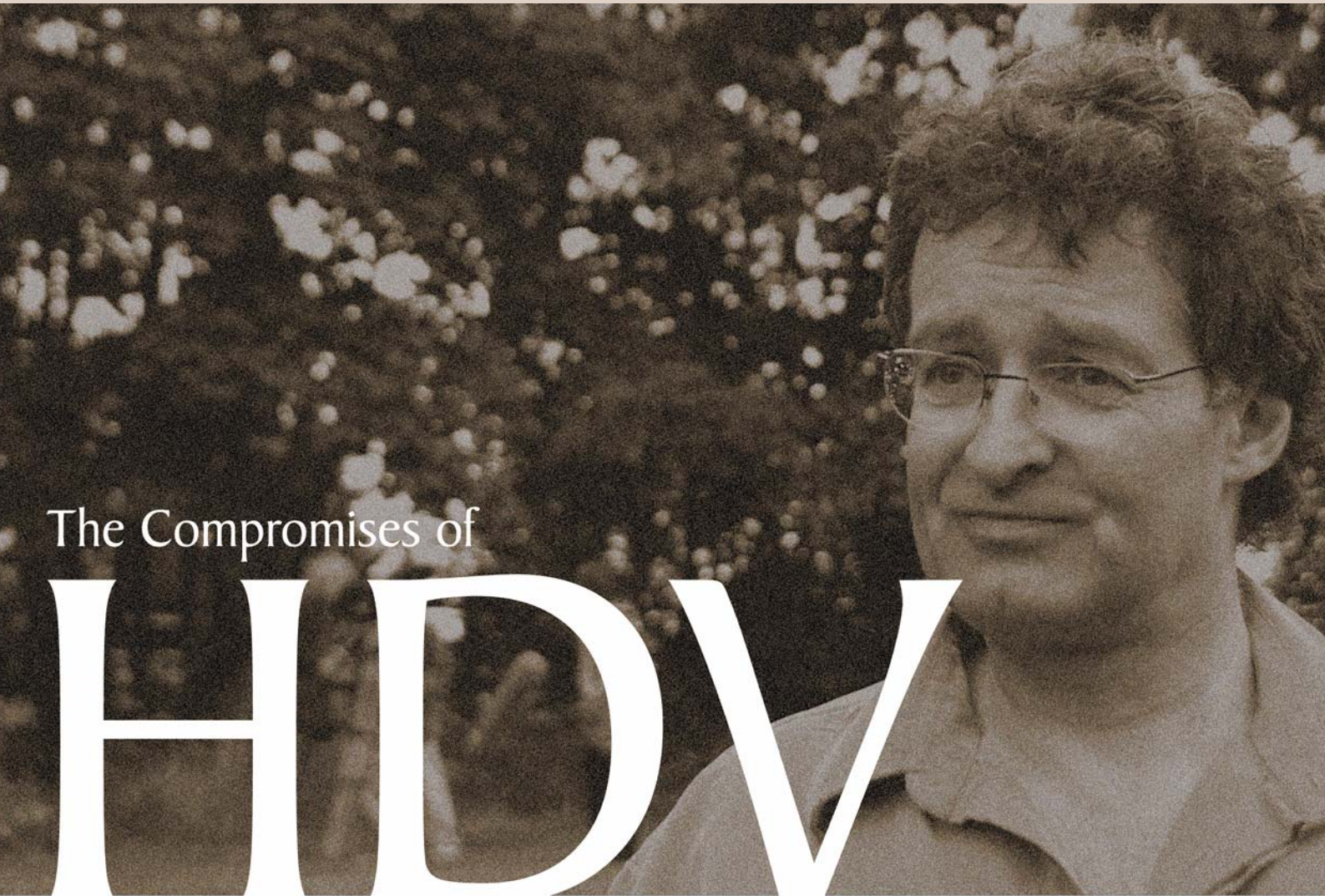


# Focus Magazine

The official publication of the Institute of Videography

Issue 151 - August 2007 - £3.50



The Compromises of

# HDV

IOV VideoSkills administrator, Phil Wilson, examines the drawbacks of HDV cameras



also this  
month



The road to  
IOV  
Qualification

By  
Mark Huckle



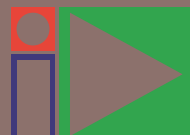
Sony  
Cinescore  
Theme Pack  
reviews

By  
Phil Janvier



Video  
Artisan -  
the power of  
Networking

By  
Kevin Cook



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# ONE SIZE FITS ALL



## THE BRAND NEW AG-HPX500. THE BEST JUST GOT BETTER.

Now there's a camcorder gives unrivalled performance at a cost that puts it within the reach of professionals from all areas of production. Introducing the AG-HPX500 P2HD camcorder – a high quality, 2/3 inch CCD, multi-format SD/HD variable frame rate, shoulder mounted camera which has been developed from the hugely successful HVX200. This tough new camcorder is a truly professional IT production tool that can be used all over the world. Offering HD/SDI, IEEE and

USB 2.0 outputs and recording to four Panasonic P2 solid state memory cards, it offers unsurpassed compatibility with external systems and is supported by all major NLE manufacturers. In short, the HPX500 fits your needs as well as your pocket. For full information on the AG-HPX500 please visit the microsite on [www.hp500.eu](http://www.hp500.eu)

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**INSTITUTE OF  
VIDEOGRAPHY**

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more from your  
IOV membership

Foreword

## The Cook Retort



expressed an interest  
in the freebee display.

Having known  
Tara at EditShare for some years,  
he welcomed us to the stand with  
a cold beer (I guess that says  
more about my reputation than  
his!) - the free tee-shirt and mug  
were all Steven's doings.

Anyway, what's the point of  
dedicating my foreword to this?  
For a start, don't underestimate  
the power of the free giveaway.  
Quite often the kick back from  
these will come way down the  
line. The real evidence that these  
things work is the fact that they  
are still being used.

Finally, if you happen to be  
lucky enough to give something to  
someone like me they'll feel  
compelled to return the favour by  
giving you a bit business or, as in  
my case, a bit of free press.

Cheers Tara! ■

**Kevin Cook**

## The Power of Freebees...

At the Broadcast Live show in  
June I was reminded of the power  
of free giveaways. There was a  
time that when you went to an  
exhibition you'd need an extra  
carrier bag or two just to take  
home the various branded pens,  
gonks, stress balls, key rings and  
mugs. But alas, with tighter  
economies and more places to  
spread that marketing budget  
those days seem to be drifting  
away. Or at least I thought they  
were!

Having arranged to meet the  
IOV's treasurer, Steven Abrams  
(aka Tight Fist), at the exhibition,  
it proved to me that you just have  
to have a keen eye for the  
opportunities. Steven certainly has  
that keen eye - and every time we  
crossed paths at the event his bag  
seemed to be expanding. Though  
it wasn't until we reached the  
EditShare stand that I witnessed  
the maestro at work.

He didn't beg, nor walked up  
with his bag open and a sorrowful  
look on his face - he simply



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# Great Deals on Pro Video Systems from Calumet

Calumet Photographic's Pro Video team has over 30 years experience in video & lighting equipment sales, to bring you the best possible advice and assistance when selecting from our wide range of DV & HDV video equipment and accessories



## Professional HDV camcorders

Description	Part No	Price
Canon XH-A1 HDV1080i	321-025A	£2149.00
Canon XH-G1 HDV1080i	321-025B	£3694.00
Canon XL-H1 HDV1080i	321-201J	£4350.00
JVC GY-HD111E ProHD 720p	941-000K	£2894.00
JVC GY-HD251E ProHD 720p	941-101T	£4766.00
Panasonic AG-HVX200 plus 4 x 2Gb P2 cards*	994-401A	£3043.00
Sony HVR-A1E HDV1080i	993-346Y	£1358.00
Sony HVR-V1E HDV1080i	993-347D	£2341.00
Sony HVR-Z1E HDV1080i	993-223A	£2893.00

\*Fully warrantied demo model. 1 only

## Compact HDV camcorders

Description	Part No	Price
Canon HV-20 HDV1080i MiniDV	321-300T	£680.00
Sony HDR-HC5E HDV1080i MiniDV	993-995X	£532.00
Sony HDR-HC7E HDV1080i MiniDV	993-995Y	£723.00
NEW Sony HDR-SR5E HDV1080i 40Gb HDD	994-998H	£595.00
NEW Sony HDR-SR7E HDV1080i 60Gb HDD	994-998E	£765.00
NEW Sony HDR-SR8E HDV1080i 100Gb HDD	994-998D	£850.00
Sony HDR-UX3E HDV1080i DVD	993-167E	£528.00
Sony HDR-UX7E HDV1080i DVD	993-996Y	£681.00
NEW Sony HDR-CX6E HDV1080i MemoryStick	994-998C	£680.10

## Lenses

Description	Part No	Price
Canon XL6X HD wide zoom for XL-H1	321-025C	£1897.00
NEW Canon WD-H72 wide converter for XH-A1/G1	321-540Q	£315.00
NEW Canon WD-H43 wide converter for HV-20	321-007J	£144.00
Century 0.6x wide converter for Sony Z1E	993-230A	£307.00
Century fisheye converter for Sony Z1E	993-230B	£369.00
Century 0.7x zoom thru converter for Sony Z1E	993-997P	£587.00
Century 0.55x wide converter for Sony PD170	993-230C	£225.00
JVC 0.8x wide converter for GY-HD series	941-101C	£369.00

## Matte box & filters

Description	Part No	Price
Formatt FM500 16:9 4x4 matte box with ring	340-103A	£195.00
Formatt 72mm adaptor ring for FM500	340-103B	£21.00
Formatt 82mm adaptor ring for FM500	340-103C	£22.00

Calumet is now a full-line Formatt filter dealer. Please ask for details of 4x4 and screw-in filters



## Batteries & Power

Description	Part No	Price
Calumet 6600mAh battery for Canon XL-series	CJ0639	£85.00
Calumet 4500mAh battery for Sony HVR-A1E	CJ0843	£63.00
Calumet 6600mAh battery for Sony HVR-V1E/Z1E	CJ0839	£63.00
Anton Bauer Elipz 10k battery+charger	999-476W	£187.00
Elipz adaptor Sony PD170 etc	999-476Q	£50.00
Elipz adaptor Sony HVR-Z1E/V1E	999-476R	£50.00
Elipz adaptor Canon XL/XM	999-476S	£50.00
Elipz adaptor Panasonic AG-HVX200/999-476T	999-476T	£50.00
EgripZ universal flexible camcorder grip	999-477C	£81.00
ElighZ video light for Elipz	999-476Y	£93.00
IDX pro battery kit for Canon XL-series	993-230D	£719.00
IDX pro battery kit for JVC GY-HD100-series	941-101J	£789.00

## Tripods

Description	Part No	Price
Libec MP66DV monopod+bag	377-101W	£25.00
Libec TH650 tripod + bag	377-101T	£129.00
Libec LS22DV tripod, spreader+bag	377-101V	£229.00
Manfrotto MN529B Hi-hat	MN529B	£119.00
Manfrotto 745 tripod with 701RC head & bag	MN701RC2745BK	£230.00
NEW Manfrotto 503 with 351 carbon fibre tripod & bag	MN503HDV525PKIT	£351.00
Manfrotto 503 with 351 carbon fibre tripod & bag	MN503351MVCFK	£613.00
Manfrotto 595B FigRig	MN595B	£170.00
Manfrotto 595CLA clamp for FigRig	MN595CLA	£31.00



## Combo booms, pedestals & Unitrack systems

Description	Price
V-5 lightweight DV boom kit with tripod	£1425.00
Artes tilt boom kit with tripod	£2075.00
V-15 MPT full boom kit with tripod	£3050.00
V-40 motorised P&T boom kit with tripod	£8675.00
VPS-1 variable pedestal kit with dolly	£1343.00
Unitrack 5m track kit with vari-ped	£4245.00



## Steadicams

Description	Part No	Price
Merlin handheld stabiliser	999-465Q	£549.00
NEW Arm & vest upgrade for Steadicam Merlin	999-492A	£1150.00
NEW Steadicam Co-Pilot stabiliser with arm & vest	999-492B	£2200.00
NEW Steadicam Pilot stabiliser with arm & vest	999-492C	£2500.00
Steadicam Flyer stabiliser with arm & vest	999-466C	£4549.00



## VCR, DVD & HDD record/playback

Description	Part No	Price
Firestore FS-4 HDV 40Gb HDD	600-499C	£449.00*
Firestore FS-4 PRO HDV 60Gb HDD	600-499C	£788.00
Firestore FS-4 PRO HDV 80Gb HDD	600-044A	£995.00
NEW Sony HVR-DR60 HDV HDD	993-996Z	£965.00
JVC BR-HD50 ProHD 720p deck	941-101E	£1625.00
JVC SR-DVM700 MiniDV/HDD/DVD SD deck	941-000B	£850.00
Sony HVR-M15E HDV1080i deck	993-223H	£1494.00
Sony HVR-M25E HDV1080i deck	993-223E	£2209.00

\*includes FREE extra battery while stocks last



## Kata bags

Description	Part No	Price
CC-190 small camcorder bag	KTCC190	£58.00
CC-191 small/medium case	KTCC191	£72.00
CC-193 medium camcorder case	KTCC193	£88.00
CC-195 large camcorder case	KTCC195	£130.00
CCC-10 large video case	KTVAD0210	£179.00
HB-207 medium backpack	KTHB207	£160.85
BP-502 large backpack	KTPB502	£212.00
NEW DVG-53 HDV Guard Canon XL	KTVA60553	£92.00
NEW DVG-54 HDV Guard JVC GYHDKTVA60554	KTVA60554	£92.00
Palms-1 3 head lighting case	KTVCC2511	£249.00
NEW OC-97 4 head lighting case	KTCOC97	£268.00



## Lighting

Description	Part No	Price
PAG C-6 battery light kit	999-450P	£149.00
PAG C-6 spare battery pack	999-480B	£75.00
Arri 800 (Redhead) 3-head kit	ARRI800KIT1	£870.00
Arri Junior 300/650 3-head kit	ARRIUNIORKIT1	£1016.00
Dedo DLH-4 3-head kit	709-103Y	£1624.00
Ianiro Lilliput 3-head kit	LILLIPUTKIT1	£515.00
Ianiro Gulliver 3-head kit	GULLIVERKIT1	£675.00



## Monitors

Description	Part No	Price
JVC TM-H150CG 15" SD CRT	941-101K	£339.00
JVC DT-V1710 17" HD CRT + HD/SDI	941-101H	£2275.00
JVC analog component RGB board for DT-V1710	941-101S	£150.00
Lilliput 7" 16:9 SD LCD	999-466T	£158.00
Teletest 4.5" 16:9 SD LCD	999-468E	£399.00

## Microphone systems

Description	Part No	Price
Rode VideoMic minijack gun mic	995-100A	£85.00
Rode NTG-2 XLR3 gun mic	995-100C	£136.50
Rycote Softie & pistol grip set	999-375W	£145.00
Rycote full windshield kit 4	999-375V	£258.00
Sennheiser K6 power module	999-226Z	£180.00
Sennheiser ME66 short gun mic	999-227A	£163.00
Sennheiser MKH416 pro gun mic	999-466V	£695.00
Sennheiser EW112P2G2 radio mic	999-405B	£315.00
Sennheiser EW100ENG-G2 radio mic	999-453N	£499.00
Sony UWP-C1/67 radio mic	993-201T	£465.00

## Tapes & Storage

Description	Part No	Price
Fuji DVC60 MiniDV tape 63 mins	902-100A	£2.97
JVC MiniDV ProHD tape 63 mins	916-333E	£5.40
Bryco MDV-9 MiniDV case - holds 9	BRYMDV9	£8.50
Bryco MDV-P24 padded MiniDV case - holds 24	BRYMDVP24	£22.00
Bryco MDV-50 MiniDV wall rack - holds 50	BRYMDV50	£13.60

All prices exclude VAT. \*Terms and Conditions apply - call for details. E&OE.

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# IOV News

Industry, Technology & Regional News

## New 'Find a Videographer' portal goes live



The Institute of Videography is pleased to announce the launch of its new Find a Videographer search portal, which provides the means to search qualified members of the IOV.

The site ([www.find-a-videographer.com](http://www.find-a-videographer.com)) has been designed and hosted by Zone 1 Media, who recently won the contract as the IOV's official website design and hosting partner for IOV members.

This new site is a direct result of the work carried out by the IOV's Marketing Action Group, and from listening to members' desires for the development of the search portal. One of the membership's key concerns were that the results were not random, which is one of the really neat features of the new search portal. Searchers are first presented with a list of those within the location of the search - followed by those who are willing to work in that area. If there are no members within that area the return will include only those that are willing to travel to that point.

This means that members of the public will always find someone willing and able to carry out their work - and, more importantly, it will not always be the same member at the head of the list! To enable members to optimise their profile even further, the site includes the facility to select a prime Country,

Region and Locality (you will find a Members Login at the bottom of the site - accessed by using your default IOV username and password).

Furthermore, Zone 1 Media will be offering qualified members an enhanced listing facility, which will be like a self-editable mini website with the ability to upload their 3-minute showreel online. For those members (including Ordinary members) that do not have a website, Zone 1 Media will offer a range of cost effective solutions, ranging from tailor-made easy-to-administer template sites through to fully operational bespoke websites with ecommerce facilities.

For more details on Zone 1 Media's website service visit - [www.zone1media.co.uk/iov](http://www.zone1media.co.uk/iov). Members wishing to update their main profile will still need to do this via [www.iov.com](http://www.iov.com) by editing their Website Options details. After verification this will then automatically update the new search portal.

If you would like to discuss the development of the new portal, or would like information on developing your own website, please contact Zone 1 Media on 01462 492062 or by email to [info@zone1media.co.uk](mailto:info@zone1media.co.uk). ■

Kevin Cook F.Inst.V.  
IOV Executive Administrator  
[kevin.cook@iov.co.uk](mailto:kevin.cook@iov.co.uk)

## IOV2007 Registration Now Open

Registration for the IOV2007 Annual Convention & Trade Exhibition is now open. Once again the event is being held in Hall 1 at Stoneleigh Park, nr Coventry on 17th & 18th October. Non-members are very welcome - and will save the £20 entrance fee if they register online at [www.iov.co.uk/convention](http://www.iov.co.uk/convention). All current IOV members will be automatically registered, but they must register their guests.

Aimed primarily at the professional videographer, the IOV Convention also has a growing following amongst serious film-makers and TV professionals. The seminar programme spanning the two days is geared towards the professional, and those wanting to achieve professional results - and ranges from technical 'How to' type presentations through to workshops on how to develop your business. With two purpose built seminar theatres - with capacity to seat over 350 delegates - we are sure that all delegates are going to find the event an excellent learning experience.



With literally hundreds of manufacturers being represented, visitors can see, try and buy all the latest professional video kit - including the latest in HD technology. From simple cables and connectors through to entire production studios - or even a year's worth of media stock! Regular visitors make the IOV Convention their main purchasing event, and exhibitors respond by providing many special exhibition offers.

With literally thousands of FREE parking spaces, Stoneleigh Park is easily accessed from the M1 (Junction 17), M6 (Junction 1), M40 (Junction 15) or M42 (Junction 6). Flight details to Birmingham, plus train travel details can be found on the IOV website. Details of special deals on hotel accommodation can also be found there. ■

For further information please contact the organisers, IOV Focus, on +44 (0) 20 8502 3817.

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- **IOV DIRECTORY LISTING** - now qualified members can have a 'Directory Listing' complete with streaming video, contact form and email addresses for £120 + £80 annual fee.
- **IOV WEB SITE PACKAGES** - for all members - a range of affordable web packages with a variety of features including streaming videos, contact form, email addresses etc. With prices from £120 - £480 + £80 annual fee.
- **BESPOKE WEB PACKAGES** - a web site from scratch or a makeover of an existing site? - call us for a chat.
- **FREE ADVICE AND HELP?** Give us a call!

Get on-line the easy and hassle-free way!



FIND OUT MORE...  
[www.zone1media.co.uk/iov](http://www.zone1media.co.uk/iov)  
or talk to us on  
**01462 492062**



## 321 Action!

There is a new saying in the rural district of Agave in South-east Ghana and that's: "3,2,1 Action!" Norwich-based community filmmaker, and IOV member, Michelle Savage from Shelly Telly has been in Ghana for 10 days enabling young people to make their own films. She began by teaching them the traditional film countdown. The children loved it and taught it to all their friends.

Michelle, assisted by volunteer Wendy Hicks, worked with two different schools - Dabala Technical College and Dabala D.A. Junior Secondary School. The teachers picked three children from each school to join the Shelly Telly Action Crew. Michelle took with her films made by Sheringham High School students. She says: "The children in Ghana thought the Sheringham films were fantastic. They particularly liked seeing the houses and cars and inside a British classroom."

The project began when Shelly was asked to make a film about the Agave Development Association (ADA). The plan was that Michelle would go to Ghana and do two projects. The schoolchildren would make their films and she would make the ADA one. She quickly realised that she had a very talented crew who could do both jobs. Michelle handed the cameras over to the young people and let them get to work, offering support and guidance where needed. The young filmmakers got to interview local politicians, the Head of Education and ADA committee members. They also had the unique privilege of filming in the Palace of the



Paramount Chief. As well as filming moving images, the young people also took 887 photos on Michelle's Digital SLR camera. She said: "They were unstoppable with the equipment. They'd never seen anything like it before and they just went for it. They were wonderful."

The children also interviewed one another. Prince Humekevor, aged 11, said: "I felt very happy being part of the crew. I liked the way they treated us."

Now she's back in Norfolk, Michelle will be meeting with her Sheringham crew to plan a screening of all the films. She also hopes to do some fundraising to provide the Dabala Crew with a camcorder so they can continue with their filmmaking.

Michelle concluded: "This was a small project and yet I think it's probably changed the way in which we all see the world." Readers can find out more about Michelle's work at [www.shellytelly.co.uk](http://www.shellytelly.co.uk).

For further information about Sheringham High School call Kathryn Flynn 01263 822363 or visit [www.sheringhamhigh.co.uk](http://www.sheringhamhigh.co.uk). Michelle Savage can be contacted by email at [shell@shellytelly.co.uk](mailto:shell@shellytelly.co.uk).



## Hard Disk Solution

Hawk-Woods' new DV-DR holder offers an ideal solution to mounting and powering the Sony HVR-DR60 Hard Disk Recorder.

Being part of the DV Link family, the DV-DR simply latches to the Hawk-Woods DV-F970L battery. The remaining end has a male NPF fitting that will fit into the hard disk recorder - just like a regular battery. Power is then transferable from the single camera battery to the hard disk recorder. All the DV Link products are currently



compatible with the Sony Z1, FX1, PD150 and PD170 cameras.

For further details contact Hawkwoods direct - see Batteries & Power in Trade Directory on page 27.

## Wally Dolly and Small Head

London-based PROKIT has chosen IBC 2007 to launch its Wally Dolly sales and Iconix HD camera hire business throughout Europe.

First introduced by PROKIT in 2001, the Wally Dolly has become a de-facto standard for portable dolly and track requirements in the UK broadcasting industry. Justified by its low weight and smooth performance, it is also robust and affordable. It tracks well with any camera package whether for Corporate, ENG or for Documentary shooting. Set up time is less than two minutes!

The 9kg kit contains four metres of screw-together alloy track in one metre lengths. When screwed together the



joints are seamless. There are four metres of padded underlay, a T-frame dolly, a low boy (Hi-Hat), and end stops. A cord and ratchet set holds a tripod safely

to the dolly. The complete kit travels safely in its own soft padded bag.

Iconix manufacture the world's smallest High Definition remote camera head. The multi-format HD remote camera head uses three progressive 1/3" 16:9 CCD



imagers inside a compact camera head measuring 3.81cm x 3.35cm x 4.88cm and weighs just 64 grams. It captures images in all common HD resolutions including 1080p/25, and uses a 1/3" C-mount to accommodate a variety of HD lenses.

PROKIT has supported a broad range of Iconix applications including film and television drama, live concerts, reality television, wildlife, and sport including goal-mouth action. PROKIT is a factory appointed Iconix distributor offering the camera both for sale and hire.

For further details contact PROKIT direct - see Equipment Dealers in Trade Directory on page 28.

## Lights Effects Hub

The first 'truly realistic' lighting flicker/effects generator is now available at Cirro Lite - claiming it has never before been possible to create believable lighting effects this easily and quickly!

The LFXHub is a 3.6K dimmer with multi programmable effects - but it can also control via DMX or analogue any number of dimmers to create variations of shadow and direction. The effects themselves are very realistic, can be limitlessly modified and do not suffer from repetition.

Effects pre loaded into the LFXHub are: Fire (Candle, Fireplace, Welding); Television (Feature Film, News, Video Clip); Pulse (Neon 1 and 2, saw tooth, construction and symmetric flashes, turn indicator); and optional lightning-strike control unit combined with dimmer-shutters. All of these can have the top and bottom levels trimmed on the fly.

The LFXHub can also be activated by sensors so that real time effects happen with live action. For example, the switching



of a light or blowing out a candle. Connected to the control input of the LFXHub a Lighting sensor with optical detection or a Power sensor with electrical detection can trigger every lighting effect generated by the LFXHub.

The Optical sensor can queue a precise lighting effect by detecting an extinguished light or even a blown out candle flame! The Power sensor when plugged inline with any source can trigger a precise effect by sensing the change in voltage created by the switching on or off of a 'practical' light.

LFX Tools are available at Cirro Lite - [www.cirrolite.com](http://www.cirrolite.com). Visit the manufacturer's website at [www.movie-inter.com](http://www.movie-inter.com).

## Good Gear

GearBox has announced its appointment as a fully authorised Sony Specialist Dealer. This partnership puts GearBox into a small elite of UK companies officially accredited to supply the complete range of Sony Broadcast & Professional A/V products, up to and including the HDCAM SR range of VTRs.



GearBox Managing Director, Richard Eastwood, commented: "In our view, Sony Broadcast offers the finest range of professional A/V products available to the market. This Specialist Dealer accreditation signifies our company's strong, long term commitment to the Sony brand; we are extremely proud to be officially recognised by the company as major league player." GearBox operates one of the largest and most comprehensive

ranges of Sony Professional VTRs available to hire in Europe, including one of the largest fleets of the flagship SRW-5500 HDCAM SR VTRs. Added to this, GearBox also offers extensive stocks of Sony HDCAM, HDV, XDCAM, MPEG IMX, Digital Betacam and DVCAM VTRs, and is currently investing heavily in the latest generation of Sony HD Cameras, Camcorders and Production Monitors.

Commenting on the latest dealer to sign up to the accreditation programme, Carl Pring, UK Marketing Manager, Sony Broadcast & Professional said: "Recognising GearBox's strength in the post-production community made them an obvious addition to the Sony specialist dealer network. Bringing GearBox on board adds further value to the strong service and support we continue to deliver to our customers."

Pictured left to right is Richard Eastwood, Carl Pring and Louise Eastwood, co-owner of GearBox.

For further details please contact the Sales Department on 020 8963 8633 or by email - sales@gearbox.com. Or visit the GearBox website - www.gearbox.com.

## Light HMI Light

PAG, the camera power and lighting specialist, has introduced a new 24W PowerArc plug-in HMI unit, designed for use with its miniaturised 12V Paglight M.

The Paglight M is a more compact version of the industry-standard ENG Paglight. It has a 35mm reflector and measures approximately 90mm, front to back, with the standard halogen lampholder. Its reduced proportions complement the new generation of smaller broadcast digital camcorders, as well as DV and high-definition hand-held camcorders.

The Paglight M maintains many of the features first seen in the design of the original Paglight. It is impact resistant, light-in-weight, and maintains a low temperature during use. The latter is aided by an efficient heat dissipation system, part of the

patented design of the lamp head. The design incorporates the plug-in lamp holder feature which enables the light to be instantly converted from halogen to a metal-halide arc light.

The PowerArc utilises a 24W lamp which has an output equivalent to 100W of halogen light, but at daylight colour temperature. It produces a soft, clean

and even spectral distribution which is fully-focusable - from spot to flood. PAG claims that the quality and

projection of the HMI light output is far superior to LED camera lights, and yet the power consumption is relatively low, making the Paglight PowerArc ideally suited to professional applications.

For further details contact PAG direct - see Batteries & Power in Trade Directory on page 27.



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1,000 - 1,999	£0.71	£0.49
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## Streaming Weddings

After the successful launch earlier this year of WeddingStreams.co.uk, a unique wedding videography service which offers to broadcast weddings live online for absent friends and family, WeddingStreams has now created a complete solution for Wedding Videographers in the UK and abroad to enable them to simply and easily provide wedding webcasts for their clients.

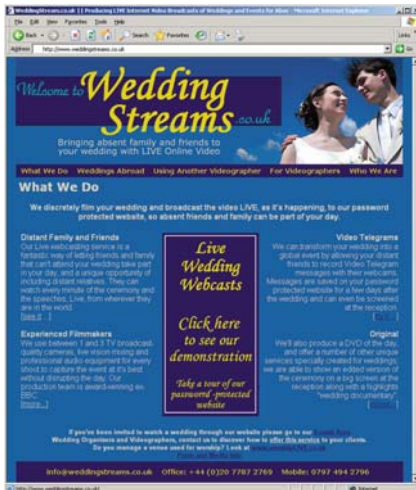
"We've had a tremendous response from couples for this groundbreaking new service. It's really captured couples' imaginations and has been proving especially popular with Asian and ex-pat couples, but also couples with a limited budget who can't invite everyone they'd like," says Andy Pag, founder of WeddingStreams. "We've won business that we wouldn't have, just by offering webcasts."

This is the first time Wedding Videographers can webcast live video from the weddings they are covering, without being bogged down by complicated technology. All it takes to be broadcasting live is a WeddingStreams account, an internet connection at the venue, and 10-mins set up time on the wedding day.

WeddingStreams provides the software, training packages (that's technical, practical and sales training), and they even host the website showing the live broadcast.

And the service includes more than just the ability to broadcast live video - it's a tailored package designed specifically for weddings:

- The video is presented on [www.your-company.weddingstreams.co.uk](http://www.your-company.weddingstreams.co.uk)
- The couple automatically receive an invitation email to forward on to their friends.
- There's no limit to the number of guests they invite.
- The live broadcast is password protected so only invited guests can access it.
- Online guests have the opportunity to "chat" with other guests during the wedding,
- And best of all they can use their webcams to record a Video Telegram message for the couple. These Video Telegrams can be played back at the ceremony as an added service, or the couple can access them online over the following days.



"Being a wedding videographer myself, I understand how tight the margins can be when covering weddings and we've priced the service accordingly," explains Pag. "Videographers are charged by the hour for the live video, and there are small surcharges for extra services. Webcasting a typical wedding will cost no more than £150. We're offering this as a White Label service so it's branded with the Videographers name and logo and that means videographers can create their own pricing structure." Pag expects Videographers to charge between £300 and £500 for the service as an add-on to their existing packages, and says that just being able to offer the unique service can be an advantage when pitching for new business.

For a limited period, WeddingStreams is offering free account set up (usually £200) which includes software and access to training material, as well as a generous £150 worth of credit. The company has pledged that high volume users broadcasting more than 5 weddings a year will receive a significant discount.

Although a lot of videographers may be intimidated by the prospect of getting to grips with new technology, it seems that WeddingStreams has created a turnkey solution which makes it so easy for video professionals to offer wedding webcasts - there's no reason not to adopt this new revenue generating add-on. And with the offer of a free account and £150 credit there is nothing to lose by trying the solution!

Video Professionals and Wedding Organisers should contact [andy@weddingstreams.co.uk](mailto:andy@weddingstreams.co.uk) to set up an account and trial the system. Or call 0797 494 2796 or visit [www.weddingstreams.co.uk](http://www.weddingstreams.co.uk) and follow the "For Videographers" link.

## VideoSkills in London

IOV VideoSkills is pleased to announce its first London training workshops at the premises of Calumet at its Drummond Street premises (NW1). The schedule is:

**Day 1 (23rd October)**  
Camerawork for Weddings

**Day 2 (24th October)**  
Camerawork for Corporate Functions and Video Journalism

**Day 3 (25th October)**  
Light and Sound

The three-day syllabus will suit those in the early stages of their development as videographers and those wishing to achieve Master Membership of the IOV.

Further information is available at [www.videoskills.net](http://www.videoskills.net) - including details of a 10% discount for early bookings.

## New HHB Catalogue

Subtitled 'The Essential Guide To Professional Audio Technology', the HHB Catalogue 2007/08 is now available free of charge to audio professionals and broadcasters. The 168 page catalogue contains pictures, overviews, outline specifications and pricing details for more than 1200 professional audio products, organised in 16 chapters with a full index at the back.

In addition to the printed version, the new HHB Catalogue is also available in a searchable



format on the HHB website ([www.hhb.co.uk](http://www.hhb.co.uk)), which has recently been enhanced to facilitate more efficient navigation.

Chapters covering core equipment including Amplifiers, Microphones, Mixing Consoles, Loudspeakers and Processors continue to feature HHB's selection of the best products available for a variety of applications and at a range of price points, while chapters including Computer Audio Hardware and Software, Video Production and Multi-Channel Audio play a particularly important role in comparing the features and functionality of new products available in these particularly dynamic sectors.

Customers wishing to ensure they receive a free copy of The Catalogue by mail are recommended to register online at [www.hhb.co.uk](http://www.hhb.co.uk), or to call the HHB sales team on 020 8962 5000.



### 1 - Username & Password

These are printed on the reverse of your membership card. Your username is fixed, but you can change your password using 'Website Options' once you have logged in. If in doubt, please call +44 (0) 208 502 3817

### 2 - Publicity Reporting

The IOV is keen to monitor all national and local press reports relating to videography. If you see such a story, or hear of a story about to unfold, please report this to Central Office on +44 (0) 208 502 3817

### 3 - Updating Contact Details

To notify the IOV of a change in your contact details, simply log on to the IOV website, go to 'Website Options' then 'Edit your Details'. Make the changes and then click on the 'Change' button on the bottom of that page. This will update the back-end database.

### 4 - Assessment Criteria

Members must read and comply with the criteria for Assessment prior to sending in their submissions. This can be found at [www.iov.co.uk/assessment](http://www.iov.co.uk/assessment). Assessments take place every two months, the deadlines for which are 31 January, 31 March, 31 May, 31 July, 30 September & 30 November

### 5 - Copyright Licences

A full guide to copyright for wedding videographers can be found here [www.iov.com/copyrightguide](http://www.iov.com/copyrightguide). Please call Central Office on +44 (0) 208 502 3817 for specific enquiries

### 6 - Arbitration

All IOV members must offer their clients the right of passing any disputes to the IOV's Arbitration Officer. If you have any questions relating to this service, please call the Arbitration Officer on 0871 8713112 (UK) or +44 (0) 1744 29976

### 7 - Code of Practice

All members must abide by our Code of Practice. This is published on the IOV Website under 'About Us'.

### 8 - IOV Executive

To contact the IOV's Executive Committee, simply send your email to [exec@iov.co.uk](mailto:exec@iov.co.uk). More details on how the committee works on behalf of members can be found within 'Member Zone' - 'Executive'

### 9 - Find a Member

If you want to find the contact details of another member, use the search facility within 'Member Zone' - 'Find a Member'. This searches all current members regardless of their qualification status. This section is only accessible by members.

### 10 - Find a Videographer

If you want to find a qualified member, use the 'Find a Videographer' search facility found within the 'Quick Links' feature which is on every page of the site. This searches only qualified members, and is accessible by all IOV website users.



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# MCPS-PRS Alliance launches new licence scheme for the professional videographer

After many months of development and consultation with music users, the Mechanical Copyright Protection Society (MCPS) has announced the launch of its new LM (Limited Manufacture) licence scheme which will address the clearance of musical works for wedding videographers and small-scale SIV producers.

An Alliance spokesperson stated: "Small scale businesses and non professional organisations will benefit from this new fully-functional online facility - [www.mcps-prs-alliance.co.uk/LM](http://www.mcps-prs-alliance.co.uk/LM)."

In many cases this will reduce the licence costs for videographers quite dramatically in comparison to the old LAPL (Limited Availability Product Licence). Used in conjunction with the PPL licences available through the IOV ([www.iov.co.uk/ppl](http://www.iov.co.uk/ppl)), videographers can record live music and add commercial music to their productions for as little as £4.99 per production (for the LM licence) plus £4 per copy (for the PPL licence).

The Alliance spokesperson added: "The mechanical rights side of the MCPS-PRS Alliance is introducing this new and efficient solution for schools, professional videographers, amateur dramatics societies and churches who wish to use music in small scale CD, DVD or video productions.

The LM Licence allows quick and easy access to over 10 million pieces of music and enables organisations to press up to 1,000 copies of their product with no requirement for music reporting. Prices for the licence are based on a simple flat fee structure, and range from £4.99 to £250.

This is the first of a raft of new online licensing facilities which we will be launching. We want to make it as easy and straightforward as possible for people to use music in their business, product or project." It is important to note that this LM Licence only covers physical products such as DVDs and CDROMS. It is not for licensing non-physical content such as websites.

The IOV was instrumental in the development of this new licence. Whilst it is still a far-cry from the combined PPL/MCPS licence that the IOV has been campaigning for, the new LM Licence does address some of the IOV's key concerns about the ease and cost of properly licensing music for the event and small-scale SIV producer.

## Do I still need the PPL Licence?

In most cases - Yes. The MCPS LM licence covers you for the music and lyrics - whilst the PPL licence covers the record company's and performer's rights.

If you are recording a live band then you will only need the LM licence - subject, of course, to having the performer's permission to make and exploit the recording.

## Who is the LM Licence for?

The following types of individuals and organisations are eligible for an LM Licence:

**Educational Users**  
(school productions, teaching aids/learning guides)

**Educational Authority**  
(Higher/Further Education, private tuition)

**Church/Religious**  
(choir recordings, service recordings)

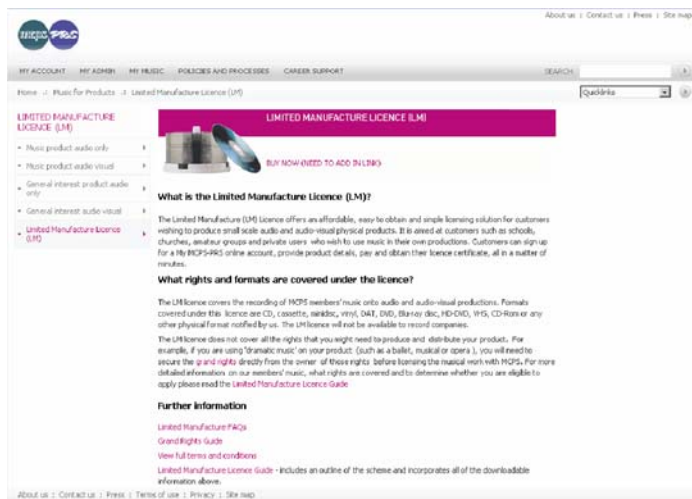
**Private Users**  
(weddings, christenings, bar mitzvahs, holiday films, funerals, video or CD to DVD transfers)

**Amateur Productions**  
(amateur film making, amateur dramatics, horse dressage, synchronised swimming, musical gymnastics)

**Professional Users**  
(videographers, funeral service providers, voluntarily run charities)

**Musicians**  
(amateur/ semi professional orchestras, unsigned bands/artists, music tuition)

A complete list of permitted users and conditions are available from the LM website.



## How much does the LM Licence cost?

The cost of the LM Licence is governed by two factors - the number of copies being made of the production and the amount of music being used. The scales are as follows:

<i>Up to 25 minutes of music</i>	
1 to 5 copies	= <b>£4.99</b>
6 to 20 copies	= <b>£15</b>
21 to 100 copies	= <b>£25</b>
101 - 500 copies	= <b>£75</b>
501-1000 copies	= <b>£150</b>

<i>Over 25 minutes of music</i>	
1 to 5 copies	= <b>£8</b>
6 to 20 copies	= <b>£23.99</b>
21 to 100 copies	= <b>£40</b>
101 - 500 copies	= <b>£120</b>
501-1000 copies	= <b>£250</b>

## How do I obtain my LM Licences?

The LM Licence will only be available through the LM website ([www.mcps-prs-alliance.co.uk/LM](http://www.mcps-prs-alliance.co.uk/LM)). When you log on for the first time you will be guided through the following steps:

1. Register as an LM customer
2. Enter your product/production details
3. Calculate your royalty rate
4. Pay online
5. Print your invoices and licence certificates

As a returning customer you will be given the option to apply for the same licence again, apply for further product licenses, or view your account history.

A 'multi-buy' option will give licensees, such as videographers and Local Education Authorities, the ability to purchase multiple licenses in advance of events.

## What information will I need to enter?

The following information will be required when applying for an LM Licence.

- Your contact information
- Production Title
- Your Catalogue Number
- Type of Usage (menu selection)
- Genre of Music (menu selection)
- Number of Events/Products
- Date of Event
- Venue of Event
- Duration of Music Used
- Number of Copies

## What restrictions are there?

A full list of restrictions are available on the LM website. However, the main restrictions of the licence are products which contain over 120 minutes of music. The unit restrictions under the LM Licence are 1,000 copies per product application. Applicants are also limited to applying for 2,500 copies per annum.

The LM Licence does not cover Grand Rights of a dramatic production. A Grand Rights licence is required for the performance or the recording of any copyright dramatico-musical works. A dramatic production includes such things as ballets, opera, musicals, and musical plays.

In summary, other exclusions include: the use of unauthorised arrangements, adaptations, parodies, burlesques and dramatico-musical works; derogatory uses; on screen lyrics and games. ■

**Notes:** Licensees must familiarise themselves with the full terms and conditions which are available from the website. Please visit: [www.mcps-prs-alliance.co.uk/LM](http://www.mcps-prs-alliance.co.uk/LM)

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\*Information Packs are distributed worldwide, however the three-month free trial of Focus is only available within the EU.

## Local IOV News

### Kent & SE London

By Anonymous lady member

Members leaving this month's meeting, which featured a talk on lighting for videographers, could be heard muttering the mystical mantra: "KFB, Kent Fire Brigade... KFB, Kent Fire Brigade...", and for all I know these three words remain on their lips to this day as a useful aide memoir for successful shoots in the future.

According to Chris Waterlow, who gave the presentation, the initials KFB are central to understanding the techniques involved in correctly lighting objects in a variety of locations and conditions. While they do not actually stand for a fire fighting unit in south east England, they do represent Key, Fill and Back - the three major sources of light to be considered by anyone aiming to achieve a high quality product when videoing a range of situations and sets.

With more than 20-years of broadcast and commercial video experience under his belt, Chris arrived at the meeting with his arm around an attractive nude model, and announced that a couple more blondes and several redheads were on their way, causing the temperature in an already warm room to soar and guaranteeing instant rapt attention from those assembled to hear his chosen topic.

Senior cameraman at QVC, IOV committee member and its present assessment officer, Chris combines a wealth of talent, skills and technical knowledge with a light-hearted style of delivery, liberally sprinkled with anecdotes and jokes. Hence Dolores, the naked young lady who so nobly proffered her perfectly posed torso to the audience by way of demonstrating the benefits of different lighting forms in an interview set up, was soon revealed to be a plaster-cast tailor's dummy Chris had rescued from destruction.

"Before I discovered Dolores abandoned and unloved in a skip," explained Chris, "I used to ask one of the members to sit in during demonstrations. It didn't always work as they kept wriggling, fidgeting and moaning and whingeing that the time it took to achieve the result I wanted wasted good drinking time at the pub. I now advise all videographers keen to perfect their technique in lighting to keep their eyes peeled for dumped dummies as they are the ideal practical aids to lighting solutions as they never complain or demand a pint for services rendered."

I can report that Dolores stayed stock still throughout her two-hour ordeal, retaining a dignified air and polite smile to the bitter end. Transforming the

unprepossessing setting of an open crèche area above a Victorian church hall in Strood into an attractive set was no mean feat, but Chris managed to illustrate admirably how even the most light-sensitive camera can be programmed to produce good quality 3-D images with subtle and judicious use of additional light sources and careful use of props.

"What appears unattractive to our eyes can end up looking perfectly acceptable on camera once it's properly lit," he said. "If you're interviewing someone in a particular place, like school, factory or office, there's no harm showing that setting if you can take a bit of time and imagination to make the most of what's around - introducing a few natural props such as a vase of flowers, a picture, an interesting piece of furniture or some associated object that won't detract from your subject, but will complement the shot by providing additional interest to the viewer. Whatever you do, always remember to keep your shot simple and never clutter up the space - it needs to breathe."

Chris showed how it was possible to blend and match available light with mains/battery powered lamps - the eagerly anticipated redheads and blondes - along with rag and cool lights, by employing a variety of gels, wires, diffusers, snoots, Fresnels and filters to best effect, bringing Dolores almost to fully-rounded life by bathing her in warm, naturalistic tones with sensitive shading.

The advantage of today's digital cameras is that many function remarkably well in low light, but according to Chris this often inspires a false confidence among some videographers that they can get away with using only available light - plus a bit of camera-light enhancement in extremes - thereby ignoring the need for additional sources of illumination.

"Careful placing and clever use of additional lamps will prove well worth the effort and outlay, and make the job more satisfying in the end. A flat rather dull shot may be acceptable but it can be transformed into something really special with a little thought and additional light. Your clients may not spot the difference or realise what you have done, but you'll know you've achieved a professional result."

The extra light will provide better rendition from the camera, making it possible to lift a flat image and add a dimension by separating the object from the background, giving depth of focus and vision through a mix of hard and soft light and shade. "And while improving the image, you



can have fun creating different colours, moods and atmospheres to liven up the duller shot," said Chris. "This applies particularly to interview situations which tend to be static and therefore boring to watch for more than a few minutes, so anything you can do to enhance the shot without detracting from what the interviewee is saying must be a bonus."

Although videographers should never skimp on lighting as it can make or break a production, they need to think KFB - that good old three-point lighting mantra - every time they consider a location. "Think really hard before lighting a location, do a thorough recce and take time to assess exactly what, if anything, is needed - particularly the suitability of available power sources," Chris said. "There will be occasions when no additional light is required, but they'll be few and far between. Don't forget that natural light - like the weather - changes all the time and can't be relied upon, so having the backup of even the most basic lighting kit on hand is a sensible and practical idea. Reflectors are particularly useful, small, lightweight pieces of kit that can instantly get you out of a difficult situation lighting-wise."

Over the course of his two-hour talk, Chris gave a series of practical demonstrations using the three redheads to show how to successfully light a single camera shoot of an individual talking-head, as well as a one-plus-one interview set up, while keeping up an entertaining running commentary, warning about health and safety issues, advising on individual pieces of equipment and fielding questions from the floor. Who said only women are capable of multi-tasking?

PS. In the interests of decency and the opportunity to plug his business, Dave Armstrong, director of STV Video Productions, PO Box 299 Bromley, Kent BR2 9XB, Tel: 020 8464 4287, kindly offered to keep his clothes on and take the place of the delectable Dolores in the photograph taken to illustrate Chris Waterlow's talk. ■

## Find out about Local Meetings in your Area...

The IOV holds meetings on a local 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. Existing members can edit their subscriptions using their normal IOV username and password.

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

### Scotland North

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

### Scotland South

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01555 661541

### North East England

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0191 536 6535

### North West England

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

### S. Yorks, Humberside & Lincs.

Jim Panks - jim.panks@iov.co.uk  
0845 838 1519

### North & West Yorkshire

Roger Staniland - roger.staniland@iov.co.uk  
07790 235156

### North Wales & Borders

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

### Midlands

To be announced...

### East Anglia & A1 Corridor

Malcolm Wooldridge - 01493 782174  
malcolm.wooldridge@iov.co.uk

### South Wales & Bristol Channel

Jack Tristram - jack.tristram@iov.co.uk  
01792 816688

### West London, Middlesex & Herts.

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

### Oxfordshire, M1 Corridor & NW London

Anthony Barnett - anthony.barnett@iov.co.uk  
01536 526126

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

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

### West Country

To be announced...

### Dorset, Wiltshire & Hampshire

Colin North - colin.north@iov.co.uk  
01725 511688

### Sussex, Berks, Surrey & SW London

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

### Kent & SE London

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

### Northern Ireland

John Doran - john.doran@iov.co.uk  
028 902 00736

### Republic of Ireland

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

If you would like to present your products or services at local IOV meetings - please contact IOV Rep Coordinator, Peter Snell, on 01634 723838 (peter.snell@iov.co.uk)

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## Local IOV News

### Scotland South

By Tony Nimmo

First of all I must apologise to those who attended for the initial disruption we had which was beyond my control, however it did not deter us from having an excellent meeting.

Peter Harman, Product Manager, from Vinten ([www.vinten.com](http://www.vinten.com)) gave us an in depth insight into the technical side of how a tripod works and what we should be looking for when making a purchase. Peter also explained and demonstrated



Vinten's Perfect Balance system and I have to admit that after being on a two camera shoot at the weekend I was fortunate to use a Vision 6 with a Sony 390 on top with two IDX batteries, and Sennheiser receiver and it was bliss! Finger tip control in any direction.

A range of five tripods were on display including the latest Pro6HDV and the relevant prices when the product arrives in the UK in August. Pro-6HDVF (system with floor spreader = £540 list, Pro-6HDVM (system with the new mid-level spreader) = £565 list and Pro-6HDV (Head only) = £310 list. The new mid-level spreader on its own has a £150 list price.

This is the tripod that IOV members helped develop by answering the questionnaire which was distributed some time ago. For those amongst us using the smaller HDV and Mini DV cameras this tripod is certainly worth considering. The prices quoted above are list which means there will be room for negotiation with your preferred dealer. Anyone wishing info on this product or any other in the range can contact Peter at [Peter.Harman@VitecGroup.com](mailto:Peter.Harman@VitecGroup.com)

Two members have benefited from the meeting because Peter has kindly offered them a loan of the tripod to test in the field before they make their decision. ■

### North West England

By Phil Janvier

Our June meeting was a presentation by Kevin Cook on how to quote for corporate video. We were also pleased to welcome visitors from the North Wales group - who had been invited to join in what turned out to be a very informative and educating evening.

Kevin's presentation started off



with a potted history of his involvement in videography which began in the mid-eighties with producing property videos for estate agents. Kevin swiftly moved on to the crux of the presentation - which was to explain the process of producing a corporate video proposal.

By way of demonstration Kevin divided us into small teams and distributed five corporate video scenarios - with each team having to come up with an outline of how the video should be produced. Not only did this test our creative



talents but it also our ability to work as a team.

Needless to say, we all came away better equipped for the next time someone asks us - "How much would you charge to produce a corporate?" ■

# Mail Box

mailbox@iov.co.uk - PO Box 625, Loughton, IG10 3GZ, United Kingdom

### Archiving to Tape

Whilst I agree wholeheartedly with Kevin's thoughts on archiving (Focus July issue) the problem obviously also exists with the older formats such as U-matic which is becoming critical in my experience. I have never recorded over tapes and never disposed of either originals or masters, consequently I have around 600 U-matic tapes of ages from 10 to 25 years in my basement (constant temperature, dry atmosphere).

Naturally some tapes contain images which are of no interest to anyone, however some contain nuggets which should really be archived. My original U-matic edit suite is long gone, consigned when it started eating tapes, so I recently acquired two second-hand Sony 9850s with the intention of archiving to digital tape. Within a short time the two machines gave up and needed an overhaul. I was not surprised to find that there were very few organisations interested in servicing these machines, that Sony had no service manuals and could offer no

advice on where to get one.

Fortunately an IOV contact, Paul Russell of Paisley, had a manual and allowed me to copy it, but I quickly found that the faults were above my pay grade. Another IOV contact came to the rescue, MVS Video in Folkestone, who were willing and able to get both machines working properly.

Next came the tapes. Some worked, some didn't, with no discernable logic to the problem. Some of the most aged (low band) would zip through with no trouble, yet more recent SP tapes would jam or not play at all.

By scouring the internet I found that there is something called "Binder Hydrolysis" which affects some tapes. This is some kind of drying out of the lubricating tape layer causing jamming. I spoke to the British Film Institute video archiving section who said they also have this jamming problem on U-matics. They use a tape cleaning machine (very expensive) followed by a baking process, which allows recovery of the

images, but they agreed that it was a big problem and very labour intensive, but kind of trashes the Binder Hydrolysis idea.

The really annoying fact is that I have had no mechanical problems at all with VHS or Betamax of the same vintage, which seems to defy logic if the Binder Hydrolysis theory is correct.

The message seems to be, don't leave archiving until you actually need to rescue some of your past work. I'd be interested in other members' experience with vintage U-matic and any tricks discovered to unlock precious images.

**Alan Vaughan MMI InstV**  
[av@eyewitnessvideo.co.uk](mailto:av@eyewitnessvideo.co.uk)

I didn't really cover the risk of tape archiving in my article - but as Alan has highlighted here, it's also a potential problem. If you know of a solution, please contact Alan and copy me in too. I've also got some U-matic tapes safely stored away just waiting to get jammed in a machine! ED.

## Forthcoming IOV Events Calendar...



### THIS MONTH

**1st - S. Yorks, Humberside & Lincs.**

'Subject to be confirmed'

**For details contact:**

Jim Panks 0845 838 1519

**7th - East Anglia & A1 Corridor**

'Quoting for Corporate Video'

**For details contact:**

Malcolm Wooldridge 07785 266762

**9th - Kent & SE London**

'Editing with Avid'

**For details contact:**

Peter Snell - 01634 723838

**14th - Dorset, Wiltshire & Hampshire**

'Subject to be confirmed'

**For details contact:**

Colin North 01725 511688

**15th - North West England**

'Subject to be confirmed'

**For details contact:**

Phil Janvier 0151 487 9338

**16th - West London, Middx & Herts**

'Subject to be confirmed'

**For details contact:**

Emerson Bovell 020 8575 2842

**21st - South Wales & Bristol Channel**

'Subject to be Confirmed'

**For details contact:**

Jack Tristram 01792 816688

**28th - North East England**

'Subject to be Confirmed'

**For details contact:**

Mike Trehwella 0191 536 6535

**28th - Scotland South**

'Subject to be confirmed'

**For details contact:**

Tony Nimmo 01555 661541

**29th - Scotland North**

'Subject to be confirmed'

**For details contact:**

Brian Rae 01224 313137

### NEXT MONTH

**5th - S. Yorks, Humberside & Lincs.**

'Subject to be confirmed'

**For details contact:**

Jim Panks 0845 838 1519

**4th - East Anglia & A1 Corridor**

'Subject to be confirmed'

**For details contact:**

Malcolm Wooldridge 07785 266762

**13th - Kent & SE London**

'Audio Workshop'

**For details contact:**

Peter Snell - 01634 723838

**11th - Dorset, Wiltshire & Hampshire**

'Subject to be confirmed'

**For details contact:**

Colin North 01725 511688

**19th - North West England**

'Subject to be confirmed'

**For details contact:**

Phil Janvier 0151 487 9338

**20th - West London, Middx & Herts**

'Subject to be confirmed'

**For details contact:**

Emerson Bovell 020 8575 2842

**18th - South Wales & Bristol Channel**

'Subject to be Confirmed'

**For details contact:**

Jack Tristram 01792 816688

**25th - North East England**

'Subject to be Confirmed'

**For details contact:**

Mike Trehwella 0191 536 6535

**25th - Scotland South**

'Subject to be confirmed'

**For details contact:**

Tony Nimmo 01555 661541

**26th - Scotland North**

'Subject to be confirmed'

**For details contact:**

Brian Rae 01224 313137

# WEB-WISE

The regular column by Chris Rees on developing your website strategy

Part Two - The Case for (Simple) Design

**Simple design simply works, and works well! Complicated web site design can quickly make visitors confused, and make them unclear of the purpose or message of the site. Badly designed site navigation, which isn't intuitive, can quickly turn away a potential customer that will never return. Good and simple design solves problems in the most eloquent ways – whether it is the design of a product, a brochure or a web site.**

Web design is a mix of visual design (the graphics, fonts, photographs and videos) and technical design (the coding and programming). A good web site should be like a swan gliding effortlessly across the water (while its feet are paddling away like crazy under the surface!).

The technical stuff should not become visible, and should definitely stay 'under the water'! It's a bit like good editing and good sound on a video - it adds to the viewer's experience and doesn't get in the way of the message or story. Bad web design, like bad video editing, doesn't only 'get in the way' it really irritates and turns

people away.

Good web design is essentially keeping to a few design principles: keep it simple, clean, easy to read and understand, and user friendly – which not only has benefits from the user's point of view, but can help in getting the site ranked in the search engines.

The design of the site has a huge influence on the visitor's perception of your company and its services. Judgments on your business are made very quickly, and decisions to buy or not to buy are made based on those judgments. Your web site is the opportunity to make an immediate impression with your audience through good and simple design.

It is not hard to find examples of badly designed web sites, and we have all experienced frustrations at sites that don't work like we work! The worst examples are sites that are difficult to navigate, or out of date, have missing pages, or strange enigmatic error messages, or don't have any contact details available.

So why are there so many bad web sites around? My

feeling is that in the past web sites were not looked upon as the powerful marketing tool that they are, but as something that you 'must have' if you are in business – because everyone else had one! So it's not surprising that the results are sites of poor quality that don't achieve anything – other than giving a bad impression.

Today all businesses have the opportunity to use the web for achieving set goals. It is important to ask some questions before the design process even starts - "What is the purpose of the web site? How are we going to achieve the goals, and how can we measure the effectiveness of the site? And how can we measure its return on investment?"

With these guidelines in place, the designer can work towards an informed design which has a defined purpose and measurable targets.

Real sales opportunities can be missed through a site that has no purpose or function. Web sites provide the opportunity of presenting and selling your company and its services to an audience of potential clients – that have taken the time and

effort to get to a site - so they shouldn't be let down by poor design.

So take a look at your own web site, and try and look at it from a visitor's point of view. Is it clear what services you are offering? Is it clear what your unique selling proposition is? Is the site designed to lead the visitors to a set goal or action? And how are you measuring the effectiveness of the site and its return on investment? Does the design of the site give the impression of a graceful swan or of an ugly duckling? ■

**Chris Rees - Zone 1 Media**  
01462 492062  
chris@zone1media.co.uk

**Note:** IOV member, Chris Rees, and his company Zone 1 Media have been appointed as the IOV's official design and hosting partner for providing website services to IOV members. They have also recently re-designed the Find-A-Videographer portal ([www.find-a-videographer.com](http://www.find-a-videographer.com)).

Zone 1 Media also offers a range of affordable web design services exclusively for IOV members. For more details visit [www.zone1media.co.uk/iov](http://www.zone1media.co.uk/iov).

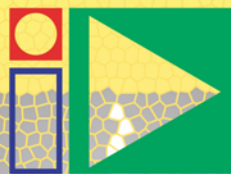
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	10	25	50	100	500	1000	2000	10,000	20,000
<b>Disc Duplicating</b>									
Matt	£1.00	£0.75	£0.50	£0.45	£0.40	£0.35	£0.27	£0.24	£0.20
Watershield Glossy	£2.00	£1.75	£1.10	£1.00	£0.90	£0.80	£0.70	£0.65	£0.55
<b>Cases</b>									
Clear Wallet	£0.14	£0.12	£0.08	£0.06	£0.05	£0.04	£0.03	£0.025	£0.020
Black DVD	£0.40	£0.32	£0.21	£0.20	£0.19	£0.18	£0.17	£0.15	£0.12
White DVD	£0.50	£0.40	£0.26	£0.25	£0.24	£0.23	£0.22	£0.18	£0.15
Black Double DVD	£0.40	£0.32	£0.21	£0.20	£0.19	£0.18	£0.17	£0.15	£0.12
<b>Printed Disc</b>									
Full Colour	£0.62	£0.48	£0.32	£0.30	£0.28	£0.26	£0.24	£0.22	£0.20
Two Colour	£0.30	£0.24	£0.16	£0.15	£0.14	£0.13	£0.12	£0.10	£0.08
One Colour	£0.14	£0.12	£0.08	£0.07	£0.07	£0.07	£0.06	£0.04	£0.03
<b>Laser Printed Sleeve</b>									
Full Colour	£0.90	£0.80	£0.54	£0.54	£0.54	£0.54	£0.54	£0.50	£0.48
Two Colour	£0.50	£0.40	£0.27	£0.27	£0.27	£0.27	£0.27	£0.25	£0.22
One Colour	£0.26	£0.21	£0.14	£0.14	£0.14	£0.14	£0.14	£0.12	£0.10
<b>Laser Printed Inserts</b>									
Full Colour	£0.55	£0.45	£0.30	£0.30	£0.30	£0.30	£0.30	£0.28	£0.26
Two Colour	£0.28	£0.22	£0.15	£0.15	£0.15	£0.15	£0.15	£0.13	£0.11
One Colour	£0.16	£0.12	£0.08	£0.08	£0.08	£0.08	£0.08	£0.07	£0.06

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Tom Sowler at Samron Technologies  
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Email: [dvd@samron-tech.com](mailto:dvd@samron-tech.com)

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MASTER MEMBER



INSTITUTE OF  
VIDEOGRAPHY

# The road to IOV Qualification

Mark Huckle's journey from hobbyist to Master Member of the IOV

**Just over two years ago I completed my first commercial wedding video. The client was related to a colleague at work and I received a modest sum for my services. I had filmed weddings for friends and was probably the archetypal 'Uncle Harry' except that I used a tripod and have been 'pottering around' with the craft since my first wedding in the 1970s shot on Kodak super 8mm film as a student. So you can guess my age!**

Bringing you up to speed - on Sunday 13th May, as the official videographer of Truro City FC, I had the pleasure of being sandwiched between Sky Sports News and BBC Spotlight cameras on the main gantry at the new Wembley Stadium and I'm in the process of releasing a double DVD of the weekend.

## Measuring Up

My journey from hobbyist to, well... professional, is inextricably linked to my involvement with

the IOV which I joined at the time of shooting the wedding video.

I thought I was the proverbial 'bees knees' with a good intuitive grasp of camera craft and video editing until I sent in an edit of the wedding as my 15-minute assessment for Master Membership of the IOV. I was slated by the team of assessors and was shocked when I received my assessment report with a mark in the 50s - a long way short of the 70% pass mark.

I should say at this point, that I do not own any of the equipment that I use. In my previous school, a Bedfordshire upper comprehensive, I had access to a Canon XM1 and a PC. Over a three-year period, I made a video diary of my year group from their first day in Year 9 all the way through to the end of Year 11.

At my current independent school in the west country, I have managed, over the past three years, to persuade the Headmaster to invest in film

making. I film all the 1st XV home rugby fixtures, the main music concerts and theatre productions using a Canon XL1s and run a weekly workshop for a handful of pupils. I edit on a G5 AppleMac using FCP Studio and DVStudioPro4. The proceeds from the sales of DVDs to the pupils have enabled me to purchase accessories such as a rain jacket, leads, interview microphone and decent speakers for my computer.

## Second Attempt

My second assessment attempt was six months later and was just 2 marks shy of a pass. This time I made a short promo video for the Devon and Cornwall Constabulary who use our school on a Saturday morning for their activities-based programme to get alongside youngsters in the community.

The improvement made between the two assessments was largely due to my attendance at a 3-day IOV VideoSkills Cameracraft, Sound and Lighting course at Coleshill. The course provided me with a superb introduction to the basics, with an interesting blend of theory and practice. It was run by former BBC cameramen (John Williams and Gerry King) who clearly knew their stuff. Their experience oozed out of every pore.

It didn't take long for the penny to drop. It dawned on me that all these years I had been little better than a 'Dixons man' to use Gerry's term! I had relied totally on the auto settings for

exposure, focus and white balance and was missing out on the opportunity to film eye-catching, creative shots. Until then I couldn't tear up the rule book because I didn't even know what the rules were! I vaguely knew about the rule of thirds in terms of the horizontal, but it never dawned on me that it applied to the vertical as well. I also had never appreciated the need to allow for movement space ahead of objects or people in motion. I had never really given enough time to shot composition.

I left Coleshill with a real hunger to develop my interest in videography and a desire to shake off the hobbyist mantle. I went home with some excellent teaching notes under my arm and experiences of mini-project filming that I hoped would stand me in good stead.

## A bit of One-on-One

However, for me, the real breakthrough came when I signed up for a one-to-one VideoSkills course with Phil Wilson. There is no substitute for personal tuition. I was offered a bespoke programme that reflected my work at school and my desire to embrace the wedding market in Cornwall.

Phil was as thorough as he was professional and we were able to complete everything that I needed (and more) into the time set aside. Like my experience at Coleshill, there was an excellent blend of personal tuition and practical experience.



Phil began by looking at my Canon XL1s and made some astute (to me at least) observations about the settings that I used, before putting me right. He took one look at my tripod and told me to throw it away and get a decent one.

I then asked him for his honest opinions on the two DVDs that I had submitted for the IOV assessments. He was brutally honest in his running commentary, pointing out how I could have improved shots, angles and edits, etc. Phil did a similar hatchet job on my rugby films and concerts.

The following day we did some of the activities that were set – like filming Phil walking from his house to the town – which proved to be more difficult than I had anticipated. However, what I really appreciated was Phil then filming me on the return leg back to the house and comparing the two reels.

## Work Experience

The bespoke and flexible nature of the course included Phil's wedding course which covered every aspect from filming the hairdressing session at the bride's house to the finale showreel set to music. We literally went through every aspect of the wedding day, anticipating the likely problems and pitfalls along the way. It was helpful to see Phil's expert footage montage from numerous weddings filmed over the years and edited to reflect the different stages of the day.

There were so many insights that I gained from the maestro. My note book didn't take long to fill. We explored audio and lighting, we spoke about depth of field and story telling, wedding etiquette and copyright. A-Z videography.

The added bonus was the opportunity to film the match of the season at the KC Stadium between Hull City and Leeds United with Phil and his crew. A local derby to end all derbies! The game was all ticket, the atmosphere electric and Phil was hopeful of a victory against the old enemy.

We set up two hours before kick off and in Phil's pre-match briefing introduced me as one of his students, saying that he

wasn't expecting much from me and anything I got would be a bonus. First half I was up in the gantry, second half pitch side. 0:0 at half time, my back-up tape would not be required. Second half - a different story.

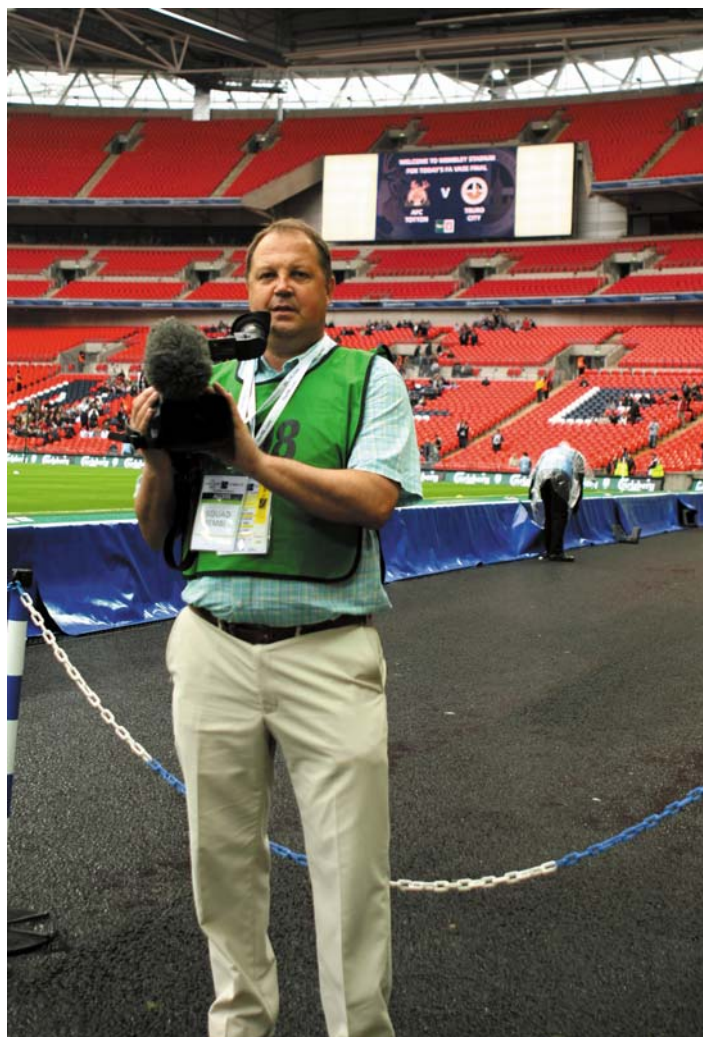
I set up my camera in line with the 18 yard box, into which the Tigers hoped to score, on the same side as Phil - who was nearer the halfway line. In the end, Hull City came out victors with a 1:0 victory. Not only did I get John Parkin's ('the beast') great header from across on the far side, but the players celebrated right in front of me and I got that in the can as well! Unfortunately, just as Hull City scored, Phil was changing cameras and just about to trial the new JVC camera that Kevin O'Malley has loaned him. So Phil missed out on the goal and my humble footage was used for replays on the monthly DVD and at the players' end of season meal. I'd got the bug! Football always used to be my first love as a player (ex Southern League, London University and all that) now I had a vision for combining football and videography.

## Third Time Lucky

Two months later, during my summer holiday, I gained a commission to make a short DVD for the local police on criminal damage in the community for use in schools. I used it as my third and final attempt to gain Master Membership with the IOV in the October 2006 sitting - and I finally achieved what I was aiming for. The DVD was launched in a local youth café with the ITV West Country News and the West Briton newspaper in attendance. I think I watched every local news bulletin on the day it made the TV.

## Further Study

Since then I have read widely (including the Video Shooter by Barry Braverman which I have found the most useful) and purchased a set of Apple training DVDs to get my teeth into during my school holidays. And, whereas once I was regularly on the IOV forum asking for help for the simplest of things, I am now more likely to be the one offering advice. I have hooked up with



Phil at the IOV Exhibition and done a couple of assists at St Mary's (Southampton FC – my home team) and Home Park (Plymouth Argyle).

The Truro City connection was easy to forge. I simply offered my services for one of the earlier rounds against Newcastle Benfield having managed to persuade the club to erect a temporary tower on the half way line. Trips to Whitehawk (Brighton) and Curzon Ashton (Manchester) followed, but nothing could compare with the long Wembley weekend. To walk out on the sacred turf with the boys was truly emotional; and to come out as victors and then film them from the open deck bus in Truro the next day, was just unbelievable.

I just hope that I am able to chart Truro City's progress next season in the Western Premier League and beyond. The dream is football league status in the next 7-years. It is not a wild pipedream. We have been dubbed the Chelsea of the non-league because of our multi-

millionaire chairman Kevin Heaney (Cornish Homes), who features annually on the Daily Telegraph rich list.

## The Moral

I guess the moral of this story is that if you fail your IOV assessment, try and try again! Like me, you will learn something about the craft and, more importantly, something about yourself. If you have not applied for assessment - do it! Don't expect to pass first time - just use it as a means of obtaining a truly unbiased and unemotionally attached critique of your work. ■

**Mark Huckle M.M.Inst.V.**

**Note:** If you are considering applying for IOV Assessment, please make sure you read the notes and criteria on the IOV website ([www.iov.co.uk/assessment](http://www.iov.co.uk/assessment)). The Assessment Panel often have to reject entries because the applicants have clearly not read these rules - which are in place for good reason.

## The Compromises of

# HDV

IOV VideoSkills administrator, Phil Wilson, examines the drawbacks of HDV cameras

**Last month, Stuart Little's review of the Sony V1 against the Sony Z1, A1 and JVC GYHD101E concentrated predominately on outright picture performance, but this is not the only criteria to be considered when choosing a camera. Having used a wide variety of HDV cameras in my capacity as VideoSkills tutor I would like to stress the importance of ergonomics and usability.**

First of all let me come clean. Whereas I appreciate the improvements to picture quality brought about by HDV, I do not believe that the cameras being foisted on us by the manufacturers are ideal. There is certainly one criticism that can be levelled at all sub £5000 camcorders – the poor quality of the LCD viewfinders. Any professional videographer working to high standards will need to take full manual control of focus and exposure, but to do this they must be fed accurate information and I am afraid that this is universally lacking. The combination of black and white CRT viewfinder and LCD flip out screen is, in my mind, the ideal

combination, but to get this you have to spend in excess of £8000 and settle for standard definition with the Sony DSR 450. These are fantastic cameras but out of the price range of many members - so lets take a look at the sub £5000 market and the compromises that will have to be made.

### **Compromise One The Viewfinder**

Being used to high quality black and white CRT viewfinders on

broadcast cameras I find the LCD colour/black and white viewfinders on the sub £5000 HDV cameras not fit for purpose.

Definition, contrast ratio, brightness and response rate are well down on what would be necessary to feed the operator with sufficient information to make accurate judgements when manually adjusting focus and exposure. Highlights tend to bleach out, shadows become darker than they actually are and any sharp camera pans

(particularly when zoomed in) will result in blurring. As my core business is football, where some teams wear white, half the pitch is bathed in sunlight while the other is in shadow and where fast panning to follow the ball is the norm, this pretty much means these cameras are useless.

### **Compromise Two The Viewfinder (again)**

With the exception of the Canon XL HI that has a large (highly magnified and blocky) viewfinder negating the need for a flip out screen, the HDV camera viewfinders are designed in such a way that you cannot see anything unless you press your eye tightly into the rubber cup.

For most applications this is not a problem but, once again, as far as football and other fast moving sport is concerned this introduces difficulties, as much of the match will often be spent with the eye 2 or 3 inches away from the viewfinder. This enables the cameraman to search for the ball in a wider frame than that afforded by the viewfinder. A flip out screen is of





information you will get in the viewfinder will disappear once you stop adjusting the focus ring. If this was not bad enough, the gearing of the focus ring makes accurate adjustment extremely difficult taking several turns, for instance, to go from 0.5 metres to 10 metres, but merely the slightest twitch to go from 20 metres to infinity. If you find yourself on full zoom in low light with a shallow depth of field, quick, manual focusing becomes almost impossible. The camera manufacturers make great play of various gimmicks to help you to focus, e.g. focus assist, peaking, zoom focus, etc. but, frankly, these tend to work in ideal conditions when you least need them and not work at all when you do!

they are difficult to hold steady for prolonged periods and the plethora of different support systems offered as accessories is testament to problems encountered by users.

The worst offenders are, not surprisingly, the larger models, the Z1 and the Canon XL H1 - but the Sony A1's audio module also makes this relatively lightweight camera front heavy when compared to the domestic version of the same camera.

little help in this situation being difficult to see in sunlight, having a narrow viewing angle and is often fixed to one side of the camera that makes it impossible to view at certain times.

exactly where a professional would want them to be. With regard to focus, there are distance markings on the lens barrel and manual adjustment is smooth, quick and easy – or rather it would be if the viewfinder was of sufficient quality to let you see when you are actually in focus! This is a problem exacerbated in the other HDV cameras by the fact that there are no distance markers on the barrel and the only distance

### Compromise Three Focus Gearing

The JVC GY HD 100/200 series camera is unique in having a proper, professional lens with focus, zoom and exposure rings

### Compromise Four Balance

With the exception of the JVC GY HD 100/200 series that is a very well balanced shoulder mounted camera, the sub £5000 HDV cameras are designed as hand held units. Almost universally

### Compromise Five Ergonomics

In relation to broadcast cameras, these cameras are small and consequently the placement of controls is a problem for the manufacturer. ☞



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In some instances, controls that should be readily accessible are moved to menu operations and in other cases they are scattered around the body in an illogical manner that invites errors from even experienced operators.

Even the relatively large JVC GY HD 100/200 is not immune from this with its audio controls spread over 3 locations and with the volume controls situated far too close to the record button on the left hand side of the body (and, yes, this has already caught me out when I accidentally turned off the sound as I hit record!).

The number of similar mistakes being made by people coming on the VideoSkills training courses indicates that this is an area that the manufacturers really do need to look at. Do we really need all those 'assign' buttons? And what on earth is the point of that big auto-iris adjustment wheel on the Canon XL series?

### Compromise Six Poor Low Light Performance

Even in HDV mode these cameras produce poor images in low and difficult lighting conditions. Vertical smearing is likely off bright objects (even if they are not in frame), colours are washed out and definition will deteriorate quicker than with an equivalent standard definition camera. Auxiliary lighting will

have to be introduced at a much earlier stage.

### Compromised Choice

So after venting my frustrations, which sub £5000 HDV camera, would I choose? If I was setting up a part-time wedding business I think the Sony A1 represents a good value for money choice and would make a good spare camera when the time comes to upgrade. If I was going into full time videography I would regard the Sony V1 a good starting point.



I prefer the V1 to the Z1 as it is smaller, lighter, easier to handle and has a 20x as opposed to a 12x zoom. Any difference in picture quality is, in my opinion, so marginal as to be irrelevant. Ergonomically the V1 is better.

For serious work it has to be the JVC GY HD 200 series over the 100 series due to its ability to record HDV in 50p rather than the jerky 25p of the cheaper models.

I regard the Canon XL H1 as overpriced and unwieldy, but Canon do at least offer a high quality black and white viewfinder as an option - although the price is guaranteed to put most off buying. Both cameras boast interchangeable

lenses with the Canon having the ability to use stills camera lenses - but beware! The JVC's ability to use 1/2 inch lenses (via an adapter) does not extend to the lens found on the popular Sony DSR 300, and the lens sold as standard on the Canon EOS 400D stills camera will not fit the Canon XL H1.

### My Choice

My own money has recently gone on a JVC GY HD 200/E, but despite being HDV it will remain most definitely third choice behind my standard definition Sony DSR 500 and 570. The two Sony cameras out perform the JVC by a considerable margin in everything other than the number of lines the picture is made up from. They are easier to control, have all the features you will need, have 2/3 inch rather than 1/3 inch chips, produce more vibrant colours, better contrast, perform better in low light, produce extremely sharp standard definition pictures and take 3-hour tapes. If I had £5000 and needed a single camera to cover all aspects of videography, then my money would go on a good used Sony DSR 570 or, better still, a DSR 450 if I could find one.

Frankly, the hype surrounding HDV annoys me. Too many compromises have been made with regard to manual control of key functions and members are succumbing to the temptation to switch to auto. This could be interpreted as the manufacturers leading a 'dumbing down' of our industry and I for one see this as a lack of respect towards IOV members. Hopefully, the new



IOV qualification system will go some way to rectifying this. The revolution in the perception of our industry will not come about through HDV, it will happen only when members take full control of their cameras and acquire the production skills necessary to reproduce broadcast standards of camerawork, sound, lighting, editing and above all - story telling. To help us achieve this multi-tasking nirvana I feel the camera manufacturers could serve us better! ■

Phil Wilson F.Inst.V.

**Note:** Phil Wilson administers the IOV's VideoSkills training. This includes a range of training workshops in the key skills of videography including cameracraft, lighting, sound and wedding videography. Phil also provides dedicated one-to-one training on your own equipment concentrating on your specific training needs. For more information, please visit [www.videoskills.net](http://www.videoskills.net).



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# Audio File

Phil Janvier's regular column on all things audio



**In Issue 150 (July 2007) I reviewed Sony's Cinescore 1.0 - a piece of music creation software that automatically generates complete custom soundtracks for videographers who require royalty-free music to enhance and enrich their work. It was apparent to me as I reread that review that I really enjoyed working with this program, and subsequently reviewing the Theme Packs has also been a pleasure.**

The five packs are: 'Pass the Ring' (The Wedding Soundtrack library); 'Incredible Vistas' (Visual and Emotional Panoramas); 'The Ideal Vacation' (Music for Life); 'High Tech World' (Kinetic Tracks); and 'Adrenaline Surge' (High Energy Lifestyle). In this issue I shall be looking particularly at 'Pass the Ring'.



## A Reminder of How Cinescore Works

Videographers select a basic theme; either a preinstalled theme or one from the five available Theme Packs and then the Cinescore music generation engine creates music that can be shaped to fit. Once activated you can then select and adapt your Sony Theme Packs musical offerings almost infinitely. The music's time and tempo, intensity, variation and repetition

can be easily adjusted down to frame level accuracy to create the necessary soundtrack until you are happy with the arrangement of the piece and have timed it to fit your video production.

## So What do you get for your Money?

A quick search of the Internet has priced each of the Theme Packs at £65. For that you get ten different themes designed to complement wedding videos. 'Pass the Ring' contains classical compositions by Bach, Mendelssohn, Pachelbel, Schubert and Wagner, and contemporary selections by Sabre Entertainment artists Loren Gold, Michael Summ, Oleg Schramm and Dan Solovitz. Here's a little more info on the 'Pass the Ring' compilation.

### *Air on the G String*

One of the most recognisable of Bach's masterworks, "Air on the G String" receives a multi-instrument treatment on this very flexible Cinescore Theme. Choose from organ, strings, piano, harpsichord, and music box variations, or select a host of ensembles for a more full bodied composition.

### *Ave Maria*

No classical selection provides a more glorious entrance for the bride than Franz Schubert's "Ave Maria." Piano and woodwind variations, along with 10 Mood choices, provide you with subtle and enchanting options.

### *Cut the Cake*

Sweets to the sweet. The sound of authentic 1970's style disco gives "Cut the Cake" that classic party vibe. Dial in funk guitars and a number of alternate drum and percussion combinations and

achieve the precise energy level needed to score your reception.

### *Double Plus Polka*

Strike up the band and prepare the dance floor. "Double Plus Polka" is an up-tempo ditty that features traditional polka instrumentation like tuba, accordion and woodwinds in a wide array of variations. The perfect Theme for your video's more comedic moments.

### *Here Comes the Bride*

The bride's processional is the visual and emotional high point of any wedding video, so it's important to have many different musical options at the ready. This rendition of "Here Comes the Bride" comes with fifteen different variations to fine tune the moment and give the bride exactly what she's looking for.

### *Jesu, Joy of Man's Desiring*

Another standard for the bridal party processional, "Jesu, Joy of Man's Desiring" reveals itself in this Cinescore Theme with small group, large group and solo instruments. Choose from harpsichord and piano foundations, and then build up additional textures to dramatic effect.

### *Last Dance*

Complete with glockenspiel, harp, flute, and piano variations, "Last Dance" swirls and builds with romantic majesty to deliver just the right music for your video's tender interludes. Perfect for slow dance montages and post-ceremony highlights.

### *Pachelbel's Canon*

"Pachelbel's Canon" has long signalled the commencement of the wedding ceremony. Cinescore allows you to shape this essential wedding piece in ways you never thought possible, with fifteen variations and five distinct Moods.

### *The Proposal*

Smooth sax breaks and electric piano melodies make "The Proposal" your go-to Theme for black tie moments and champagne toasts. Call up one of the 'live' moods to add a bit more energy to your soundtrack.

### *Wedding March*

Once the vows and rings have been exchanged, it's time to head back down the aisle and off to the reception. The ceremonial "Wedding March" is the superlative choice for your recessional music - no video should be without it.

## Conclusion

I believe that 'Pass the Ring' has something practical to offer, whatever your wedding production experience - as this software can provide you with a sound score with the flexibility to modify unique, royalty-free custom soundtracks very quickly.

The multiple variations available allow you to adapt each selection so that you can accentuate the grand moments with crescendos, or soften the mood right down. Once again it is worth noting that while Cinescore is a standalone product, when someone has it installed on a machine along with Sony Vegas, it will act as a 'plug-in' in Vegas.

Cinescore is a powerful musical composing tool, but for me it is the Theme Packs that bring it to life. 'Pass the Ring' does what it says on the box - it produces high quality royalty-free music for wedding productions! ■

**Phil Janvier M.M.Inst.V.**

**Notes:** Additional information is available on the Sony web site: [www.sonymediasoftware.com](http://www.sonymediasoftware.com).

# VIDEO ARTISAN



Part 13 - Networking

## Studying the business of Videography

**I hope last month's technically-based article wasn't too much for you. Anyway, I'm getting back to more familiar Cookie-territory this month with a look at networking and the role that it plays in developing your business.**

In previous articles you've heard a lot about 'networking' from me, but what does it really mean? It's generally common sense, but there are aspects of networking which might not be immediately apparent. Nevertheless I'm going to deal with all aspects of industry-based networking. You might be tempted to skip this month's instalment - but please don't. It's probably those that think they know all the opportunities that are missing the chance to capitalise on this easy way to expand your business.

### Sole Traders

One of the drawbacks of videography is that you'll often be working in isolation. Camerawork is not something that you can do whilst happily chatting away with your workmates or colleagues. Editing is the same, in that it's something that you have to exclude yourself from external interferences to enable you to concentrate on the job in hand.

The truth is that videography, in its purest form, is a solitary trade. The end product will generally be created by an individual or small team of people. Compare this to a building site - where all

craftsmen work alongside each other (though not always harmoniously) and generally benefit from their contact and exchange with each other. You don't even have to move that far away from videography to witness a collaborative market as both the film and TV production industries will be made up of literally hundreds of associated craftsmen brought together to achieve a single end product. They will often cross-promote each other or at the very least have a team of complimentary tradesmen that they would prefer to work with.

Videography simply doesn't have the same networking potential. It's therefore very difficult for the videographer to network on the job. There are, of course, exceptions to this (multi-camera shoots and collaborative projects) - but generally speaking the only occasions where you'll get the opportunity to network are industry-based events and meetings - plus some of the less personalised methods covered later on in this article.

### Can't Mix - Won't Mix!

The videographer's almost hermitic existence is not only because of the nature of the work. There are some who chose not to mingle because of an inherent distrust of the competition. The fear of having their clients stolen, or having others tap into what some consider as unique knowledge or information, keeps some of you firmly locked away in your own little world. I'm not saying that

every videographer is like this - but I'm also sure that there will be some reading this that'll recognise themselves and others.

I'm also sure that there are some videographers who are this way not because of any fears of business espionage, but more because they are the introverted creative sort who find social interchange far too intrusive or demanding. Again, not all creative people are this way inclined, but there's a

stereotypical type who will find face-to-face communication all too much.

Having now completely decimated the good character of most of the industry, I hope to convince even the most lost of causes that networking with others in your trade can deliver both financial and creative rewards.

There are opportunities to mix - you just have to put yourself out a little. ☺

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## Know your Enemy!

The competition-fear factor keeps quite a few IOV members away from local IOV events – and indeed any event where others in the industry gather. I personally think this is a shame – and not only because it stops members from benefiting fully from their membership. A common objection to going to IOV meetings is that they are full of newcomers wanting to drain every last drop of information out of those with more experience. To be honest, you can't blame them. As long as they start to share that information with others then the 'big' wheel keeps turning. After all – who did you learn your skills from?

If you feel this way and don't mix because of it, please think again as you are missing an opportunity. These 'sponges' are going to be soaking up the information from other sources, if not from you, so you might as well position yourself in their minds as some sort of industry guru. My experience is that these people are likely to pass work your way when they come across something they can't handle. You will also find that every now and then you'll have a job that requires extra hands – and extra cheap hands that are eager to learn!

Above all, the benefit of interacting with those with less experience is that you'll get the opportunity to guide them down a path which ultimately will benefit your business. Sharing information with them on what you charge is especially beneficial because at least they will know what fees they should be charging once adequately experienced. They'll only get this information from other sources anyway – such as posing as a potential client and prising it out of you that way. Be upfront with it but also take the opportunity

to explain why you charge what you do. The more videographers out there charging a realistic fee the better it is for all of us.

At the very least, knowing a little more about your competitors' businesses should enable you to improve your own.

## So you Think you Know it All?

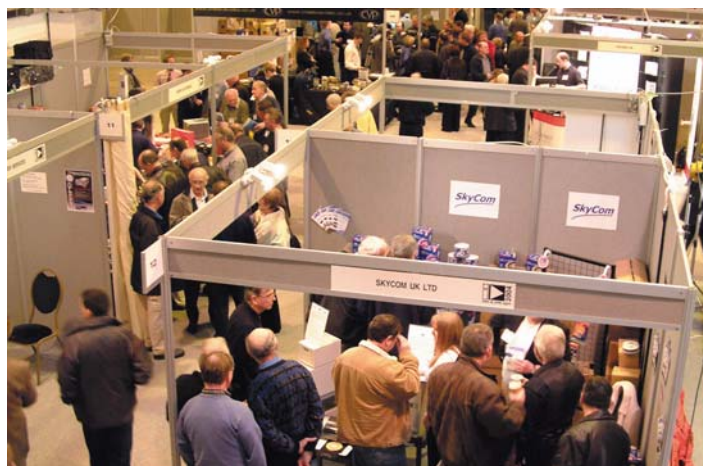
Whilst I can sympathise with the videographer who does not network through fear of losing business, what I have great difficulty in understanding is the videographer who believes they have nothing to learn from anyone else. The dreaded know-it-all! Probably even more frustrating are the know-it-alls who do network and constantly share their opinion on just about everything – regardless of whether it's wanted or not. These people have the capacity to make me lose the will to live!

Believe me you don't know all there is to know about this industry and I doubt there is anyone who does. Every production will present you with different challenges – be it technical, creative or business – so at some point you will definitely need to lean on someone else. You have ears so please use them sometimes!

## Online Networking

As there were fears that TV would kill off Radio, there's a similar fear that the Internet will kill off the need to have face-to-face communication. I mean, why travel to an event just to meet people when you can sit on your backside and get the same thing? Sorry guys – but you can't.

I'm a great believer in the Internet and all that it does. I think support forums and websites are great for getting and sharing a range of opinions on technology and the craft. The IOV's forums are themselves a



great example of how an industry can interact and exchange ideas and experiences. The IOV forums prove time and time again that they also provide an excellent means of sharing work. But are they the be all and end all of networking? I don't think so. They are just one of the networking tools available to us.

The strongest bonds between people in the industry are born through social interchange. You work and share work with people who you like, respect and trust – and whilst the Internet is great for breaking the ice and making initial contact, its drawback is that it's a faceless medium. A clearer understanding can be gained by considering online dating agencies. Whilst these agencies are rife and, so I've heard, successful in bringing people together, eventually you are going to have to face that online profile across a breakfast table!

Before you think that webcams will provide for this shortfall, think again! Teleconferencing facilities have been around for donkey's years and whilst they have their place, they have never caught on to the extent that they replace the need for real-life exchanges. Skype is a great example. Lots of people have Skype, and many of them have a webcam attached – but most only chose to engage their webcam with those who they already have a good social rapport with.

Getting back to pure keyboard or text networking over the Internet or even mobile phone text, one of the common problems with it is that it's so easy to be misunderstood. At least half of your communication will be achieved by your body language and facial expression. This shortcoming has seen the growing use of Smilies and Emoticons. According to Wikipedia, an Emoticon is "a small piece of

specialized ASCII art (usually two to five characters, always on a single line) used in text messages as informal markup to indicate emotions and attitudes that would be conveyed by body language in face-to-face communications."

Call me old fashioned – but isn't this just an admission that this type of communication does not always achieve the desired result? After all, good communication is all about the 'Message Received' and not the 'Message Sent!' ;o)

## Networking Roundup

So, what can you do to increase your networking activities? The answer to this is anything and everything that extends your contacts within the industry.

Get online and participate in forum discussions – but at the same time understand their limitations. Go to local and national trade events and mingle. If you discover that a new videography business has sprung up in your home town or neighbourhood, make contact with them. Find out if they are offering something that you don't – or vice versa – and suggest a bit of cross-trading or collaboration. If you are a guest at a wedding or an event and there's a videographer working there – say hello!

I'm sure that most of you do all of this and more, but I also suspect that there are some in the industry who are happily tucked away under their hoodies oblivious to the opportunities they are missing! ■

**Kevin Cook F.Inst.V.**

**Next month:** I'll be looking at Customer Care next month, and how to exceed your client's expectations. I hope to reveal how a tug of the old forelock can do wonders for your bottom line!



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Tel: 01923 712712  
Email: sales@tnpbroadcast.co.uk  
Web: www.tnpbroadcast.co.uk

**TouchVision**  
6 The Riverside, Farnham, Surrey GU9 7SS  
Tel: 01252 823850  
Fax: 01252 711702  
Email: ian.dudley@touchvision.tv  
Web: www.touchvision.tv

**Equipment Rental**

**3rd Eye Broadcast Group Ltd**  
202B The Big Peg, 120 Vyse Street, The Jewellery Quarter, Birmingham B18 6NF  
Tel: +44 (0) 121 693 9977  
Fax: +44 (0) 121 693 9976  
Email: michael@3rdeyebroadcast.com  
Web: www.3rdeyebroadcast.com

**Calumet Pro Video**  
93-103 Drummond Street, London NW11 2HJ  
Tel: 08706 030303 (option 2)  
Email: rentals@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

**Kitroom Monkey Limited**  
Ealing Film Studios, Ealing Green, London W5 5EP  
Tel: 0845 166 2597 Mobile: 07739 806807  
Email: mail@kitroommonkey.co.uk  
Web: www.kitroommonkey.co.uk

**Equipment Service & Repair**

**Calumet Pro Video**  
93-103 Drummond Street, London NW11 2HJ  
Tel: 08706 030303 (option 4)  
Email: provideo@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

**MVS Video**  
Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

**Field Production Cases**

**MVS Video**  
Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

**Pyser-SGI Limited (Portabrace)**  
Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA  
Tel: 01732 864111 Fax: 01732 865544  
Email: sales@pyser-sgi.com  
Web: www.pyser-sgi.com

**Grip Equipment**

**LCC Photon Technik**  
Watt House, Pirbright Road, Normandy, Surrey GU3 2AG  
Tel: 01483 813814 Fax: 01483 811668  
Email: info@lcc-lighting.co.uk  
Web: www.lcc-lighting.co.uk

**Insurance Companies**

**Aaduki Multimedia Insurance**  
2d Cranmere Road, Oakhampton, Devon EX20 1UE  
Tel: 0845 838 6933 Fax: 0845 838 6944  
Email: media@versatileinsurance.co.uk  
Web: www.aaduki.com

**AUA Insurance**  
De Vere House, 90 St Faiths Lane, Norwich NR1 1NL  
Tel: 01603 623227 Fax: 01603 665516  
Email: info@aua-insurance.com  
Web: www.aua-insurance.com

**Golden Valley Insurance**  
The Olde Shoppe, Ewyas Harold, Herefordshire HR2 0ES  
Tel: 0800 015 4484 Fax: 01981 240451  
Email: gvinsurance@aol.com  
Web: www.photographicinsurance.co.uk

**Towergate Camerasure**  
Funtley Court, Funtley Hill, Fareham, Hants. PO16 7UY  
Tel: 0870 4115511  
Email: camerasure@towergate.co.uk  
Web: www.towergateunderwriting.co.uk

**LCD Monitors**

**MediaAtlantic**  
PO Box 5050, Derby DE23 8ZW  
Tel: 0870 161 5050 Fax: 0870 161 5051  
Email: info@mediaatlantic.com  
Web: www.mediaatlantic.com

**Pyser-SGI Limited (TV Logic)**  
Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA  
Tel: 01732 864111 Fax: 01732 865544  
Email: sales@pyser-sgi.com  
Web: www.pyser-sgi.com

**Lens Service & Repair**

**Pyser-SGI Limited (Fujinon)**  
Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA  
Tel: 01732 864111 Fax: 01732 865544  
Email: sales@pyser-sgi.com  
Web: www.pyser-sgi.com

**Lighting**

**ARRI (GB) Limited**  
2 High Bridge, Oxford Road, Uxbridge, Middlesex UB8 1LX  
Tel: 01895 457000  
Email: sdaly@arri-gb.com  
Web: www.arri.com

**Cirro Lite (Europe) Ltd**  
3 Barretts Green Road, London NW10 7AE  
Tel: 020 8955 6700  
Email: sales@cirrolite.com  
Web: www.cirrolite.com

**Desisti Lighting (UK) Ltd**  
15 Old Market Street, Theford, Norfolk IP24 2EQ  
Tel: 01842 752909  
Email: desisti@globalnet.co.uk  
Web: www.desisti.co.uk

**Gekko Technology Ltd**  
Unit 4, Gallery Works, Common Lane, Kenilworth, Warwickshire CV8 2EL  
Tel: 01926 863366  
Email: sales@gekkotechnology.com  
Web: www.gekkotechnology.com

**Ianiro UK Ltd**  
Unit 7, Walkers Road, Manorside Ind. Est., North Moons Moat, Redditch, Worcs. B98 9HE  
Tel: 01527 596955 Fax: 01527 596788  
Email: ianirouk@aol.com  
Web: www.ianiro.com

**LCC Photon Technik**  
Watt House, Pirbright Road, Normandy, Surrey GU3 2AG  
Tel: 01483 813814 Fax: 01483 811668  
Email: info@lcc-lighting.co.uk  
Web: www.lcc-lighting.co.uk

**Photon Beard Ltd**  
Unit K3, Cherry Court Way, Stanbridge Road, Leighton Buzzard, Bedfordshire LU7 4UH  
Tel: 01525 850911  
Email: info@photonbeard.com  
Web: www.photonbeard.com

**Pyser-SGI Limited (Portabrace)**  
Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA  
Tel: 01732 864111 Fax: 01732 865544  
Email: sales@pyser-sgi.com  
Web: www.pyser-sgi.com

**Studio & Lighting Services**  
3 Cedar Drive, Loughton, Essex IG10 2PA  
Tel: 020 8418 9848  
Email: peter@slservices.co.uk  
Web: www.slservices.co.uk

**Westgate Developments**  
Derby House, 11 Rosebery Road, Langley Vale, Epsom, Surrey KT18 6AF  
Tel: 01372 800404  
Email: westgate@ntlworld.com  
Web: www.westgatepower.com

**Matte Boxes**

**Pyser-SGI Limited (Vocas)**  
Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA  
Tel: 01732 864111 Fax: 01732 865544  
Email: sales@pyser-sgi.com  
Web: www.pyser-sgi.com

**Nonlinear & Hybrid Systems**

**Adobe Systems UK**  
3 Roundwood Avenue, Stockley Park, Uxbridge UB11 1AY  
Tel: 020 8606 1100 Fax: 020 8606 4004  
Email: adobeuk@adobe.com  
Web: www.adobe.co.uk

**Apple Computer UK Ltd**  
2 Furzground Way, Stockley Park East, Uxbridge, Middlesex UB11 1BB  
Tel: 020 8218 1000 Fax: 020 8218 1310  
Web: www.apple.com/uk/pro

**Avid Technology**  
Pinewood Studios, Pinewood Road, Iver Heath, Bucks. SL0 0NH  
Tel: +44 (0)1753 655999 Fax: +44 (0)1753 654999  
Web: www.avid.co.uk

**Canopus Europe**  
Unit 4, The Duran Centre, 14 Arkwright Road, Reading, Berkshire RG2 0LS  
Tel: 0118 921 0150  
Email: sales@canopus-uk.com  
Web: www.canopus.co.uk

**CreativeVideo.co.uk**  
Priory Mill, Castle Rd, Studley, Warks. B80 7AA  
Tel: 01527 854222  
Email: sales@creativevideo.co.uk  
Web: www.creativevideo.co.uk

## Nonlinear & Hybrid *contd...*

### Dalco UK (distributor for Casablanca)

PO Box 165, Brough HU15 1WH  
Tel: 0845 456 0734  
Email: sales@dalco.co.uk  
Web: www.dalco.co.uk

### Datavision Limited

Russell Farm, New Road, Maulden,  
Bedfordshire MK45 2BG  
Tel: 01525 406886  
Email: info@datavision.co.uk  
Web: www.datavision.co.uk

### Digital Video Computing Ltd

Phoenix House, 17-19 Norway Street,  
Portslade, East Sussex BN14 1HQ  
Tel: 01273 707200  
Email: sales@dvc.co.uk  
Web: www.dvc.co.uk

### Edirol Europe Ltd

Studio 3.4, 114 Power Road, London W4 5PY  
Tel: 0870 350 1515  
Email: info@edirol.co.uk  
Web: www.edirol.co.uk

### Hybrid Media Production & Distribution

7 Birches House, 245 Birchfield Road,  
Redditch, Worcestershire B97 4LR  
Tel: 01527 544883  
Email: sales@hybridmedia.co.uk  
Web: www.hybridmedia.co.uk

### In-Deep

15 Abrahams Road, Henley on Thames,  
Berkshire RG9 2ET  
Tel: 0870 350 2450  
Email: robbie@in-deep.net  
Web: www.in-deep.co.uk

### MVS Digital (Sony Vegas)

Unit 23, Wordsworth Business Centre, 21  
Wordsworth Road, Perivale, Middlesex UB6 7LQ  
Tel: 0845 456 0801  
Email: anil@micronetuk.com  
Web: www.mvsdigital.com

### Planet PC

The Old School, 690 Bradford Road,  
Birkenshaw, West Yorkshire BD11 2DR  
Tel: 01274 713400  
Web: www.planetdv.net

### Planet Video Systems

33 Bournehall Avenue, Bushey, Hertfordshire  
WD23 3AU  
Tel: 020 8950 1485  
Email: sales@planetaudiosystems.co.uk  
Web: www.planetaudiosystems.co.uk

### ZEN Computer Services

3 Carolina Way, Salford Quays,  
Manchester M50 2ZY  
Tel: 0161 736 5300 Fax: 0161 736 5303  
Email: info@zenvideo.co.uk  
Web: www.zenvideo.co.uk

## Outside Broadcast

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

## Photo Imaging Training

### Symbiosis (Aperture & Lightroom Training)

(Skillset funding available for Freelancers)  
47 The Parade, Royal Priors,  
Leamington Spa CV32 4BL  
Tel: 01926 436930  
Email: training@symbiosis.com  
Web: www.symbiosis.com

## Post Production Software

### New Media AV

(Avid distributor)  
25 Basepoint, Caxton Close, East Portway  
Industrial Estate, Andover, Hampshire SP10 3FG  
Tel: 08456 446663  
Email: sales@nmav.com  
Web: www.nmav.com

### Planet PC

The Old School, 690 Bradford Road,  
Birkenshaw, West Yorkshire BD11 2DR  
Tel: 01274 713400  
Web: www.planetdv.net

## Radio Microphones

### Sennheiser UK Ltd

3 Century Point, Halifax Road, High Wycombe,  
Buckinghamshire HP12 3SL  
Tel: 01494 551551 Fax: 01494 551550  
Email: info@sennheiser.co.uk  
Web: www.sennheiser.co.uk

### Soundkit

12 Earle Place, Canton, Cardiff CF5 1NZ  
Tel: 02920 342907 Fax: 02920231235  
Email: martyn@soundkit.co.uk  
Web: www.soundkit.co.uk

### Total Audio Solutions

3 Woden Court, Park, Saxon Business Park,  
Hanbury Road, Bromsgrove, Worcs. B60 4AD  
Tel: 01527 880051  
Email: sales@totalaudio.co.uk  
Web: www.totalaudio.co.uk

### Wireless Mics. & Ears

Unit 19C, Benthalls Shopping Centre, Heybridge,  
Maldon, Essex CM9 4GD  
Tel: 01621 843200  
Email: info@soundgenie.co.uk  
Web: www.soundgenie.co.uk

## Royalty Free Media

### Dalco UK (animations and stock footage)

PO Box 165, Brough HU15 1WH  
Tel: 0845 456 0734  
Email: sales@dalco.co.uk  
Web: www.dalco.co.uk

## Studio Lighting Design

### LCC Photon Technik

Watt House, Pirbright Rd, Normandy, Surrey GU32AG  
Tel: 01483 813814 Fax: 01483 811668  
Email: info@lcc-lighting.co.uk  
Web: www.lcc-lighting.co.uk

### Photon Beard Ltd

Unit K3, Cherry Court Way, Stanbridge Road,  
Leighton Buzzard, Bedfordshire LU7 4UH  
Tel: 01525 850911  
Email: info@photonbeard.com  
Web: www.photonbeard.com

## Tape Stock

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

### Penridge Multi-Media

The Barn, Rashwood Meadow, Droitwich Spa,  
Worcestershire WR9 0BS  
Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

### That's A Wrap Sales

The Boreen, Condor Road, Staines, Middx. TW18 1UG  
Tel: 0871 222 0808 Fax: 01784 465639  
Email: sales@taw.eu.com  
Web: www.taw.eu.com

### Warehouse Video Services

Burnside, Horton Road, Staines, Middlesex  
TW19 6BQ  
Tel: 01753 689400 Fax: 01753 689401  
Email: sales@warehouse-video.co.uk  
Web: www.warehouse-video.co.uk

## Teleprompting

### PortaPrompt

Lane End Road, Sands, High Wycombe,  
Buckinghamshire HP12 4JQ  
Tel: 01494 450414  
Email: sales@portaprompt.co.uk  
Web: www.portaprompt.co.uk

## Tripods & Camera Supports

### Camera Dynamics Limited

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

### Hague Camera Supports

Mile End Road, Colwick, Nottingham NG4 2DW  
Tel: 0115 987 0031  
Email: info@b-hague.co.uk  
Web: www.b-hague.co.uk

### Libec Europe

Unit 7, Walkers Road, Manorside Ind. Est.,  
North Moons Moat, Redditch, Worcs. B98 9HE  
Tel: 01527 596955 Fax: 01527 596788  
Email: ianirouk@aol.com  
Web: www.ianiro.com

### Louma UK

Tel: 020 8959 3082  
Email: info@louma.co.uk  
Web: www.verycam.com

### Manfrotto Tripods

Distributed by DayMen International  
Tel: 0870 420 5113 (Customer Services)  
Web: www.manfrotto.co.uk

### Ortus Media Ltd

34 Metropolitan Park, Taunton Road,  
Greenford, Middlesex UB6 8UQ  
Tel: +44 (0)20 8578 1955 Fax: +44 (0)20 8578 1956  
Email: info@ortus.tv  
Web: www.ortus.tv

## Video Accessories

### Composite Video Ltd

Unit 15, Liongate Enterprise Park, 80 Morden  
Road, Mitcham, Surrey CR4 4NY  
Tel: 020 8687 9700  
Email: sales@compositevideo.co.uk  
Web: www.compositevideo.co.uk

### DVStuff

PO Box 389, Maulden, Beds. MK45 2WG  
Tel: 01525 406886  
Email: shopping@dvstuff.co.uk  
Web: www.dvstuff.co.uk

### Keene Electronics

Old Hall, Unit 9, Mills Bus. Pk, Station Road,  
Little Eaton, Derby DE21 5DN  
Tel: 01332 830550  
Email: sales@keene.co.uk  
Web: www.keene.co.uk

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468  
Email: sales@mvsvideo.com  
Web: www.mvsvideo.com

### Pyser-SGI Limited

Broadcast Products Division, Fircroft Way,  
Edenbridge, Kent TN8 6HA  
Tel: 01732 864111 Fax: 01732 865544  
Email: sales@pyser-sgi.com  
Web: www.pyser-sgi.com

## Video Editing

### Hattrick Studios

P.O.Box 8, Whetstone, Leicester LE8 6WX  
Tel: 0116 2234 119  
Email: sales@hattrickstudios.co.uk  
Web: www.hattrickstudios.co.uk

### Planet PC

The Old School, 690 Bradford Road,  
Birkenshaw, West Yorkshire BD11 2DR  
Tel: 01274 713400  
Web: www.planetdv.net

## Video Manufacturers

### Edirol Europe Ltd

Studio 3.4, 114 Power Road, London W4 5PY  
Tel: 0870 350 1515  
Email: info@edirol.co.uk  
Web: www.edirol.co.uk

### JVC Professional Europe

JVC House, JVC Business Park, 12 Priestley  
Way, London NW2 7BA  
Tel: 020 8208 6200  
Email: sales@jvcpro.co.uk  
Web: www.jvcpro.co.uk

### Panasonic Business Systems

Panasonic House, Willoughby Road, Bracknell,  
Berkshire RG12 8FP  
Tel: 01344 853855 Fax: 01344 853847  
Email: enquiries@panasonic-pbe.co.uk  
Web: www.panasonic-broadcast.com

### Sony Broadcast & Professional UK

The Heights, Brooklands, Weybridge,  
Surrey KT13 0XW  
Tel: 01932 816275  
Web: www.sonybpi.net

### TV One Limited

Unit V, Continental Approach, Westwood  
Industrial Estate, Margate, Kent CT9 4JG  
Tel: 01843 873300  
Email: sales@tvone.com  
Web: www.tvone.co.uk

## Video Streaming

### Planet PC

The Old School, 690 Bradford Road,  
Birkenshaw, West Yorkshire BD11 2DR  
Tel: 01274 713400  
Web: www.planetdv.net

## Voiceover Services

### Colin Days Overnight Voiceovers

The Old Rectory, Ombersley, Worcs. WR9 0EW  
Tel: 01562 822222  
Email: info@voiceover-uk.co.uk  
Web: www.voiceover-uk.co.uk

### Geoffrey Annis

25 St Peter's Avenue, Wilson Street, Anlaby  
East Yorkshire HU10 7AR  
Tel: 01482 647461  
Email: geoff@gannis.fsnet.co.uk  
Web: www.voiceovers.co.uk/geoffrey.annis

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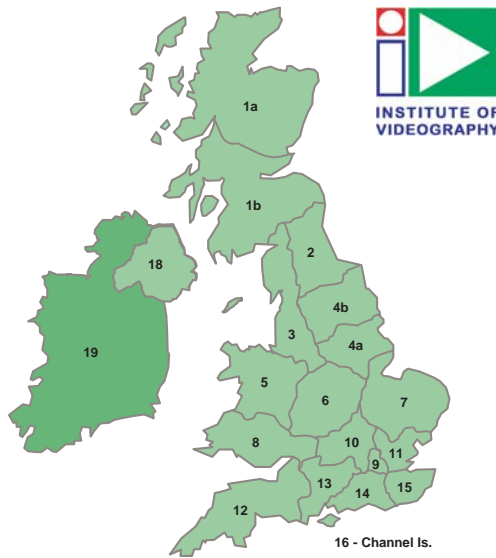
*Call Kevin Cook (Sales)  
on +44 (0) 20 8502 3817*

*Kevin Cook  
IOV Focus Limited  
PO Box 625  
Loughton  
IG10 3GZ  
United Kingdom  
Email: kevin.cook@iov.co.uk*

Call sales on 020 8502 3817

Also online at www.iov.co.uk...

# THE LIST



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

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

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

## Scotland North (Area 1a)

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

## Scotland South (Area 1b)

James Lundy M.M.Inst.V.	01501 739153	ABCFJKMNO
Graham Mackay M.M.Inst.V.	01236 730770	ABC
Douglas Miller M.M.Inst.V.	01555 860382	ABC
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 665141	ABC
Pro-Creative Co.Uk *	0141 587 1609	
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK
Paul Russell F.Inst.V.	01753 234821	ACFKN
Steve Towle M.M.Inst.V.	0845 226 2167	AB
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Graeme Brown M.M.Inst.V.	01577 865000	BCKN
Jack Buchanan M.M.Inst.V.	0141 643 1651	ABC
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	ABC
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Love F.Inst.V.	0141 954 0840	AB

## North East England (Area 2)

Mike Cassidy M.M.Inst.V.	0191 478 7038	ABC
Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	01429 824177	ABC
Glenn Hurlley M.M.Inst.V.	0191 549 3675	ABCFGHJKLNM
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLNM
Andrew Leckorby M.M.Inst.V.	0191 268 8209	ABC
David Pethick M.M.Inst.V.	07712 809222	P
Mike Trehwella M.M.Inst.V.	0191 536 6535	ABCFKN
Peter Watkinson M.M.Inst.V.	01388 605386	ABC
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN
Michael Bell M.M.Inst.V.	01325 214073	ABC
Roger Brown M.M.Inst.V.	07786 705066	ACHIKN

## North West England (Area 3)

Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbold M.M.Inst.V.	01928 733225	ABCK
Andrew Ogdon M.M.Inst.V.	0161 797 1900	AP
Peter Parker M.M.Inst.V.	01772 611590	ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626	ABC
Geoff Procter M.M.Inst.V.	01706 221928	AKN
David Royce M.M.Inst.V.	01942 735759	ABC
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	ACK
Ken Stott M.M.Inst.V.	01282 414073	ABC
The Graham Fenton Experience *	01253 884100	AB
Peter Thornton M.M.Inst.V.	01706 812008	ABKN
Mike Waring M.M.Inst.V.	01704 531756	ABCKD
Les White M.M.Inst.V.	01768 899326	ABCKN
Des Williams M.M.Inst.V.	0191 928 7361	ABC
Tony Williams M.M.Inst.V.	01704 232116	ABCKJ
Chris Abram M.M.Inst.V.	01524 736573	ABCNP

Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Matthew Aindow M.M.Inst.V.	01204 843549	AGJKMN
Graham Baldwin M.M.Inst.V.	01257 264303	ABCK
Dave Barrow M.M.Inst.V.	01254 83083	ABC
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	ABC
Dave Bone M.M.Inst.V.	07803 797472	B
David Brindley M.M.Inst.V.	01257 142664	KLN
Philip Chrystal M.M.Inst.V.	01204 604840	BC
Dennis Cooper M.M.Inst.V.	01754 393714	ABCN
Paul Croft M.M.Inst.V.	01224 947974	ABC
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 Farrington M.M.Inst.V.	01254 830823	CM
Jimmy Goodinson F.Inst.V.	01204 576838	ABC
Gavin Gratton M.M.Inst.V.	0161 303 0125	AKM
Mark Higham M.M.Inst.V.	01625 523237	BC
Peter Hinkson M.M.Inst.V.	01253 735200	ACKMN
John Hodgson M.M.Inst.V.	01253 899690	B
David Howies M.M.Inst.V.	01206 657895	ABCDCE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Ron Lee F.Inst.V.	01744 29976	ABCG
Lee Manninger M.M.Inst.V.	01254 893683	ABCKN
Van Martin M.M.Inst.V.	0161 902 9016	ABFKLN
Mirage Digital Video Productions *	01253 596900	ABCDFKLMN
Gordon Moore M.M.Inst.V.	01706 215914	ABCK

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

Quentin Budworth M.M.Inst.V.	01964 562073	
John Goodwin M.M.Inst.V.	01246 850963	ABJ
Chris Goulden M.M.Inst.V.	01430 431634	ABC
Phil Groves M.M.Inst.V.	01246 852969	ABCK
Lynne Hamilton M.M.Inst.V.	01246 262822	ABC
Dean Hodson M.M.Inst.V.	01472 811808	ACDFGKLN
Geoff Knight F.Inst.V.	0845 094 6471	B
Matthew Leech M.M.Inst.V.	01254 830832	ABC
Adrian Medforth M.M.Inst.V.	0115 916 5795	BC
Ben Newth M.M.Inst.V.	01405 704381	ABC
Alfred Overy M.M.Inst.V.	01623 654446	ABCFGKMN
John Port M.M.Inst.V.	01909 732391	
Gordon Simpson F.Inst.V.	0124 72011	ABCG
Tim Smithies M.M.Inst.V.	0141 281 3320	
Robin Walters M.M.Inst.V.	01482 324663	ABC
Philip Wilson F.Inst.V.	01482 304830	ABCFGJKLNM
Kevin Winn M.M.Inst.V.	01482 782187	AB
Sean Atkinson M.M.Inst.V.	0172 597367	ABC
Andrew Blow M.M.Inst.V.	01522 763901	ACFGIKM
Broadcast Media Services *	0115 955 3989	

## North & West Yorkshire (Area 04b)

Colin Campbell M.M.Inst.V.	01274 690110	
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN
Ian Jackson M.M.Inst.V.	0799 914999	ACFKLN
Christopher Lawton M.M.Inst.V.	0113 218 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJKLNM
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Ferry Mullaney M.M.Inst.V.	01924 864613	AB
Paolo Pozzani M.M.Inst.V.	01756 593392	ABCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Iain Rogerson M.M.Inst.V.	01759 369811	
Mike Wade F.Inst.V.	01484 684617	ABCFG
Mike Walker F.Inst.V.	01924 515100	ABCEDEFHKLN
Mike Wells M.M.Inst.V.	01422 868666	ABC
Gail Allaby M.M.Inst.V.	01422 844343	ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421	BCKN

## North Wales & Borders (Area 5)

Kevin Fitton M.M.Inst.V.	01952 412587	
David Gold M.M.Inst.V.	01743 355725	ABCGIJKM
James Goodchild M.M.Inst.V.	0845 345 1703	A
David Jones F.Inst.V.	01743 891286	ABCKN
Graham Kay M.M.Inst.V.	0151 342 8184	ABC
Richard Knew F.Inst.V.	01978 358522	ACFKM
Tudor Owen M.M.Inst.V.	01352 756074	ABL
Christopher Smith F.Inst.V.	01948 780564	AJMN
Rowland Barker F.Inst.V.	01940 430505	ABCFGHKLN
Cam 3 Media *	01588 650456	ABCFGHKLN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCHKN
James Edwards M.M.Inst.V.	0845 427 5794	AC
Peter Eggleston F.Inst.V.	01492 543246	CK
John Evans M.M.Inst.V.	01952 814590	
George Fenney M.M.Inst.V.		

## Midlands (Area 6)

VegaTV & Media Solutions Ltd*	0870 080 1961	ACDKMN
Mike Walters M.M.Inst.V.	0845 257 8207	ACKN
Jackie Williams M.M.Inst.V.	01455 848199	ABC
Simon Hammond M.M.Inst.V.	01958 638116	ABCFKM
Stephen Hart M.M.Inst.V.	01527 878433	ABC
ICE *	01926 864800	ABCFGJKM
David Impey F.Inst.V.	01926 497695	ABCFJKLNM
David James M.M.Inst.V.	01782 514942	ABJ
Colin Jones M.M.Inst.V.	07837 276475	ABCK
Nick Kirk F.Inst.V.	01786 782035	ACFGKL
Bob Langley M.M.Inst.V.	0845 606 6593	AJMO
Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	0116 275 2100	AB
Brian Moore M.M.Inst.V.	01583 515890	ABC
Chris North M.M.Inst.V.	01530 836700	ABC
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01676 541892	ABC
Roger Perry M.M.Inst.V.	01676 541892	B
Michael Shaw M.M.Inst.V.	01782 746553	B

## East Anglia & A1 Corridor (Area 7)

Simon Page M.M.Inst.V.	01362 822577	ABC
Jim Panks M.M.Inst.V.	01775 822200	ABCEKLN
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK
Bill Plattis M.M.Inst.V.	01733 370922	CDKN
John Suckling M.M.Inst.V.	020 851 6752	ACN
Malcolm Worridge M.M.Inst.V.	01478 782033	ABC
John Worland M.M.Inst.V.	01206 241820	ABC
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN
Bernard Coe M.M.Inst.V.	01223 441137	ABC
Stephen Curtis M.M.Inst.V.	01502 712411	BCN
Nick Deal M.M.Inst.V.	0800 970 6159	ABCGKN
Extreme Video *	01603 630555	A
Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
Colin Goody M.M.Inst.V.	01473 257958	AB
Nigel Hartley M.M.Inst.V.	01728 452223	ABC
Steve Hart M.M.Inst.V.	01482 568280	ABC
John Lambert M.M.Inst.V.	01603 610566	ABC
Shaun Lawson M.M.Inst.V.	01493 441162	ABCKN

## South Wales & Bristol Channel (Area 8)

Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKLN
Alan Torjussen F.Inst.V.	029 206666	ABJLNM
Jack Tristram M.M.Inst.V.	0192 816688	ABC
Alan Vaughan M.M.Inst.V.	01453 835422	ACFGN
Chris Wheatley M.M.Inst.V.	01242 579712	ABCDN
Peter Clour M.M.Inst.V.	01453 832624	ACGKN
Glyn Edwards M.M.Inst.V.	01443 838715	BC
Steve Hart M.M.Inst.V.	01568 620646	ABCKJN
Michael Hill M.M.Inst.V.	01242 674462	ABCDJKN
Harley Jones M.M.Inst.V.	029 2052 0599	ABCFK
Manolo Lozano M.M.Inst.V.	01792 520450	ABC
Ian Melding M.M.Inst.V.	01792 818085	ABKMN
Dawn Morgan M.M.Inst.V.	01792 776149	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABC

## West London, Middlesex & Herts. (Area 9)

Mike Henson F.Inst.V.	01494 438904	AJM
Michael Lawson M.M.Inst.V.	020 7932 1190	ABC
Stuart Little M.M.Inst.V.	020 8437 9567	ACFGKLN

Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
Denise Semple M.M.Inst.V.	020 7501 5383	ABC
Sam Spence M.M.Inst.V.	020 7738 4162	ABCK
Alan Benns M.M.Inst.V.	020 8943 2666	ABCKM
Adam Carroll M.M.Inst.V.	07768 014503	ABC
Paul Cascarino F.Inst.V.	020 8898 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABC
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGIKN

## Oxfordshire & M1 Corridor (Area 10)

Driving Standards Agency*	01234 740690	
First Sight Video*	0800 072 8753	AB
Ken Franklin M.M.Inst.V.	01993 868479	ABC
Gillian Gee M.M.Inst.V.	01753 563312	ABC
Hamish Maclean M.M.Inst.V.	01582 596935	ABC
Gordon O'Neill M.M.Inst.V.	01494 773818	ABC
John Snelgrove M.M.Inst.V.	01442 250088	AM
Anthony Barnett M.M.Inst.V.	01553 776995	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJKL
Dave Collins M.M.Inst.V.	01908 522157	ABCGK

## E. London, Essex & Hertfordshire (Area 11)

Ross Campbell M.M.Inst.V.	01376 344353	ABCKN
Zulqfi Cheema M.M.Inst.V.	01376 413260	ABCKDLN
David Chevin M.M.Inst.V.	020 8502 7232	BC
Albert Clack M.M.Inst.V.	01462 629212	CFGI
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8281 7041	ABCK
Rick Farnham M.M.Inst.V.	01192 292003	ABCFGHKLN
John Harding M.M.Inst.V.	01206 793315	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	ABC
Martin Klein M.M.Inst.V.	01707 655895	ABC
Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Alan Legg M.M.Inst.V.	020 7193 4060	B
Tony Leach M.M.Inst.V.	01702 525353	ACE
Anthony Manning M.M.Inst.V.	020 8923 6068	ABCGN
Hugh Morris M.M.Inst.V.	020 8220 6955	AFKL
Colin Pethurst M.M.Inst.V.	01992 461858	ABC
Kresh Ramanah M.M.Inst.V.	07956 395345	ABCHK
John Rose M.M.Inst.V.	01792 85 4839	ABC
Two Dragons Film Studios*	07812 410866	N
Iain Wagstaff M.M.Inst.V.	01376 556417	B
Gillian Walters M.M.Inst.V.	01708 724544	ABCFKN
Peter Walters M.M.Inst.V.	01708 724544	ABCFKN
Andreas Andreou M.M.Inst.V.	0208 369 5956	ABCKN

## West Country (Area 12)

Mark Brindle M.M.Inst.V.	01271 891140	ACDJKMN
Pip Critten M.M.Inst.V.	01752 361210	ABC
Chris Ellery M.M.Inst.V.	0117 910 9704	ABC
Mark Huckle M.M.Inst.V.	01872 270434	BCN
David James M.M.Inst.V.	0179 979 2903	ABCFHJN
David James M.M.Inst.V.	01752 510999	ABCFKN

## Dorset, Wiltshire & Hampshire (Area 13)

Maurice Brake M.M.Inst.V.	01202 512449	ABC
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
John Durran M.M.Inst.V.	01225 866474	B
Steve Feeney M.M.Inst.V.	01225 866474	ABCKN
Galton & Roastance *	0800 051 4510	
Stewart Guy M.M.Inst.V.	01256 850142	ABCFDKM
Brian Harper M.M.Inst.V.	01225 866348	ABCKM
Greg Hawkes M.M.Inst.V.	01800 443 3126	CFGKLN
Otton Hulacki M.M.Inst.V.	01393 423030	ABCKN
Ray Joyce M.M.Inst.V.	01203 629098	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGJKLN
David Lovett M.M.Inst.V.	01425 615626	ABJN
Tim Martin M.M.Inst.V.	01985 212863	AGLN
Ernie McKenna M.M.Inst.V.	01873 832763	ABCKN
Graham Mew M.M.Inst.V.	01256 397387	BCKN
Eric Montague M.M.Inst.V.	01722 711958	N
Colin North M.M.Inst.V.	01725 511688	ABCK
Jeremy Payne M.M.Inst.V.		



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