

Editorial

by Hazel Palmer

Hello and welcome to the magazine of the Guild of Television Camera Professionals... don't worry, you'll get used to it. I was honoured to be asked to guest edit this edition of Zerb, but also full of trepidation. However, reassured and guided by the expert hand of Managing Editor Alison Chapman, I took on the task, seeing it as a great opportunity to be part of shaping an excellent magazine. If I'm honest, I also jumped at the chance to fill it full of subjects I'm interested in, and although, like life, this hasn't actually gone quite as planned, the results are nonetheless a great read.

To begin with, the elephant in the Zerb room was the subject of the Guild of Television Cameramen changing its name to something less gender-specific. This has been bubbling away, with the changes thrashed out just as this edition was being compiled – and we needed to address it. I remember once looking at another new glossy camera and film magazine being promoted at BVE a few years back. Although the articles looked visually stunning and well written, there didn't seem to be enough detail for a camera person like myself. I asked the man if they ever had more technical and equipment-specific content. He replied "Oh no, don't worry – none of that over-complicated stuff in here. All nice easy reading for laymen like you and me!" Insulted at his assumptions, I immediately walked away and vowed never to buy his magazine. It is these kinds of assumptions I try to address in my article on the name change. As a cameraman of the female variety I felt it my responsibility to put across some things those of the male type might not be aware of.

I had hoped and envisaged we would include lots of equipment reviews and technical articles in this issue. I tend to make a beeline for these, keen to keep up with developments and learn more about how products work and compare. Zerb has always given lovely clear descriptions and beautiful visuals to such articles, making them as interesting as they are informative. Unfortunately it proved difficult to get hold of any new camera releases to test and review, and other articles had to be cancelled or postponed (but look out for a Super35mm lens shoot-out to appear in a future edition).

However, we DO have a fascinating look at further exciting developments in camera stabilisation technology – Motion Impossible's four-wheel drive remote camera systems are covering new ground on natural history shoots as well as pioneering advances in virtual reality filming. Next time you watch something and are thinking 'How did they do that?', this article might just provide the answer. Also, we have an in-depth look at some industry leaders in action: the ARRI TRINITY and its use by GTC TiCA winner Dominic Jackson and the Panasonic VariCam in the hands of IAWF cameraman Dick Harrewijn.

We find out from Aaron Cook how to obtain a drone licence, while student member Laura Jeacocke gathers some more tips and advice, this time from seasoned professional Jonathan Young on what it takes to film in remote and challenging locations.

In fact there is a plethora of adventures in this issue! If, like me, you have often dreamt of combining your love of filming with a passion for exploring things, climbing things, jumping off things, hitting things and swinging from things, there's plenty of inspiration here. From braving Scottish mountain conditions (Richard Cook for *Grand Tours of the Scottish Isles*), to nail-bitingly dangerous ascents and descents of Venezuelan cliffs and caves (Keith Partridge on *Steve Backshall's Extreme Mountain Challenge*), to the physically and mentally challenging recreation of the Mutiny on the Bounty (Dan Etheridge for Channel 4), plus record-breaking channel swims (Tracey Cahill's career on the Channel Islands) and documenting an epic cycling adventure across continents (China to Australia with Niall Newport), it's all in this issue! If you ever wanted to know what it was like to prepare for and keep filming in these conditions without forgetting to charge your batteries, then there's some great insights here. And if you'd like to know what to wear on such an adventure, we have Páramo clothing with their revolutionary, ethically made designs to protect you from the elements.



Getting back to good old-fashioned multicamera BBC outside broadcasts, we have a great report on the mammoth task of covering the Oxford v Cambridge boat race.

The grand and fascinating history of television is also included as we congratulate ARRI, one of the stalwarts of the film and TV world, on their centenary, plus I take a look at the very first camera to broadcast live television: Logie Baird's mechanical 'flying spot' camera, recently rebuilt for the anniversary of the first night of TV.

So, from the very beginnings of television, as we head into an uncertain future where TV sets are being swapped for computers, cameras replaced by iPhones, and the worlds of film, television, gaming and reality are morphing into each other, along with a new name for the Guild and the range of people it now represents, this issue of Zerb encompasses a truly broad view of what TV camerawork is – in all its guises.

Fact File

Hazel is a freelance lighting camerawoman with over 15 years' experience. Starting her career in Edinburgh with a degree in Photography and Film, plus a drama traineeship on *Rebus*, she then took full-time work with one of the first live streaming internet TV channels, filming and editing a large variety of arts programmes and camera supervising a live Edinburgh Festival broadcast each summer.

Hazel has since worked as a freelancer on a wide variety of projects – from the Olympics to music festivals, cricket to motor sports, news gathering to scripted studio shows, reality TV to documentaries, and short films to art installations – not to mention filming from helicopters, motorbikes and rollerskates.

Earlier this year she took herself off to the African jungle to practise her wildlife filming and get to know some chimps, for whom she is now helping fundraise – please donate here: <https://goo.gl/cWzUKt>

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