 610762	ABCDKF
Cam 3 Media *	01588 650456	ABCFGHIKN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCHKN
James Edwards M.M.Inst.V.	0845 427 5794	CN
Peter Eggleston F.Inst.V.		
John Evans M.M.Inst.V.	01492 543246	CK
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

Midlands (Area 6)

Daniel Thompson M.M.Inst.V.	07708 506657	ABCFGHJMN
David Wilford M.M.Inst.V.	01858 410278	ACGNO
Jackie Williams M.M.Inst.V.	0145 848199	
AVInteractive*	01789 761331	ACDKMN
John Felix M.M.Inst.V.	01332 737525	ABCKM
Stephen Hart M.M.Inst.V.	01527 878433	
Thomas Hill M.M.Inst.V.	07780 691809	ABCFJKNM
Ice Productions Ltd *	01926 864800	ABDJM
David Impey F.Inst.V.	01926 497695	ABCFGJLMN
David James M.M.Inst.V.	0182 514942	AB
Nick Kirk F.Inst.V.	07836 702502	ACFGK
Bob Langley M.M.Inst.V.	0121 308 6453	ABJMN
Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	01455 202057	AB
Chris North M.M.Inst.V.	01530 836706	AB
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 374767	AI
Michael Shaw M.M.Inst.V.	01782 746553	

East Anglia & A1 Corridor (Area 7)

Extremite Video*	01603 630555	ACIJLMNOP
Brian Gardner F.Inst.V.	01603 260202	ACFGKMN
Colin Goody M.M.Inst.V.	0173 257959	AB
Nigel Hartley M.M.Inst.V.	01728 452223	
David Haynes F.Inst.V.	01842 862880	
John Lambert M.M.Inst.V.	01603 610566	
Shaun Lawson M.M.Inst.V.	01493 441162	ABCHJKNM
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK
Bill Platts M.M.Inst.V.	01733 370922	CDKN
Craig Stanley M.M.Inst.V.	07995 005074	ABCEGKM
John Suckling M.M.Inst.V.	020 8517 6752	CAN
Hamdy Taha M.M.Inst.V.	0845 388 0994	ABCDFHKLNR
Andy Welham M.M.Inst.V.	01473 711870	BLN
Malcolm Wooldridge M.M.Inst.V.	01493 782174	N
John Worland M.M.Inst.V.	01206 241820	ABCFGKLN
Hedley Wright M.M.Inst.V.	01666 793888	ABCKN
Mike Brown M.M.Inst.V.	01362 637287	
Dave Collins M.M.Inst.V.	01603 271595	ABCGK
Stephen Curtis M.M.Inst.V.	01502 712411	BCN
Mike Deal M.M.Inst.V.	0800 970 6159	ABCGKN

South Wales & Bristol Channel (Area 8)

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	ABCDKN
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
Harley Jones M.M.Inst.V.	029 2052 0599	ABCFK
Manolo Lozano M.M.Inst.V.	01792 481285	
Dawn Morgan M.M.Inst.V.	01792 776121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCKN
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK

West London, Middlesex & Herts. (Area 9)

John De Rienzo M.M.Inst.V.	07877 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AM
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN
Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
Alan Bennis M.M.Inst.V.	07768 078667	ABCEKMN
Paul Cascardino F.Inst.V.	020 8998 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN

Oxfordshire & M1 Corridor (Area 10)

Mark Shipperley M.M.Inst.V.	01844 237857	ABCKNO
Peter Silver M.M.Inst.V.	01869 278949	ACKMN
John Snelgrove F.Inst.V.	01442 250088	ACFKLM
Jonathan Ashby M.M.Inst.V.	0845 053 5400	ACFGJKNM
Mark Ballantyne M.M.Inst.V.	07734 102529	AC
Anthony Barnett M.M.Inst.V.	01553 776995	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJLK
Ray Burnside M.M.Inst.V.	020 7193 0721	ACGKLN
Mario Crispino M.M.Inst.V.	01295 262260	ABCFHIJKN
Matt Davis F.Inst.V.	079 6631 2250	ACFGK

First Sight Video*	0800 072 0753	AB
Jennifer Greenwood M.M.Inst.V.	07850 587415	ABJ
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.	0800 612 5437	

E. London, Essex & Hertfordshire (Area 11)

Andreas Androu M.M.Inst.V.	0208 369 5956	ABCKN
Ian Burke M.M.Inst.V.	07961 437995	ABCKN
Zulqar Cheema M.M.Inst.V.	01279 413260	ABCKDLN
David Chevin M.M.Inst.V.	020 8502 7232	ABCK
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8504 9158	CGK
Rick Fiere M.M.Inst.V.	01271 293003	ABCFGHIKL
Jonathan Grose M.M.Inst.V.	01279 753700	B
John Harding M.M.Inst.V.	01206 842607	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	
Martin Klein M.M.Inst.V.	01438 840084	ABC
Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Tony Lench M.M.Inst.V.	01702 525353	ACE
Anthony Manning M.M.Inst.V.	020 8923 6068	ABCGN
Kresh Ramanah M.M.Inst.V.	07956 395345	ABCHK
John Rose M.M.Inst.V.	01375 483979	ABCN
David Strelitz M.M.Inst.V.	01268 412048	ABCFKLMN
Iain Wagstaff M.M.Inst.V.	01376 556417	B
Gillian Walters M.M.Inst.V.	01708 724544	ABCFKN
Peter Walters M.M.Inst.V.	01708 724544	ABCFKN

West Country (Area 12)

Mike Dutton M.M.Inst.V.	0845 370 6380	ABCKN
Jon Durrant M.M.Inst.V.	01761 232520	B
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	ABC
Muirgath Limited*	01985 844820	AKN
Mark Brindle M.M.Inst.V.	01271 891140	ABCDJKMN
Nicky Brown F.Inst.V.	07771 757148	ABCEFGHIJLMNO
Pip Critten M.M.Inst.V.	01752 361210	

Dorset, Wiltshire & Hampshire (Area 13)

David Bennett M.M.Inst.V.	01590 623077	ALM
Maurice Brake M.M.Inst.V.	01202 512449	ABC
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Steve Feeney M.M.Inst.V.	01962 622549	ABCKLN
Stewart Guy M.M.Inst.V.	01256 950101	ABCDFKLMN
Greg Hawkes M.M.Inst.V.	01256 817926	ABCFGKL
Otton Hulacki M.M.Inst.V.	01983 884845	ACJKNM
Clive Jackson M.M.Inst.V.	01329 236585	ABCKMN
Ray Joyce M.M.Inst.V.	01202 692008	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGHIJKN
Tim Martin M.M.Inst.V.	01985 212863	AGJN
Eric Montague M.M.Inst.V.	01202 486330	ACJN
Colin North M.M.Inst.V.	01725 511688	ABCK
Jeremy Payne M.M.Inst.V.	0845 644 0912	BCKN
David Angus M.M.Inst.V.	01793 845600	BCKN
Steve Axtell M.M.Inst.V.	01202 718522	P

Surrey, Berkshire & Sussex (Area 14)

Peter Howell M.M.Inst.V.	01483 765605	ACFKMN
Laurie Joyce M.M.Inst.V.	0118 947 8333	ABL
Robin Kay M.M.Inst.V.	023 9269 7890	ABCFGIKMN
Michael Lawson F.Inst.V.	07515 565 349	BCFGIKMN
Gerry Lewis M.M.Inst.V.	07766 484559	ABCHKNO
Philip Nash M.M.Inst.V.	01252 821623	AB
Anthony Neal M.M.Inst.V.	01489 581397	CO
Derrick Oakins M.M.Inst.V.	01983 612704	ABC
Frank Prince-Iles M.M.Inst.V.	01903 766464	ABCK
Simon Reed M.M.Inst.V.	01428 652832	ABCEGKN
TBP Limited*	01932 563318	
Ines Telling M.M.Inst.V.	01737 373992	B
Gerald Thornhill M.M.Inst.V.	01342 300468	ABCGHKN
Chris Turner M.M.Inst.V.	0192 450 093	ABC
Chris Waterlow F.Inst.V.	01293 885945	ACDFKLMNO
Barry Wearne M.M.Inst.V.	01628 528682	AB
Mike West M.M.Inst.V.	01903 892951	BC
David White M.M.Inst.V.	01372 360145	AB
Mark White M.M.Inst.V.	01329 505501	BC
Martin Aust M.M.Inst.V.	0118 9274315	B
Vince Bobbin M.M.Inst.V.	0120 8653 9299	BCD
Noriko Brewster M.M.Inst.V.	020 8661 7703	
Matthew Derbyshire M.M.Inst.V.	01323 430800	ABCJKM
Leo Ferenc M.M.Inst.V.	0800 040 7921	ABCDEFIJKMPP
Paul Finlayson M.M.Inst.V.	01372 273527	BCK
Focus Point Television Ltd*	01428 684648	AJMN
Focused Film Ltd*	01428 669193	ACDGJK
John Hibbin M.M.Inst.V.	01344 7703 0000	AB
Neil Hodgson M.M.Inst.V.	0118 961 9981	ABKL
Martin Hogger M.M.Inst.V.	023 9225 0618	ABCKLN



And Another Thing...

Right time - wrong place

I was watching a clip on YouTube the other day. It featured Igor Stravinsky conducting his Firebird Suite. At the end of the clip a caption came up advising that the concert took place in July 1965 at the Festival Hall. On seeing this I had a sharp intake of breath as I remembered that I had had a ticket for this very concert but didn't go because a girl I fancied had just become 'available' and would that same night be at a party to which I had been invited.

Okay I got the girl (a short-lived romance unfortunately) but as a result I failed to attend a concert that included one of the great composers of the twentieth century conducting one of the great musical masterpieces of the twentieth century.

But I guess that's not as bad as being in the Haight-Ashbury district in San Francisco a few years later just as Woodstock was taking place in New York State.

Get with it

Are you geared up for the new video sensation? Yes it's *Smell-O-Vision*.

Okay so a few mugwumps are saying that it's been tried many times before and frankly folk just don't like it. But that was then and this is now and you can't keep new technology down forever. This twenty-first century *Smell-O-Vision* has fresh new odours that are not only

more authentic but are much sweeter too!

Camera and TV manufacturers are falling over themselves to rush out new *Smell-O-Vision* cameras and TV sets and apparently next year's Rugby World Cup is going to be shot in this great new format. Imagine - you will be able to sample the pure fresh New Zealand air *and* get up close to your favourite rugby star to experience the full under-the-arm reality of modern rugby at its best.

Some folk can't smell beyond the end of their noses but you should ignore them and just keep repeating the mantra - 'Shoot *Smell-O-Vision* you know it makes sense'.

"Right - let's cordon off the whole area"

Have you noticed how whenever there's any sort of incident in a public place the police cordon off the area for what seems like an eternity?

Not so long ago there was an incident in our street (what! - in gentle Hornsey!?) and the police cordoned off the entire width of the street for most of the following day even though the incident had occurred at one side of the street and there had been ample time for even the slowest and dimmest sleuth to fine-comb the entire area long since.

And if there's a crash on the motorway there can be ten mile queues for most of the day but the cordons have to stay up regardless. Now of course in the

case of incidents where there are injured victims nobody can possibly object if the emergency services take as long as necessary to extricate them and whisk them off to hospital. But do the police really need to spend another five hours examining the scene?

The cost to the nation of these stoppages is enormous and there should be some means of short-circuiting the examination process which benefits travellers without overly-compromising the pursuit of justice.

Big chips and little chips

There was an article in last month's Focus praising the virtues of large sensor camcorders. Now I'm a great fan of this new development and would love to get my hands on one to play with. But the fact is that for the sort of stuff I shoot, which is mainly live events such as seminars, awards ceremonies, stage shows and the like, a small sensor camera is much more suited with its relatively much greater depth of field and easier focussing (but en passant I should add here that I subscribe to the view of most professional camera folk that auto focus is the spawn of the devil).

Of course for documentary or drama work, where you have more set up time and are generally not shooting events as they unfold in real time, the big sensor cameras are just perfect and I would love to have had

one of these beauties for my last mini-drama series training video production. But I find myself unable to agree with the author that the only reason not to change from small to big is financial.

My advice would be yes - get yourself one of the big sensor cameras if you can afford it - but keep your small sensor camera for those jobs to which it is best suited.

Who's that geezer?

One or two folk have expressed confusion about the portraits that appear at the top and bottom of this column so I thought I should clear up any confusion.

When I started this column the editor asked me to supply a pic of myself. I had a good think about this and decided that the Focus readership wasn't quite ready for such a brutal experience and so provided the pic below - a fairly anodyne shot of some smug bod taken in the 1990s. But our esteemed editor was far too canny to be taken in by this and found a genuine pic of me (in one of my less manic moods) and this is the shot you see above. I don't know why the other pic still adorns the bottom end of the column - I guess it's the editor's idea of a joke.

I hope this clears the matter up once and for all. ■

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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Our team of experienced presenters will be examining the benefits and drawbacks of both live-mix and post-mix production methods - which will be demonstrated through a live recording of musicians produced on the day.

Business & Legal

As well as the technical challenges, delegates will be taken through the business and legal aspects of recording performers and copyrighted material, dealing with contracts and release forms - as well as being given guidance on the Health & Safety issues of working in these environments.

How to shoot

Delegates will be shown how the set was rigged and taken through the benefits and features of the cables and connections in use. The importance of manual control over Focus and Exposure will also be covered, as well as the how you should match cameras shots by using correct colour balance, framing, composition, shot size and angles.

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Particular attention will be given to the challenges of recording the soundtrack - with guidance provided on the use of mixers, choosing the right microphones, how to record in stereo, multi-track recording, handling line/mic-level and 3rd-party feeds and how to obtain the optimum recording levels without overloading.

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Delegates will be shown the benefits and requirements of recording live to PC as well as discussing the workflow required to ingest material via Solid State Media. The workshop will also cover the tools and processes used in improving music recordings in the edit suite and how to best synchronize sound and vision to assimilate live multi-camera recordings. Finally, delegates will be shown how to efficiently encode the programme for DVD and the Internet.



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