



JULY 2022

# IOV Focus Newsletter

Promoting professionalism in video production



*Livestream with Grand National Winner Bob Champion - Photo by Alvin Burrell*

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## ABOUT THE IOV

Established in 1984, the Institute of Videography is a not for profit company whose objective is to raise standards and promote professionalism in videography.

[WWW.IOV.UK](http://WWW.IOV.UK)

# Give your customers complete peace of mind

Dub and record whatever music they want on their wedding or live event production (CD, DVD or Blu-ray)

You can now fully license your Private Function productions from as little as £8.99\*

**ATTENTION!!**

DO YOU PRODUCE  
LIVE EVENT DVDs OR  
DUB MUSIC ON TO  
YOUR PRODUCTIONS



**I Do**

## PPL Licence

The PPL Private Function Licence from the IOV covers you for the record company and performers rights on your commercial recordings



### Price

£4.00 per each PPL licence which must be attached to each copy of your production (subject to a minimum order of 5 licences)

## LM Licence

The Limited Manufacture (LM) Licence from MCPS covers you for the music used within any audio and audio visual product you create e.g. CDs, DVDs and Blu-rays.



Prices start from £4.99 per product produced.

you need just  
**Two Licences**

For further information on copyrighting and licensing your productions please visit

[www.iov.uk/public-information/](http://www.iov.uk/public-information/)





## Notes from the Chair

### David Hunter

Those of you living in parts of the UK south of Glasgow will probably have suffered from the extreme heat the weather has brought, hopefully your workstations have managed to keep cool enough to avoid an overheating shutdown. There are many other things that can affect our businesses, but we seem to have had more than our share of external factors in the last couple of years.

The pandemic has had the biggest impact and, now that we're ready to start our recovery, we're inflicted with the huge increases in energy costs and fuel price increases. Many workers in Britain are asking employers for wage and salary increases in some cases taking strike action in support of their claims.



Videographers, like other self-employed, don't have the ability to strike – if we don't work, we don't earn.

We only have two ways to increase our income. We can either increase prices or we can take on more work. Of course, both strategies have challenges. Will your customers be prepared to pay higher prices? Will you lose business to cheaper competitors? Are you already burning the midnight oil to keep up to date with your edits? Are you struggling to find new clients and business opportunities?

Whatever the answers to these questions, being an IOV member puts you in the best position to navigate through the challenges ahead. Like many members, I've gained business through referrals from fellow IOV members and the 'Find a Videographer' function on our website. If you're not currently on the site, then I'd definitely recommend you get your business listed.

However, even without that extra business, I believe that being part of a supportive business organisation like the IOV, run by the members for the benefit of its members, has given me the confidence to ensure that my customers pay a fair rate for the work I do. If you're not currently engaging with your fellow members, then you may not be making the most of your membership. It's easy to get in touch – our Facebook Group and Zoom meetings are great places to share ideas and knowledge – all of us have a unique set of skills and experience and we can all learn from one another.



# Non Linear Editors - Rent or Buy?

In recent years we have seen many NLEs move from the traditional license purchase model to software subscription models. While some smaller vendors continue to offer license purchase options (technically you don't own the software itself, but a license to use it under the vendor's terms and conditions) the majority of vendors have embraced the subscription platform.

This is a trend that is permeating not just NLEs, but most software and is starting to appear in the most unlikely areas (I recently read that you can now 'lease' heated seats in your latest BMW).

In this article we discuss NLE subscriptions and present some of our research findings.

## NLE License Options

Vendors typically follow either a subscription or purchase license model with the following features:

### Subscription license

- Rental is normally monthly with discount on annual payment up front (10-25%)
- Pricing annually is historically 70% of purchase license, so best value under 2 years
- Includes upgrades and support
- End of subscription can mean immediate end of software use
- Licenses are easily transferrable between computers provided there is online access

### Purchase license

- Higher upfront costs
- Technically you own the license to use the software
- Normally includes 1 year support and upgrades
- Beyond a year expect to pay for further upgrade costs
- Risk that software can go out of support on computer (Final Cut 7)
- Licenses are less easily transferred and more likely to be locked to physical device such as computer or dongle



## Why are vendors moving to the subscription model?

There are a number of reasons why vendors are choosing subscription over the traditional license purchase models such as:

- They have a more predictable income stream
- It is easier to simplify pricing structures
- Subscription-based pricing attracts more customers due to lower upfront costs
- Vendors make more profit over the longer term
- Vendors have a target userbase to offer more products, different license terms etc.
- Less likelihood of older legal versions of their NLE on the market as there is an incentive to always keep up to date with versions
- With subscriptions managed over the Internet vendors can control access to software

## The subscription license impact on videographers

While there are significant positives to vendors moving to the subscription model, there are far fewer for videographers. Yes there is a reduced upfront cost this but this is offset by disadvantages such as overall higher cost to rent and the fact that vendors are continually adding features to ensure the 'value' of the subscription over time, many of which professional videographers don't need (when did you last create a cut with a 3d curtain effect?).

The increase in incremental upgrades also increases the risk of stability and backwards compatibility issues with each upgrade. Most of us have been guilty at some point of missing a few upgrades because 'if it ain't broke don't fix it', which is far easier when you purchase the software.

Most of the major NLE vendors have moved to a subscription model but interestingly both Apple with Final Cut and Blackmagic with DaVinci Resolve remain with the purchase model. This is probably because they have a significant hardware revenue streams that supports their NLE platforms so by 'owning' the software, you are more likely to purchase their hardware.

## Vendor NLE license status

We have summarised the vendors licensing in the following table:



NLE	Feature details	Current version	Purchase Price	Subscription Price per year
Adobe Premiere	NLE only (not part of cloud)	2022.5	N/A	£239.64
Final Cut Pro X	NLE, grading	10.4	£250	N/A
Davinci Resolve (Free)	NLE, Advanced Grading, Compositing, Fairlight Audio	18	Free	N/A
Davinci Resolve (Full)	As free with DaVinci Neural Engine, stereoscopic 3D tools, dozens of extra Resolve FX filters and Fairlight FX audio plugins plus advanced HDR grading and HDR scopes.	18	£245	N/A
Avid Media Composer Standard	NLE, basic grading	2022.5	N/A	£209
Avid Media Composer Ultimate	As standard plus Adv. grading, Phrasefine, Scriptsync, Multi user management	2022.5	N/A	£516 Ultimate
Edius	NLE, grading	Version 10.32	£408 (\$499)	N/A
Vegas Pro	NLE, grading	365	N/A	£111.48

## In summary

The subscription model is here to stay as it brings significant benefits to vendors. While it brings the entry costs down to a 'small' monthly cost for videographers to access high end video editing tools, the a long term cost continue to be high, with many platforms higher than buying outright.

Within the IOV membership Adobe is still the preferred NLE platform of choice for our members although the purchase models used by Apple and Blackmagic are compelling and gaining traction. I am in the minority in the membership; an AVID user. Personally if I was to start again, I would probably move to DaVinci Resolve; it is free, is as powerful as all the other NLEs and there is that magic of one off payment and owning it.



*Alvin Burrell* is an Executive Board member of the IOV and runs Garret West Video Productions in London.  
[www.garretwest.com](http://www.garretwest.com)

## Don't get Phased

*In each edition of the IOV Focus newsletter will feature an article from one of our members. This month IOV Master member **Chris North** gives us a deep dive into microphone phasing.*

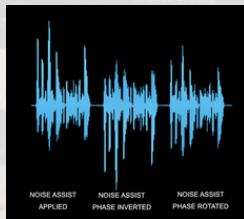
Most bands and sound recordists are familiar with the problem of phase cancellation which can occur when you have two or more microphones close together. If you are using only one microphone phase is not an issue. Or is it ?

Well it can be. Many lapel mics that terminate with a 3.5mm TRS plug actually output a negative phase signal. Does this matter?

Well probably not much if your audience is listening on loudspeakers - but if they are using headphones they may get a much harsher, more stony sound than you intended. You can, of course, invert the phase back to positive in your live signal chain since most mixers have a phase invert switch - or afterwards in the edit.

You can also get confused when setting EQ on your own voice if you are monitoring yourself live through headphones, if the mic is outputting negative phase signal. If you apply bass cut in this situation you will hear more bass not less ! But the recorded signal will have the bass cut as normal.

All very confusing if you don't know what is happening. It could ruin your intended recording or podcast sound.



You also have to watch out for plug-ins or processes that could flip the phase of your normal positive phase mic to negative and cause these problems. I discovered this recently with the real-time noise reduction plug-in for the MixPre series of field recorders (NoiseAssist).





I noticed that recordings of the normally warm sound of my studio mic became rather harsh and stony as soon as I switched the noise reduction plug-in into the circuit - even before I applied any noise reduction (ie it was set at 0db reduction). The plug-in seemed to be turning the normal positive phase signal to negative causing all the problems I have mentioned. I sent my findings to SoundDevices and they have confirmed that the plug-in does indeed flip the phase of the signal. I have not seen this reported before. This can of course be corrected by inverting the phase in the channel strip.

Check out my video which goes through this in detail with sound samples:

<https://youtu.be/dx3bYoL3MZ0> (or search NoiseAssist Phase on YouTube)

Have you had any phase issues or felt that some of your mics produce a harsh sound ? If so try flipping the phase in your recorder/mixer or in post. You won't hear much difference on monitor speakers - listen to the recording on headphones.

Provided you know what is happening you can select the best phase for your job. Sometimes a harsher sound is preferable to a deeper rounded sound when you are seeking clarity over audio character.

*Chris North* is an IOV Master member, the Midlands area rep and an audio mastermind. His videos are available on YouTube under Delcan Video Productions







## July Members Zoom Meeting

### **Everything you wanted to know about Audio, but forgot to ask**

That's the discussion topic of this month's member's Zoom.

The next IOV members zoom meeting will be on Tuesday 26th July at 7:30 PM.

We invite members to attend and share tips and advice on improving audio in you productions, from microphones tips to audio processing and beyond. We will compile these tips into a future newsletter for all members to share and benefit from, so please come along.

Join Zoom Meeting

<https://us02web.zoom.us/j/87934226150...>

Meeting ID: 879 3422 6150

Passcode: 647156

## We are looking for your contributions

Your contributions can make these monthly newsletters engaging and informative to both members and eventually non-members.

If you have any video related articles you would like to share please contact the IOV Executive. Anything from technical advice to BTS shots of recent productions will be considered and there will be a reward for any articles published so join in and share.

CONTACT THE IOV

You can contact the Institute Of Videography at [WWW.IOV.UK](http://WWW.IOV.UK)