RENTALS RATE CARD

ALL PRICES EXCLUDING VAT. DISCOUNTS APPLY

www.visuals.tv
All prices are exclusive of VAT and insurance.
INDEX

1. CAMERAS
   LARGE SENSOR HD CAMERAS 6 - 15
   EXTERNAL RECORDERS 16 - 17
   DIGITAL SLR CAMERAS 18 - 22
   SPECIALIST CAMERAS 23 - 29

2. LENSES
   HD LENSES 30
   SD LENSES AND LENS ADAPTORS 31 - 32

3. CAMERA ACCESSORIES
   LILLIPUT MONITORS, HD MONITORS, MAGLINERS 33

4. AUDIO
   MIXERS, MICROPHONES, RADIO MICS 34
   MATTE BOXES AND FILTERS 35

5. LIGHTING
   ARRI, DIGITAL SPUTNIK, DRACAST, VELVET & POWER LIGHTING 36

6. GRIPS
   TRIPODS, GRIPS, DOLLIES AND JIBS 37 - 38

7. UNDERWATER SERVICES
   65 - 66

8. SERVICES
   MULTICAM, EQUIPMENT AND SPECIALISED GEAR 67
   PREVIOUS PROJECTS 68 - 69

9. ADDITIONAL SERVICES
   DATA RECOVERY, FTP UPLOADS 70
   STUDIO 71 - 72

10. CATERING OPTIONS 73 - 74

11. CONSUMABLES
    MEDIA AND HARD DRIVES 75 - 76

12. INFORMATION
    PROFESSIONAL BROADCAST SALES, RESOURCES AND NOTICES 77

13. TERMS AND CONDITIONS 78 - 79

14. CONTACT DETAILS 80 - 81

15. ADDITIONAL SERVICES
    DATA RECOVERY, FTP UPLOADS 82 - 83

16. CATERING OPTIONS 84 - 85

17. CONTACT DETAILS 86 - 87
CAMERAS

LARGE SENSOR CAMERAS

SONY VENICE

R 16 000 / day

Full Frame Sensor

VENICE features an all-new Full-Frame sensor with the classic 36 x 24mm dimensions that have been a staple of photography for over 100 years. Designed exclusively for high-end cinematography, this sensor can capture images up to a maximum resolution of 6048 x 4032. Switchable imager modes mean VENICE can support an unprecedented number of cinematic aspect ratios for complete creative freedom.

- Full Frame Sensor
- 15+ stops of latitude
- PL lens mount
- Lever lock type E-mount
- Anamorphic look
- 6K high resolution
- 8-step mechanical ND Filters
ARRI ALEXA Mini

35mm format ARRI ALEV III CMOS sensor

Compact, lightweight and self-contained, the ARRI ALEXA Mini is a versatile additional tool in the ALEXA camera range. Crews will find that the ALEXA Mini perfectly complements their ALEXA shooting kit, eliminating the complications of working with third-party cameras for specialized shots and keeping everything within a single system that is trusted all over the world.

- 35mm format ARRI ALEV III CMOS with Bayer pattern color filter array
- Electronic shutter, 5.0° to 356.0°
- ProRes 4444XQ, 4444, 422 (HQ), 422, 422(LT), ARRIRAW *
- Titanium PL mount with L-Bus connector and LDS EF mount
- 4K UHD 3840x2160
- Built-in Wi-Fi interface and web-based remote control from phones, tablets and laptops

KIT INCLUDES

- 19 mm or 15 mm support
- ARRI viewfinder
- 3 x 128g C fast cards and reader
- Sony DVF - Onboard monitor
- Shape batteries
- ARRI or Wooden Camera top handle
- Wooden Camera hand held support

ARRI LF

Larger than full frame CMOS sensor

This ARRI ALEXA LF Pro Camera Set (LPL) bundles the native 4K, large-format ALEXA LF camera body with a robust selection of accessories. Components include a complete set of full-spectrum, internal ND filters, the EVF-1 electronic viewfinder with bracket and cable, the CCH-1 center carrying handle, and an SD card for storing/loading LUTs, SUPs, etc. A PL-to-LPL adapter enables you to use any PL-mount lens with the ALEXA LF.

- ALEXA LF Large-Format 4448 x 3096 Camera
- Native 4K Recording in ARRIRAW & ProRes
- 4 x 1TB SXR Capture Drives
- PL-to-LPL Mount Adapter
- 1 x ARRI WVR-1 Wireless Receiver
- Full Set of FSND Filters with Holder
- Accessory & Cable Bundle Included
- Same Wireless Features as ALEXA SXT W
- Large-Format Optimized LPL Lens Mount
- Open Gate, 16:9 & 2.39:1 Anamorphic Mode

ARRI ALEXA Mini
R 16 500 / day

ARRI LF
R 23 000 / day

All prices are exclusive of VAT and insurance.
SONY PMW-F55

4K / 2K / HD Sensor

The Sony PMW-F55 CineAlta 4K Digital Cinema Camera features an 8.9MP Super 35mm image sensor, capable of capturing 4K, 2K and HD resolution video in a variety of formats via the camera’s internal recorder. The F55 is among the first digital motion picture cameras with a global shutter, which completely eliminates motion skew and other “rolling” shutter distortions. Sony has designed the F55 as the foundation of an exceptionally versatile, modular system.

- 8.9MP Super 35mm CMOS Image Sensor
- Internal 4K/2K/HD Recording
- Electronic Global Shutter
- Highly Modular Design
- Optional 4K/2K RAW Recorder
- Up 240 fps 2K with Optional AXS-R5
- Native FZ-Mount and PL-Mount Adapter
- Dynamic Range Rated at 14 Stops
- Wider Color Gamut than Film
- SxS Pro+ Media Cards

R 5 500 / day

CANON EOS C300 MK II

Super 35mm CMOS sensor

The EF lens mount on the EOS C300 offers compatibility not only with Canon’s existing broad range of DSLR lenses but also with their line of EF-mount CN-E cinema prime and zoom lenses. The Super 35mm sensor is paired with the Canon DIGIC DV 5 image processor, which uses an innovative method of breaking out red, green, and blue data to enable color performance on a level that would otherwise require three separate chips. The camera records up to Full HD resolution video to CFast 1 cards using the XF-AVC codec, and H.264 format in MXF wrapper. For more flexibility to adjust your image during postproduction, the camera also offers Canon’s Log gamma mode, which results in excellent tonal reproduction in the highlight and lowlight regions of an image, and an expanded dynamic range.

- Super 35mm CMOS Sensor
- 4K, 1920x1080 60/50i, 23.98/25p True 24p
- Canon XF AVC H.264 Codec
- EF Lens Mount
- Dual Pixel CMOS AF Technology
- Rotating 4” LCD Monitor
- 2 x 3G-SDI Output, 2x XLR Inputs
- 2 x CFast Card Slots
- Timecode I/O, Genlock In & Sync Out
- Canon Log 3 Gamma

R 4 500 / day
**CANON EOS C300**  
Super 35mm CMOS sensor

The EOS C300 is Canon's first foray into digital cinema and is equipped with Canon's DIGIC DV III image processor, a 9.84-megapixel CMOS sensor (8.29-megapixel effective) capable of Super 35 format, and your choice of 23.98, 24, 25, 29.97, 50, and 59.94 fps recording at ISOs ranging from 320 all the way up to 20,000. The EOS C300 has two XLR inputs for audio and can shoot 160 minutes of video onto a 64GB CF card running at a 50Mbps bitrate at 1080p.

- Maximum resolution of 4K
- Super 35mm CMOS Sensor
- Records to CompactFlash (CF Type I), (CF Type II), SD, SDHC, SDXC
- Available in EF and PL mount

**CANON EOS C200**  
Super 35mm CMOS sensor

Canon's EOS C200 EF Cinema Camera features a built-in EVF, 4" LCD screen, top handle, Super 35mm CMOS sensor, and Dual Pixel Autofocus. The EF lens mount on the EOS C200 offers compatibility not only with Canon’s existing broad range of DSLR lenses but also with their line of EF-mount CN-E cinema prime and zoom lenses. The Super 35mm sensor is paired with Canon’s Dual DIGIC DV 6 image processor, allowing it to capture and record up to 4K DCI resolution.

- Super 35mm CMOS Sensor
- Dual Pixel CMOS AF Technology
- Dual DIGIC DV 6 Processors
- 4K DCI and UHD, 1920 x 1080
- 59.94/50/29.97/25/24/23.98p & 120p in HD
- Canon RAW Light, XF-AVC, MP4 Recording
- Rotating 4" Touch-Panel LCD Monitor
- Integrated EVF, 2 x XLR Audio Inputs
- 1 x CFast Card, 2 x SD Card Slots
- SDI, HDMI, Ethernet Connectors
SONY PXW-FS7 MKII
Super 35mm CMOS sensor

Expanding on the original FS7, Sony’s PXW-FS7M2 XDCAM Super 35 Camera System is a flexible 4K camera system. Designed as a camera that is at home on productions as diverse as “Cinéma Vérité”-style documentaries, reality TV, commercial, and corporate applications. It features a Super 35mm sized sensor that allows you to capture images with cinematic depth of field. The camera incorporates a stronger locking E-mount that is fully compatible with E-Mount lenses, and supports all electronic connections. The locking mount reduces lens play, and allows you to use most 35mm lenses including PL, EF, Leica, and Nikon via optional adapters. This stronger E-mount is ideal for using heavier-long cine-zooms without the need for additional lens support.

- Super 35-Sized CMOS Sensor
- Locking Sony E-Mount
- Integrated Electronic Variable ND Filter
- DCI 4K (4096 x 2160) up to 59.94p
- UHD up to 59.94 fps, HD up to 180 fps
- XAVC-I/L, MPEG-2, XAVC up to 600 Mb/s
- Supports Rec. 709 and BT-2020
- Dual XQD Memory Card Slots
- Dual HD/3G-SDI and HDMI Output
- Ergonomic Handgrip with Camera Controls

R 4 000 / day

SONY PXW-FS5 MK II
Super 35mm CMOS sensor

Sony’s PXW-FS5M2 4K XDCAM Super 35mm Compact Camcorder features a familiar body style with improved capabilities. HLG (Hybrid Log Gamma) enables both an HDR (high dynamic range) and SDR (standard dynamic range) in-camera workflow for flexibility in post and delivery. Newly tuned picture tone settings provide improved image control. The camera records internally to dual media card slots and can continuously capture HD at up to 120 fps, with 8-second long bursts at 240 fps. Raw 4K recording is available with the addition of optional external recorders that also allow 4K recording at 50 and 60p.

- PXW-FSM2 Cine Camera
- Super 35-Sized CMOS Sensor, E-Mount
- 4K/2K Raw Output with External Recorder
- Full HD up to 120 fps, 240 fps Burst
- 18 to 105mm G Zoom Lens in E Mount

R 3 000 / day

All prices are exclusive of VAT and insurance.
SONY PMW 400

2/3” Exmor Full HD CMOS Sensors

The Sony PMW-400 2/3” XDCAM EX HD Camcorder with Lens and 50 Pin Interface Adapter is a 2/3”, shoulder-mounted, interchangeable lens camcorder in the XDCAM EX line. It features three 2/3” type Exmor CMOS Imaging Sensors with a resolution of 1920 x 1080. The camera records HD and SD in both NTSC and PAL compatible frame rates. The camera records 1080i at 59.94/50, 1080p at 29.97/25/23.98, 720p in 59.94/50/25/23.98, SD at 576i/p and 480i/p, as well as additional HD frame sizes. The PMW-400 features a high quality 4:2:2 recording at 50 MB/s in 1920 x 1080, 1280 x 720, and other data recording settings. The camera records to Sony’s SxS Media Cards; these cards use the ExpressCard/34 interface providing a fast transfer into a computer equipped with an ExpressCard slot. The camera also records to optional, lower cost media cards using available adapters; although Sony recommends using these in an emergency only.

- Three 2/3” Exmor Full HD CMOS Sensors
- NTSC and PAL Compatible Frame Rates
- 1080i at 59.94/50, 1080p at 29.97/25/23.98, 720p in 59.94/50/25/23.98, SD at 576i/p and 480i/p
- Records to SxS Pro and SxS-1 Memory Cards
- 15 Second Pre-Record Cache
- Gamma Curves, Slow and Quick Motion
- 3.5” Color LCD Viewfinder
- 16x Zoom Lens with Bayonet Mount
- Power Zoom, Auto/Manual Focus

SONY PMW X400

2/3” Exmor Full HD CMOS Sensors

The PXW-X400 Shoulder Camcorder Body from Sony features three-chip 2/3” Exmor CMOS image sensors to offer high picture quality and S/N ratio. The PXW-X400 Camcorder supports the Sony XAVC codec up to 1080/59.94p and 50p recording, in addition to MPEG and DVCAM formats. Its optimized and user-oriented body weight balance reduces the burden of shouldering this camcorder. In combination with the optional PWS-100RX1 Network RX Station, this camcorder enables simple yet high-quality wireless ENG workflow, providing QoS (Quality of Service)-based live streaming that will save considerable time.

- Three 2/3” Exmor Full HD CMOS Sensors
- NTSC and PAL Compatible Frame Rates
- 1080i at 59.94/50, 1080p at 29.97/25/23.98, 720p in 59.94/50/25/23.98, SD at 576i/p and 480i/p
- Records to SxS Pro and SxS-1 Memory Cards
- 15 Second Pre-Record Cache
- Gamma Curves, Slow and Quick Motion
- 3.5” Color LCD Viewfinder
- 16x Zoom Lens with Bayonet Mount
- Power Zoom, Auto/Manual Focus

All prices are exclusive of VAT and insurance.
Sony PXW-Z280 | R 3 500 / day

Three 1/2” Exmor R CMOS Sensors

Sony's PXW-Z280 4K 3-CMOS 1/2” Sensor XDCAM Camcorder continues the fine tradition of the XDCAM series of cameras. It captures 4K at up to 60p relying on three 1/2” Exmor R sensors that provide improved low-light capability when compared to standard sensors. The camera integrates a 17x optical zoom lens and an electronic variable ND filter. The camera supports modern codecs such as XAVC, as well as legacy codecs such as MPEG HD and DVCAM, allowing you to use one camera to shoot 4K, HD, or SD video.

- Three 1/2” Exmor R CMOS Sensors
- 4K 60p Recording
- Integrated 17x Optical Zoom Lens
- Electronic Variable ND Filter
- Supports XAVC Intra/Long, MPEG HD, DVCAM
- Supports S-Log 3
- Supports HLG for an HDR Workflow
- Simultaneous 4K/HD Recording
- 12G-SDI Output Supports 4K 60p
- Built-In 2.4/5 GHz Wi-Fi

SONY PMW 300 | R 2 500 / day

1/2” Exmor Full HD 3CMOS Sensor

The PMW-300 XDCAM HD Camcorder from Sony is designed to meet the demands of field video productions and professional studio applications. It is Sony’s rst semi-shoulder Mount Camcorder to combine the low-light capabilities of three 1/2” Exmor Full HD CMOS Sensors with the broadcast-quality of Full HD MPEG HD422 codec. The camcorder features the same rugged metal construction, interchangeable EX Lens Mount, and 14x Fujinon HD Lens as the PMW-EX3; but introduces advanced signal processing technology for low noise and clearer images. The PMW-300 also features a 3.5” 960 x 540 LCD viewfinder, built-in ND Lters, and 8 assignable function buttons.

- 1/2” Exmor Full HD 3CMOS Sensor
- MPEG HD422 at 50Mbps
- Fujinon Lens with 14x Zoom
- Interchangeable Lens Mount System
- 3.5” 960 x 540 Colour LCD Viewfinder
- Dual ExpressCard/34 5xS Memory Slots
- SD/HD-SDI and HDMI Outputs
- Four Channels of 24-bit 48kHz Audio
- Semi-Shoulder Mount Design
- Timecode, Genlock, USB 2.0 Interfaces

All prices are exclusive of VAT and insurance.
All prices are exclusive of VAT and insurance.

PLEASE CALL FOR PRICES AND AVAILABILITY
INSTA360 PRO

R 3 500 / day

The Insta360 Pro is built with six 200° fisheye lenses and offers adjustable shutter speed, but you have complete control over how many lenses the camera shoots with. You can select from just three to all six and control which subjects take center stage in the image. The camera also records audio with four built-in mics and additionally supports an external mic.

- Capture 360 videos and stills in 8K and 3D
- Live stream 4K video with H.264 and H.265 compressions to a variety of 360-supporting platforms, including Facebook, YouTube, and the Insta360 server
- Six 200° fisheye lenses (selectable - use all six or less)
- Adjustable shutter speed
- High-resolution 100 fps slow-motion effect with post-processing
- Four built-in mics and an AUX external mic input
- Real-time image stabilization
- Optical-flow stitching

Insta360 ONE Action Camera (iOS)

R 750 / day

This iOS version of the camera is designed to work hand-in-hand with an included Insta360 iOS app, and it offers a flip-out Lighting connector as well as built-in Bluetooth for instantly syncing up to the app directly or wirelessly. The app lets you set up shots and perform a variety of other functions.

- 360° 4K video capture, 24MP photo capture, and live streaming to Facebook, YouTube, and more.
- FreeCapture Mode: Select desired angles from a 360 image.
- Flip-out Lighting connector and built-in Bluetooth for wired/wireless connection to an iOS app.
- 6-axis gyroscopic image stabilization.
- SmartTrack Mode: Automatically tracks and keeps a moving subject center-frame.
Z CAM S1 PRO

R 3 500 / day

This is a fully integrated camera with four Sony Exmor sensors paired with four VRCA 220° fisheye lenses, while four dedicated processors record to four SDXC card slots. The camera offers you auto, manual, and coordinated exposure and white balance settings, which aid in post stitching of your video. The camera is powered by a removable battery module that accepts four 18650 button top batteries (not included). A protective carrying case is included for transport and storage.

• Simultaneously records MOV video using the H.264 codec to four SDXC cards.
• One card is dedicated to each lens/sensor combination.
• You can use virtually any post stitching software to create 360° video from the four separate MOV video files.
• Live streaming of your 360° video requires that you connect your camera to a Windows PC via the Ethernet port and use WonderLive software (not included).

ZEISS VR ONE HEADSET

R 100 / day

• 3D Videos, Games, and Augmented Reality
• ZEISS Optics
• Eyeglass Compatible
• Removable Head Strap
• Supports Smartphones 4.7 to 5.5"
### EXTERNAL RECORDERS

<table>
<thead>
<tr>
<th>Recorder</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convergent Design Apollo</td>
<td>R 4 500 / day</td>
</tr>
<tr>
<td>Video Devices Pix 270i</td>
<td>R 2 200 / day</td>
</tr>
<tr>
<td>Video Devices Pix-E7 4K</td>
<td>R 2 200 / day</td>
</tr>
<tr>
<td>Video Devices Pix-E5 4K</td>
<td>R 1 950 / day</td>
</tr>
<tr>
<td>Odyssey 7Q+ recorder</td>
<td>R 1 800 / day</td>
</tr>
<tr>
<td>Sound Devices Pix 240i</td>
<td>R 1 350 / day</td>
</tr>
<tr>
<td>Atamos Shogun Inferno</td>
<td>R 2 000 / day</td>
</tr>
</tbody>
</table>

Please call for prices and availability.
DIGITAL SLR CAMERAS

LARGE SENSOR CAMERAS

PLEASE CALL FOR PRICES AND AVAILABILITY

SONY A7S MK II

R 1 850 / day

12.2MP Full-Frame Exmor CMOS Sensor

Making strides in the video arena, the a7S II Mirrorless Digital Camera from Sony offers an impressive blend of sensitivity, dynamic range, resolution, and speed to benefit a versatile multimedia workflow. Revolving around a full-frame 12.2MP Exmor CMOS sensor, the a7S II is capable of internal UHD 4K recording at 30 fps with full pixel readout as well as 1080p recording at up to 120 fps, all in the XAVC S format. For both stills and video recording, the BIONZ X image processor also pairs with the sensor to enable expanded sensitivity to ISO 409600, continuous shooting to 5 fps, and fast intelligent autofocus with low-light sensitivity to -4 EV. Further enabling working in difficult lighting conditions, 5-axis SteadyShot INSIDE image stabilization compensates for vertical, horizontal, pitch, yaw, and roll camera movements for sharper, smoother handheld recording.

- 12.2MP Full-Frame Exmor CMOS Sensor
- BIONZ X Image Processor
- Internal UHD 4K30 & 1080p120 Recording
- S-Log3 Gamma and Display Assist Function
- 5-Axis SteadyShot INSIDE Stabilization
- 0.5” 2.36m-Dot XGA OLED Tru-Finder EVF
- 3.0” 1,228,800-Dot Tilting LCD Monitor
- Up to 5 fps Shooting and ISO 409600
- Fast Intelligent AF, 169 AF Points
- Built-In Wi-Fi Connectivity with NFC
SONY A7 MK III

24MP Full-Frame Exmor R BSI CMOS Sensor

Refined for improved speed and low-light performance, the full-frame 24.2MP Exmor R BSI CMOS sensor and BIONZ X image processor pair to realize an impressive 10 fps continuous shooting rate and improved autofocus performance for faster, more reliable subject tracking along with wide frame coverage. This updated Fast Hybrid AF System employs a combination of 693 phase-detection points and 425 contrast-detection areas for quicker acquisition of focus in a variety of lighting conditions, and also maintains focus on subjects more effectively. In addition to speed and AF, the processing improvements also help to realize greater image clarity and reduced noise throughout the sensitivity range from ISO 100-51200, which can further be expanded to ISO 50-204800. Video recording capabilities have also been extended for enhanced quality when recording UHD 4K video with the full width of the full-frame sensor to minimize moiré and aliasing. Additionally, benefiting both stills and video operation, the a7 III utilizes a 5-axis SteadyShot INSIDE sensor-shift image stabilization, which is now effective to minimize the appearance of camera shake by up to 5 stops.

- 24MP Full-Frame Exmor R BSI CMOS Sensor
- BIONZ X Image Processor & Front-End LSI
- 693-Point Hybrid AF System
- UHD 4K30p Video with HLG & S-Log3 Gammas
- 2.36m-Dot Tru-Finder OLED EVF
- 3.0” 922k-Dot Tilting Touchscreen LCD
- 5-Axis SteadyShot INSIDE Stabilization
- ISO 204800 and 10 fps Shooting
- Built-In Wi-Fi and NFC, Dual SD Slots
- USB Type-C Port, Weather-Sealed Design

R 1 900 / day

CANON 5D MK III

22.3 Megapixel CMOS Sensor

With supercharged EOS performance and stunning full frame, high-resolution image capture; the EOS 5D Mark III is designed to perform.

- 22.3MP Full-Frame CMOS Sensor
- 3.2’’ Clear View High Resolution LCD
- DIGIC 5+ Image Processor
- 61-Point High Density AF
- Full HD 1080/30p and 720/60p Formats
- Built-In HDR and Multiple Exposure Modes
- Extended ISO Range (50-102400)
- Up to 6.0 FPS Continuous Mode
- Dual CF and SD Memory Card Slots
- Durable Magnesium-Alloy Construction

KIT INCLUDES

- 1x Zacuto Z-finder
- 2x Compact Flash Cards
- 4x Batteries (LP-E6)
- 1x Canon Lens
- 1x Pelican Hard Case
- 1x Battery Grip (BC-E6)
- 1x Rain Cover
- 1x HDMI Cable

R 950 / day
SPECIALIST CAMERAS

PRICES DO NOT INCLUDE RECORDER

SONY RX0

R 750 / day

21MP 1" Stacked CMOS Sensor

A 1" Exmor RS CMOS sensor provides extended dynamic range and high-speed readout, even at super-slow motion rates of up to 960/1000 fps. This anti-distortion shutter features speeds up to 1/32000 per second, capable of freezing the action with minimal skew. Customize your image capture with multiple Picture Profiles, including the versatile S-Log2 gamma setting. Internal recording options include 24/25/30/50 and 60 fps at 1080p, all at 50 Mb/s in the XAVC codec. Still photos can be captured in both raw and JPEG with shutter speeds as fast as 1/32,000/second, and in continuous-shooting bursts up to 16 fps. Uncompressed UHD 4K video is output via HDMI for capture to external recorders. The Sony RX0's additional pro-style features include manual- and auto-focus modes, a 20” minimum focus distance, S-Log2 recording, NTSC and PAL compatibility, and on-camera control buttons.

- 21MP 1" Stacked CMOS Sensor
- Zeiss 24mm-Equivalent Lens, f/4 Aperture
- Ultra-Compact, Lightweight Body
- Water / Shock/ Crush-Proof Body
- Records 1080p60 Video Internally
- Outputs 4:2:2 UHD 4K Video via HDMI
- XAVC-S, AVCHD and .MP4 Recording
- Timecode-Sync Multiple Cameras
- S-Log2 Gamma & Picture Profile Settings
- Control via iOS or Android App

PLEASE CALL FOR PRICES AND AVAILABILITY
GOPRO HERO 5

12MP 1” CMOS Sensor

Ruggedized and ready for adventure, the GoPro HERO5 Black action camera can be taken to the skies, over rough terrain, and even underwater without flinching, recording 4K videos and 12MP photos along the way. The sealed rubberized chassis allows the HERO5 Black to be taken to depths of 33’ without the need for an external housing. So whether your escapades take you to the lands of concrete, sand, dirt, snow, or water, the HERO5 Black is prepared to record with a single button press. Once you have finished recording, use the touchscreen to playback and even edit your footage right on the camera.

- Supports 4K30, 2.7K60, 1080p120 Video
- Capture 12MP Photos at 30fps
- Ultra Wide Angle Glass Lens
- Waterproof to 33’
- Voice Control
- Rear Touchscreen
- Wi-Fi for Remote Monitoring and Control
- Interval Capture for Time Lapse
- Linear Video Mode Corrects Distortion
- Flat and Curved Adhesive Mounts Included

R 650 / day

GO PRO ACCESSORIES (available on request)

LCD BacPac

- LCD screen expansion for HD HERO 1080 camera

R 90 each / day

Others

- 1.4" - 2.5" Roll Bar Mount (for ATV’s, Cars, Boats, etc)
- 75" - 1.4" Handle Bar and Seatpost Clamp (for bikes/motorcycles)
- Flat Adhesive Mounts (mounts securely to flat surfaces)
- Curved Adhesive Mounts (mounts securely to curved surfaces)
- Suction Cup Mount
- HD Wrist Hero Housing (waterproof)
- Chest Mount Harness
- HD Skeleton Housing (connection of TV out, HDTV out and USB while recording)
- Anti-fog Inserts (for underwater use)
- Surf Mounting Kit (oversized stick-on mount for extreme surfing/kayaking)
- Head Strap Mount (one size fits all)
- Vented Helmet Strap (with baseplate)
- Helmet Front Strap (allows for low profile positioning on front of helmet)
- Tripod Adapter (to fit any tripod)

R 50 each / day
**DJI OSMO HANDHELD (HD 4K)**

**R 450 / day**

1/2.3” CMOS Sensor

The Osmo system from DJI combines the Zenmuse X3 camera/gimbal with a detachable handle, bringing the benefits of stabilized 4K shooting to a handheld form factor. The camera features a 1/2.3” CMOS sensor that enables up to full DCI 4K (4096 x 2160) video recording at 24 or 25p as well as 12MP photo capability. Basic controls for the camera and gimbal are provided on the handle itself, including a joystick for manual pan and tilt. For monitoring and more advanced operation, there is a Wi-Fi link allowing Osmo to be tethered to a mobile device running the DJI GO iOS and Android app. An included smartphone holder eclectically turns your smartphone into an on-board monitor. The Wi-Fi features a range of up to 85’, so you can operate the camera and gimbal remotely as well.

- 1/2.3” CMOS Sensor
- 4K (4096 x 2160) Video at 24 or 25p
- 120 fps Full HD Video for Slow-Motion
- 12MP JPEG or DNG RAW Still Photos
- Handle with Camera and Gimbal Controls
- Wi-Fi For Monitoring / Remote Operation
- Detachable Smartphone Holder
- Photos Bursts at up to 7 Shots
- Regular and Moving Time-Lapse Modes
- Auto and Sele Panorama Modes

**KIT INCLUDES**

- 3x Batteries
- 2x Micro SD Cards
- 1x External Microphone

---

**SONY PXW-Z90**

**R 1 350 / day**

1” Exmor RS CMOS Sensor

The PXW-Z90V 4K HDR XDCAM camcorder from Sony offers phase-detection autofocus (AF) and HDR capabilities in a compact, palm-style body. Suitable for corporate events, broadcast news, and television production, the PXW-Z90V camcorder features a stacked 1” Exmor RS CMOS sensor with UHD 4K (3840 x 2160) resolution, a 12x Zeiss optical zoom, an OLED viewfinder, and 3.5” touchscreen LCD monitor. It can record 4K in XAVC Long at 4:2:0, HD in XAVC Long at 4:2:2 10-bit, as well as MPEG HD at 4:2:2 (requires optional license key). S-Log3/S-Gamut3 functions offer users additional image control.

- Single 1” Exmor RS CMOS Sensor
- UHD 4K (3840 x 2160) up to 30p
- Phase-Detection Autofocus (AF)
- 4K HDR with Hybrid Log-Gamma (HLG)
- Zeiss 12x Optical / 18x Clear Image Zoom
- Full HD to 120 fps/Super Slow to 960 fps
- XAVC HD / QFHD & MPEG-2 HD Recording
- S-Log3/S-Gamut3 Imaging Options
- 3G-SDI Output, 2.4 / 5 GHz Streaming
- 2 x SD Card Slots, Relay & Simul Modes
SONY PXW-X70

1" Exmor R CMOS Sensor

R 1 000 / day

Sony’s PXW-X70 Professional XDCAM Compact Camcorder is about the same size as a conventional 1/3" professional compact camcorder, but it features a 1" type sensor, which is larger than a super-16 sized sensor and more than eight times the size of a 1/3" sensor. The larger Exmor R sensor size provides for more cinematic appearing depth of field than a 1/3" sensor is capable of and features a back-side illuminated design for improved low light performance. It features an integrated 12x optical zoom lens with a manual lens ring for zoom/focus control, and a three level switchable ND filter. The top handle incorporates two 3-pin XLR inputs for recording audio from XLR microphones.

- 1" Exmor R CMOS Sensor
- HD Recording
- Built-In SD Media Card Slots
- Viewfinder & Flip-Out LCD Screen
- XAVC, AVCHD, DV File Based Recording
- Slow & Quick Motion
- 3G-SDI & HDMI Output
- Wireless LAN Control
- Optional Upgrade To UHD 4K

CANON XU-81W HD PTZ

1/3" CMOS Sensor

R 1 500 / day

The XU-81W HD PTZ Camera With Wiper is a robotic pan, tilt, zoom camera from Canon featuring a 21 MP 1/3" CMOS Sensor, 20x optical zoom lens, and an HD-SDI output that supports up to 1080i at 59.94 fps. With upright and inverted mounting options and a water and dust proof, IP55-rated enclosure, the XU-81 is suitable for a wide range of applications both indoors and out. Outdoor applications include traffic POV, weather POV, outdoor monitoring, and outdoor event coverage. Indoor applications include broadcasting house worship services, IMAG, corporate event coverage, recording lectures and classes for education, video conferencing, and internet streaming.

- Remote Pan, Tilt and Zoom
- 1/3" HD CMOS Sensor
- 20x Zoom Lens 4.7-94 mm f/1.6-3.5
- HD-SDI Supports 1080i/720p
- ±180° Pan/+220 to -40° Tilt
- Water and Dust Resistant Enclosure
- Wiper and ND Filter for Outdoor Use
- High Speed Mode for 50% Acceleration
- Image Flip for Upright/Inverted Mounting
- RS-232 and RS-422 Control

ACCESSORIES

Vaddio Precision Camera Controller

R 2 000 / day

PTZ Power Fibre Transmission Box with Surge Protection

R 450 / day

PACKAGE DEAL

- x7 Canon XU-81W HD PTZ
- Vaddio Precision Camera Controller
- PTZ Power Fibre Transmission Box with Surge Protection

All prices are exclusive of VAT and insurance.
LENSES

35mm/4K LENSES - PL MOUNT

Fujinon Cabrio (19mm-90mm) R 6 500 / day
31.5 mm Full Sensor Coverage
Remarkably fast: T2.9 to 218mm, T4.0 @ 300mm

Fujinon Cabrio (85mm-300mm) R 6 500 / day
31.5 mm Full Sensor Coverage
Remarkably fast Apperture

Packaged deal: Both Cabrio lenses R 11 000 / day

Sony CineAlta Primes six lens kit R 5 000 / day
20mm, 25mm, 35mm, 50mm, 85mm, 135mm

HD ZOOM LENSES - B4 MOUNT

Canon HJ 40x10mm (10mm-400mm) R 4 500 / day
Built-In Stabiliser
Lens Support System including Canon Remote Zoom & Focus Control
35mm Conversion (25mm-1000mm)

PLEASE CALL FOR PRICES AND AVAILABILITY
Canon HJ 11x4.7mm (4.7mm-52mm)  
HD CINE Style Lens T2.1 with Macro  
35mm Conversion (12mm-130mm)  
R 2 200 / day

Canon HJ 11x4.7mm (4.7mm-52mm)  
HD ENG Style Lens F1.9 with Doubler and Macro Function  
35mm Conversion (12mm-130mm)  
R 2 200 / day

Canon HJ 14x4.3mm (4.3mm-60mm)  
Canon HJ 21x7.5mm (7.5mm-158mm) 2 200.00  
HD CINE Style Lens T2.1 with Macro  
35mm Conversion (19mm-395mm)  
R 2 200 / day

Canon HJ 22x7.6mm (7.6mm-168mm)  
HD ENG Style Lens F1.8 with Doubler and Macro Function C.1.8  
35mm Conversion (19mm-418mm)  
R 2 200 / day

Canon HJ 21x7.5mm (7.5mm-158mm)  
HD ENG Style Lens F2.1 with Doubler and Macro Function  
35mm Conversion (19mm-395mm)  
R 2 200 / day

Canon HJ 17x7.7mm ENG (7.7mm-131mm)  
HD ENG Style Lens F1.8 with Doubler and Macro Function v35mm Conversion (19mm-327mm)  
R 2 200 / day

Canon HJ 9x5.5mm (5.5mm-47mm)  
HD CINE Style Lens T2.3 with Macro  
35mm Conversion (14mm-118mm)  
R 1 800 / day

Canon HJ 18x7.8mm EC (7.8mm-140mm)  
HD CINE Style Lens  
35mm Conversion (20mm-350mm)  
R 1 800 / day

HD Prime Lenses - PL/EF Mount
Compact Primes CP.2 - Lenses with Interchangeable Mount

<table>
<thead>
<tr>
<th>Super Wide Angle</th>
<th>Aperture</th>
<th>CFD*</th>
<th>AOV**</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP.2 18mm/T3.6</td>
<td>T3.6 -22</td>
<td>0.3</td>
<td>69</td>
<td>900 g</td>
</tr>
<tr>
<td>CP.2 21mm/T2.9</td>
<td>T2.9 -22</td>
<td>0.22</td>
<td>60.9</td>
<td>1000 g</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wide Angle</th>
<th>Aperture</th>
<th>CFD*</th>
<th>AOV**</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP.2 25mm/T2.9</td>
<td>T2.9 -22</td>
<td>0.17</td>
<td>52.2</td>
<td>900 g</td>
</tr>
<tr>
<td>CP.2 28mm/T2.1</td>
<td>T2.1 -22</td>
<td>0.24</td>
<td>47.4</td>
<td>1000 g</td>
</tr>
<tr>
<td>CP.2 35mm/T2.1</td>
<td>T2.1 -22</td>
<td>0.3</td>
<td>38.5</td>
<td>1000 g</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard</th>
<th>Aperture</th>
<th>CFD*</th>
<th>AOV**</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP.2 50mm/T2.1</td>
<td>T2.1 -22</td>
<td>0.45</td>
<td>27.3</td>
<td>900 g</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Telephoto</th>
<th>Aperture</th>
<th>CFD*</th>
<th>AOV**</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP.2 85mm/T2.1</td>
<td>T2.1 -22</td>
<td>1</td>
<td>16.7</td>
<td>900 g</td>
</tr>
<tr>
<td>CP.2 100mm/T2.1 CF</td>
<td>T2.1 -22</td>
<td>0.7</td>
<td>14.7</td>
<td>1.49 kg</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Macro</th>
<th>Aperture</th>
<th>CFD*</th>
<th>AOV**</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>CP.2 50mm/T2.1</td>
<td>T2.1 -22</td>
<td>0.24</td>
<td>27.3</td>
<td>1.35 kg</td>
</tr>
</tbody>
</table>

*CFD= Closest Focal Distance **AOV= Angle of View

All prices are exclusive of VAT and insurance.
All prices are exclusive of VAT and insurance.

**ZEISS CP.3 LENSES** (full kit only)

- CP.3 15mm T2.9 Compact Prime Lens
- CP.3 25mm T2.1 Compact Prime Lens
- CP.3 35mm T2.1 Compact Prime Lens
- CP.3 50mm T2.1 Compact Prime Lens
- CP.3 85mm T2.1 Compact Prime Lens

R 4 500 / day

**SUPER 35 / APS-C ZOOM LENSES**

- Fujinon Cabrio 19-90mm T2.9 (PL)
- Fujinon Cabrio 85-300mm T2.9 (PL)
- Zeiss LW.2 21-100mm T2.9 - 3.9 (PL)
- Fujinon MK 18-55mm T2.9 (E - mount)
- Fujinon MK 50-135mm T2.9 (E - mount)

- R 6 000 / day
- R 6 000 / day
- R 2 500 / day
- R 1 650 / day
- R 1 650 / day

**SIGMA CINE PRIMES** (full kit only)

- 14mm T2.0 FF High-Speed Prime
- 20mm T1.5 FF High-Speed Prime
- 24mm T1.5 FF High-Speed Prime
- 35mm T1.5 FF High-Speed Prime
- 50mm T1.5 FF High-Speed Prime
- 85mm T1.5 FF High-Speed Prime
- 135mm T2.0 FF High-Speed Prime

R 5 500 / day

**HD LENS ACCESSORIES**

- Arri FF5 Follow Focus
- Chrosziel Follow Focus
- Canon Focus Demand Control
- Canon Zoom Demand Control
- Cavision RFF-15B Prosumer Camcorder Follow Focus
- Canon 10m Zoom Extension Cable

- R 550 / day
- R 450 / day
- R 400 / day
- R 400 / day
- R 200 / day
- R 140 / day
CANON LENSES

Canon EF 16mm - 35mm, f/2.8 R 450 / day
Canon 100mm Macro R 450 / day
Canon EF 70mm - 200mm, f/2.8 R 450 / day
Canon TS.E 45mm - 35mm, f/2.8 R 400 / day
Canon EF 50mm, f/1.4 R 300 / day
Lens Baby

TAMRON LENSES

Tamron 150mm - 600mm f/5-6.3 R 650 / day
Tamron 70mm - 200mm f/2.8 R 400 / day

MECHANICAL LENS ADAPTORS

METABONES
Canon EF to Sony E mount R 450 / day
PL to Sony E mount R 450 / day

MTF NIKON MOUNT
Nikon G to Sony FZ mount R 450 / day

MTF ADAPTOR
PL to Sony E mount R 450 / day

WOODEN CAMERA
PL to Sony E mount R 450 / day

CAMERA ACCESSORIES

PLEASE CALL FOR PRICES AND AVAILABILITY
**HD MONITORS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony 25” Professional OLED Production Monitor</td>
<td>R 2 500 / day</td>
</tr>
<tr>
<td>JVC 46” GD-463D10E HD 3D Screen</td>
<td>R 2 000 / day</td>
</tr>
<tr>
<td>Sony 17” Trimaster OLED Monitor</td>
<td>R 1 200 / day</td>
</tr>
<tr>
<td>Astro WM-3007 HD/SD 8” LCD Monitor</td>
<td>R 1 000 / day</td>
</tr>
<tr>
<td>Samsung 46” Smart TV</td>
<td>R 1 000 / day</td>
</tr>
<tr>
<td>Sony LMD 9050 HD 9” LCD Monitor</td>
<td>R 950 / day</td>
</tr>
<tr>
<td>Sony 32” LCD Monitor</td>
<td>R 900 / day</td>
</tr>
<tr>
<td>Video Devices PIX-E7 7” 4K Recording Video Monitor</td>
<td>R 1 500 / day</td>
</tr>
<tr>
<td>Video Devices PIX-E5 5” 4K Recording Video Monitor</td>
<td>R 1 200 / day</td>
</tr>
<tr>
<td>Atomos Shogun Inferno 7” 4K HDMI/SDI Recorder (excl. drives)</td>
<td>R 1 500 / day</td>
</tr>
<tr>
<td>Atomos Ninja Flame 7” 4K HDMI Recording (excl. drives)</td>
<td>R 1 500 / day</td>
</tr>
<tr>
<td>Atomos Ninja V 5” 4K Recording Monitor (excl. drives)</td>
<td>R 1 500 / day</td>
</tr>
<tr>
<td>7” Bon OLED Monitor</td>
<td>R 850 / day</td>
</tr>
</tbody>
</table>

**MAGLINERS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Magliner Trollies</td>
<td>R 550 / day</td>
</tr>
<tr>
<td>Fold Up Magliner Trollies</td>
<td>R 650 / day</td>
</tr>
</tbody>
</table>

**AUDIO**

MIXERS, MICROPHONES & RADIO MICROPHONES

Please call for prices and availability.
SOUND / AUDIO MIXERS

Sound Device 552
5 Channel Mixer

$500 / day

DENECKE TS-3 Smart Slate - HD 29.xx Frames ready

$500 / day

Zoom H6N Handy Recorder
With Interchangeable Microphone System capable of recording up to 6 simultaneous channels

$450 / day

Zoom H5 Handy Recorder
with Interchangeable Microphone System

$400 / day

Sound Device 442
4 Audio Input and Output Digital Audio Mixer

$450 / day

Sound Devices 302
3 Channel Audio Input and 2 Channel Output

$350 / day

SHURE FP 32 A/FP 33 with Umbilical
Includes Hawkwood Adaptor, NP 1B Batteries.

$250 / day

RADIO MICROPHONES

Sennheiser Radio Handheld Microphone (RX & TX system)

$400 / day

Sony Radio Lapel Microphone

$320 / day

Sennheiser Radio Lapel Microphone

$320 / day

MICROPHONES

Sennheiser 416 PH48 with Zeppelin and Wind Sock

$320 / day

Sennheiser ME66 (PH48 or self powered)

$210 / day

Sony ECM-77B Lapel Microphone

$210 / day

Sony ECM-88B Lapel Microphone

$210 / day

Sennheiser MD 46 Hand Microphone

$210 / day

EV RE-50 or Beyer Hand Microphone

$210 / day

Boom Poles (Mini, Midi and Maxi)

$210 / day

EZB Desk Microphone (Conferences and Meetings)

$210 / day

Rode Onboard Microphone (3.5 mm Stereo Jack)

$115 / day

Microphone Stands

$70 / day
## MATTE BOXES & FILTERS

### MATTE BOXES
- **ARRI LMB-25 Three-Stage Matte Box Set**: R 1 200 / day
- **Wooden Camera Universal Matte Box**: R 850 / day
- **Chrosziel 6” 4 Tray Matte Box (19mm & 15mm support)**: R 650 / day
- **Chrosziel 5x5 Wide Screen 2 Tray Matte Box**: R 450 / day
- **Chrosziel Matte Box / Follow Focus System for EX1**: R 450 / day
- **Chrosziel Wide Angle Lens Matte Box**: R 450 / day
- **4” Chrosziel Matte Box (15mm support)**: R 450 / day
- **Chrosziel 4” Clip-on Matte Box**: R 450 / day
- **4” Vocas Matte Box (15mm support)**: R 450 / day

### FILTERS
- **4” Black Pro-mist Filter set**: R 700 / day
- **4” Soft FX Filter Set**: R 650 / day
- **6” Soft/Hard Edge Graduated Filter Set**: R 600 / day
- **6” Pro-Mist Set**: R 600 / day
- **5” Soft/Hard Edge Graduated Filter Set**: R 500 / day
- **6” Polariser**: R 450 / day
- **4” Soft/Hard Edge Graduated Filter Set**: R 400 / day
- **5” Polariser**: R 400 / day
- **77mm Vari ND Filter**: R 400 / day
- **4” Polariser**: R 300 / day
- **4” & 6” Optical Flats**: R 200 / day
- **82mm Circular Polariser Filter**: R 150 / day
- **77mm Circular Polariser Filter**: R 150 / day
- **58mm Circular Polariser Filter**: R 150 / day
- **52mm Circular Polariser Filter**: R 150 / day

### LENS ACCESSORIES
- **4” Chroziel Matte Box Kit + Filters**: R 500 / day
- **Zacuto 50mm DSLR Support**: R 150 / day

---

**PLEASE CALL FOR PRICES AND AVAILABILITY**
All prices are exclusive of VAT and insurance.

LIGHTING

PLEASE CALL FOR PRICES AND AVAILABILITY
ARRI M90 KIT

R 11 500 / day

To close the gap between the M40 and the ARRIMAX 18/12, the M90 introduces a new power class of 9,000 W. The unit is open-faced and very bright; it is also focusable from 16° up to 49°, producing a remarkably even light field and a crisp, clear shadow. ARRI technology partner Osram developed a new 9,000 W lamp for the M90, which is stable at 1,000 Hz and almost as small as the 6,000 W lamp that can alternatively be used. This allowed ARRI to design the M90 in a very compact housing, barely larger than the ARRISUN 60.

KIT INCLUDES
- High Speed Ballast
- Head-to-Ballast Cable
- Set of Wire Scrim
- 4 Way Barn Doors
- Speedring

ARRI M40 KIT

R 4 200 / day

Like all members of the M-Series, the M40 unies the advantages of a PAR light and a Fresnel fixture. Due to the unique lens-less MAX Technology, the unit is open faced and thus very bright, but also focussable over a range of 18 to 52° HPA (Half Peak Angle), casting a crisp shadow. The reflector characteristics is optimised for 4000 W lamps, but can also be used with 2500 W lamps.

KIT INCLUDES
- High Speed Ballast
- Head-to-Ballast Cable
- Set of Wire Scrim
- 4 Way Barn Doors
- Speedring
ARRI M18

The M18 combines MAX Technology, True Blue features and a new 1800 W lamp. The result is an exciting new class of HMI that can be powered from most domestic sockets. It is as small as a 1200 W PAR lamphead but with 70% higher light output. Adjustable from 20° to 60° beam angle, the M18 can also be used with 1200 W lamps.

KIT INCLUDES
- High Speed Ballast
- Head-to-Ballast Cable
- Set of Wire Scrims
- 4 Way Barn Doors
- Speedring

ARRI M8

The M8 is the latest and smallest lighting fixture in ARRI’s highly successful M-Series of HMI lampheads. Like the rest of the M-Series, the M8 is equipped with MAX Technology, a unique, patented reector design that unites the advantages of a Fresnel and a PAR fixture.

KIT INCLUDES
- High Speed Ballast
- Head-to-Ballast Cable
- Set of Wire Scrims
- 4 Way Barn Doors
- Speedring

ARRI SKYPANEL S360-C

ARRI has created the SkyPanel S360-C Kit to allow maximum creative use of the 360-C LED panel. The kit includes a 34.4 x 50.4” surface area, bi-color fixture with a carbon fiber yoke and a short yoke for hanging the fixture facing down. The versatile light has interchangeable diffusion screens, so ARRI provides them all: Standard, Lite and Heavy Diffusion, as well as an Intensifier to boost output and facilitate long-throw use. The 360-C also comes with both 30 and 60-degree Honeycomb Grids that tighten the light’s 105-degree beam spread, eliminating spill light and permitting selective or dramatic lighting.

KIT INCLUDES
- SkyPanel S360-C and Case
- 34.4 x 50.4” Panel Surface Area
- Yoke and Short Yoke
- SkyPanel Wired Remote
- Standard, Lite, Heavy Diffusers
- Light Intensifier
- 30 and 60-Degree Honeycomb Grids

ARRI SKYPANEL S120-C

The highly acclaimed ARRI SkyPanel series of LED soft lights is growing, with the new SkyPanel S120-C joining the S60 and S30 family of products. The S120 is twice as long as the S60, but weighs nearly the same. Its larger light aperture makes a great soft light even better. Retaining the same features and color tuneability as its smaller counterparts, the S120 consumes less than 400 watts, yet it is slightly brighter than the S60-C and has an outstanding efficacy of 90 lumens per watt.

KIT INCLUDES
- Fully Tuneable from 2,800 K - 10,000 K
- Vibrant Color Selection (RGB+W Color Gamut)
- High Color Rendering
- Large Aperture (1290 x 300mm)
- Perfect for Vertical Lighting
- Low Power Consumption (400 W Nominal)
ARRI SKYPANEL S60-C

SkyPanel will initially be available in two sizes: the S60 and S30. The S60 is a midrange model, featuring a light aperture of 645 x 300 mm and accommodating the vast majority of applications. The S30 is a smaller, more portable version; half the length of the S60, it is perfect for on-the-go mobile applications. Both models are available in fully color tuneable and remote phosphor versions.

- Fully Tuneable from 2,800 K - 10,000 K
- Vibrant Color Selection (RGB+W Color Gamut)
- High Color Rendering
- Low Power Consumption (420 W Nominal)
- Tremendous Output - Brighter than 2kW Tungsten Soft Light
- Fully Dimmable from 0 - 100%

ARRI SKYPANEL S30-C

Supported by a manual aluminum yoke, the panel’s surface area measures 14 x 11.8”, making it an ideal portable, on-the-go light source for mobile applications. Output is controlled via interchangeable thermoplastic diffusers that range from Standard to Lite to Heavy to soften the light and wrap its output around your subject and the SkyPanel S30-C outputs the equivalent of a 1,000W tungsten soft light while drawing a maximum of only 240W.

- Manual Yoke
- Panel Surface Area: 14 x 11.8”
- 110° Beam Spread
- Color Temperature from 2,800-10,000K
- Full Gamut Color Mixing
- Hue and Saturation Control
- Full Minus to Full Plusgreen
- 0-100% Dimming, DMX Control
- CRI: >95, TLCI: >91
- Multi-Voltage AC, Optional Battery Power

ARRI L7-C LE2

SkyPanel will initially be available in two sizes: the S60 and S30. The S60 is a midrange model, featuring a light aperture of 645 x 300 mm and accommodating the vast majority of applications. The S30 is a smaller, more portable version; half the length of the S60, it is perfect for on-the-go mobile applications. Both models are available in fully color tuneable and remote phosphor versions.

- Removable powerCON Cable
- LE2: 25% Brighter than previous L7-C
- Beam Angle: 15 - 50 Degrees
- 7” Fresnel Lens
- 2800 - 10,000K, Continuously Variable
- Full RGB+W Color Gamut
- Runs with or without Fan
- DMX Control, On-Board Control
- Low Electrical Draw: 160W
PORTABLE POWER SOLUTIONS

DESCRIPTION TO FOLLOW

2.0 kWh PORTABLE AC UPS
R 1 450 / day

Will power an ARRI Skypanel S60 for more than 4 hours.
The Big Planet Power portable AC UPS is a robust system for all your power needs, it can provide power in even the most demanding environments down to its IP54 sealed case. The unit is designed to allow users to have up to 1200W of power when no grid mains exists. Ideal for remote locations. The unit can be used as a UPS for poor grid connection environments allowing a clean 230V feed when brown outs occur.

- Charge time less than 12 Hrs.
- 2KWh Battery capacity
- OUTPUT VOLTAGE: 230VAC 50Hz
- 2 Hours Autonomy @ 1000W LOAD
- IP 54 Rated System
- Light Weight 25 Kg Ergonomic System
- Up to 2 unit in Parallel Operation
- Max power Output 1200W

1.0 kWh PORTABLE AC UPS
R 950 / day

Will power an ARRI Skypanel S60 for more than 2 hours.
The Big Planet Power AC UPS is a robust system for all your power needs, it can provide power in the most demanding environments down to its IP 54 sealed case. The unit is designed to allow users to have up to 500W of power when no grid mains exists, which makes it ideal for remote locations. The unit can be used as a UPS for poor grid connection environments allowing a clean 230V feed when brown outs occur.

- Charge time less than 12 Hrs.
- 1KWh Battery capacity
- OUTPUT VOLTAGE: 230VAC 50Hz
- 2 Hours Autonomy @ 500W LOAD
- IP 54 Rated System
- Light Weight 14 Kg Ergonomic System
- Up to 2 units in Parallel Operation
- Max power Output 500W

PLEASE CALL FOR PRICES AND AVAILABILITY
All prices are exclusive of VAT and insurance.

**DIGITAL SPUTNIK DS 6**

R 4 000 / day

DS 6 Frames can be used as a replacement for Dino Lights or 2-4KW HMI Lights. Majority of hardware and software is exactly the same as in the DS LED System. Changes have been made only to the enclosures and the arrangement of electronics so that only single cable running up to the frame. The controls remain on the ground along with the high efficiency AC to DC power supply. All the functionality of the DS LED System – including the stacking of power supplies – is maintained.

- Light modules factory calibrated with a profile saved into each module.
- Ideal for high speed and HDRx applications.
- RGBW module has comparable output to 100W HMI or 500W Tungsten from an extremely small 1.3kg/2.8lbs unit.
- Microprocessor controlled cooling solution, passive and active cooling.
- DS LED system features a wireless iOS control for single and multiple systems.

**ACCESORIES**

Chimera with Snap Grid
DMX or WIFI Module i-Pad
Stands

R 500 / day
R 75 / day

PLEASE CALL FOR PRICES AND AVAILABILITY
DIGITAL SPUTNIK DS 3 + Wi-Fi  
R 3 000 / day

DS 3 is fully modular allowing modules to be paneled for light fixtures. Power supplies are also stackable for controlling bigger light fixtures from a single controller. The flexibility, modularity and mobility of our system allows for a significantly smaller team, drastically reduced power consumption and a considerably faster setup without compromising quality of final image.

ACCESORIES

Chimera with Snap Grid  
DMX or WIFI Module i-Pad  
Stands  
R 500 / day  
R 75 / day

DIGITAL SPUTNIK DS 1 + Wi-Fi  
R 1 500 / day

One Light Module System that can be powered by V-mount batteries or DC in 12-36 Volts. Ideal for starting out or run and gun type of shooting. Intended for use where powering from AC power is not possible. The flexibility, modularity and mobility of our system allows for a significantly smaller team, drastically reduced power consumption and a considerably faster setup without compromising quality of final image.

Including 2x 24V batteries

ACCESORIES

Chimera with Snap Grid  
DMX or WIFI Module i-Pad  
Stands  
R 500 / day  
R 75 / day

PLEASE CALL FOR PRICES AND AVAILABILITY
DRACAST FRESNEL L2000

The Fresnel 2000 LED Light from Dracast is packed with the latest LED technology backed with solid construction, intuitive design and a wide 15-60 degree range of beam adjustment. The performance of a large fresnel fixture comes together with the advantages of LED technology in the Dracast LED Fresnel Series. The Dracast Fresnel 2000 houses an array of 48 high-powered, surface-mount LEDs ring behind an ultra-efficient fresnel lens. The LED array is carefully inspected to ensure outstanding color consistency while the fresnel lens ensures maximum output captured from each ultra-bright 5 watt LED.

- 7" Fresnel Lens
- 15-60 Degree Adjustable Beam Angle
- Daylight Balance: 5,600K
- CRI: > 90
- Yoke with 5/8" Receiver
- 2,000W Tungsten Halogen Equivalent
- Onboard DMX512
- 100-240 VAC Mains, 24 VDC Battery Option

R 650 / day

DRACAST FRESNEL L1000

The performance of a large fresnel fixture comes together with the advantages of LED technology in the Dracast LED Fresnel Series. The Dracast Fresnel 1000 houses an array of 42 high-powered, surface-mount LEDs ring behind an ultra-efficient fresnel lens. The LED array is carefully inspected to ensure outstanding color consistency while the fresnel lens ensures maximum output captured from each ultra-bright 3 watt LED.

- 7" Fresnel Lens
- 15-60 Degree Adjustable Beam Angle
- Daylight Balance: 5,600K
- CRI: > 90
- Yoke with 5/8" Receiver
- 1,000W Tungsten Halogen Equivalent
- Onboard DMX512
- 100-240 VAC Mains, 24 VDC Battery Option
- 0-100% Dimming
- Includes 4-Way Barndoors

R 450 / day
DRACAST LED 1000 Plus

At 5.5 lb the LED1000 Pro Daylight LED Light with V-Mount Battery Plate from Dracast is an ideal choice for the studio or location work where color accuracy, control and flicker-free output are of major importance. The LED1000's daylight balanced output is well suited to outdoor work or for color matching HMI fixtures, while its high CRI of 95 renders colors with precision and fidelity. Dimming from 100-0% is conveniently done with a back-panel knob that adjusts the output with negligible color shift. The low electrical draw of just 60W means a timely return on your investment.

- Daylight Color Balance: 5,600K
- 12 x 12 x 2” Panel, Weighs 5.5 lb
- 45-Degree Beam Angle
- AC or DC Operation
- 100-0% Dimming, CRI: 95

DRACAST LED 500 Plus

At 4 lb the LED500 Pro Daylight LED Light with V-Mount Battery Plate from Dracast is an ideal choice for the studio or location work where color accuracy, control and flicker-free output are of major importance. The LED500's daylight balanced output is well suited for outdoor work or color matching HMI fixtures, while its high CRI of 95 renders colors with precision and fidelity. Dimming from 100-0% is conveniently done with a back-panel knob that adjusts the output with negligible color shift. The low electrical draw of just 30W means a timely return on your investment.

- Daylight Color Balance: 5,600K
- 12 x 6 x 2” Panel, Weighs 4 lb
- 45-Degree Beam Angle
- AC or DC Operation
- 100-0% Dimming, CRI: 95

DRACAST LED 200 Plus

The Dracast LED200 Plus is a go-to lighting solution for DV and DSLR shooters in need of a lightweight, ultra portable continuous lighting source with tremendous output. Along with the growing trend of hybrid photography in the DSLR world, the rugged build versatility makes the LED200 Plus the perfect choice.

- 3200 to 5600K
- Shoe Mount
- CRI: Approximately 95
- 7.4 x 4.1 x 1.57”
- Weighs 0.5 lb
VELVET LIGHT 1 X 4 (1ft by 4 ft)  
R 1 950 / day

100% aluminum body. Robust and dustproof IP51, made to endure the tougher shooting conditions on any location or studio. High quality OSRAM LED, THE LIGHT electronics and the one-piece aluminum heatsink keep the LED in the optimum temperature to last beyond 50,000 hours. Incredibly soft and wraparound quality light to easily get beauty shots and natural portraits. VELVET LIGHT 4 is so efficient to deliver 1200 Lux of soft light at 3 meters with a power draw of just 290W.

- More than bi-color 2700K to 6500K digital
- Best quality Osram LED
- High output 1200 Lux at 3m
- Worldwide AC&DC powered
- On-board and DMX RDM control
- Super slim (68mm) easy to rig
- Modular design for multipanel
- Flicker free up to 3000 fps

VELVET LIGHT 1 X 2 (1ft by 2 ft)  
R 950 / day

100% aluminum body. Robust and rainproof IP54, made to endure the tougher shooting conditions on any location or studio. High quality OSRAM LED, THE LIGHT electronics and the one-piece aluminum heatsink keep the LED in the optimum temperature to last beyond 50,000 hours. Incredibly soft and wraparound quality light to easily get beauty shots and natural portraits. VELVET LIGHT 2 is so efficient to deliver 450 Lux / 42 fc of soft light at 3 meters / 10 feet with a power draw of just 150W.

- Rainproof shock resistant aluminum body
- More than bi-color 2700K to 6500K digital
- Best quality Osram LED
- High output 450 Lux at 3m / 42 fc at 10 feet
- Universal AC&DC with Vlock or Gold mount
- On-board and DMX RDM control
- Thin, portable, easy to rig
- Modular design for multipanel

PLEASE CALL FOR PRICES AND AVAILABILITY
VELVET POWER 1 X 1 (1ft by 1 ft)  
R 750 / day

100% aluminum body. Robust and rainproof IP54, made to endure the tougher shooting conditions on any location or studio. 100% silent fan-free operation. THE LIGHT state of the art passive cooling technology keep the LED in their optimum temperature to last beyond 50,000 hours. Incredibly powerful 30° beam of light to be used up to 10 meters / 33 feet distance. The light can be easily shaped and soften with the choice of magnetic attach diffusers.

- Rainproof shock resistant aluminum body
- More than bi-color 2700K to 6500K digital
- Maintenance free without fans
- Long throw beam light
- 550 Lux at 6m / 51 fc at 20 feet
- 3 times brighter than any 1×1 LED panel
- Worldwide AC & DC powered
- On-board and DMX control

VELVET LIGHT 1 X 1 (1ft by 1 ft)  
R 750 / day

100% aluminum body. Robust and rainproof IP54, made to endure the tougher shooting conditions on any location or studio. High quality OSRAM LED. THE LIGHT electronics and the one-piece aluminum heatsink keep the LED in the optimum temperature to last beyond 50,000 hours. Incredibly soft and wraparound quality light to easily get beauty shots and natural portraits. VELVET is more than tungsten and daylight in the same unit: you can precisely adjust color temperature from 2700 to 6500K.

- Rainproof shock resistant aluminum body
- More than bi-color 2700K to 6500K digital
- Best quality Osram LED
- Silent fan-free operation
- Natural shadow-less light
- High output 210 Lux at 3m / 19 fc at 10 feet
- Worldwide AC & DC powered
- On-board and DMX control

VELVET LIGHT EVO 2 COLOR  
R 2 000 / day

With a 100% aluminum, “weatherproof” body, the Evo 2 Color is a new luminaire from VelvetLight, offering low weight and conversely strong output. Measured at 900 lux at 10’ (83 fc at 3m), the unit draws only 200W of power and can be used with standard V-Lock or Gold Mount batteries. At 60 x 30cm (1.97' x .98‘), the body weighs 15.5lbs and is passively cooled without fans, making it ideal for environments with rain or dust. It can also be operated from XLR-5 connection, LAN ethernet or wireless DMX with incorporated RDM wireless transceiver from LumenRadio.

- Technology 5 LED Full color RBG + W + CW
- VELVET wi-fi remote control via Android and IOS app
- 100% silent operation without fans
- 7kg of weight
- Rainproof and Dustproof Aluminum Body
- Incorporates Lumen Radio DMX-RDM
- Offers 100% power even with Vlock or Gold batteries

VELVET LIGHT MINI  
R 500 / day

Slim, compact, and easily hidden in tight locations or on low ceiling sets, the panel is quick to rig up or handhold. It features a quickly removable yoke with a 5/8” baby receiver combined with a 1-1/8” Junior pin and sliding 1/4”-20 threads for rigging located on panel sides.

- Variable Color: 2700 - 6500K
- Beam Angle: 35 Degrees
- DMX RDM Remote Control
- High CRI/TLCI Rating: 95
- Rainproof and Dustproof Aluminum Body
- 90-264 VAC or Optional Battery Power
- Gold Mount Battery Plate
# OTHER LED LIGHTS

- LED 1x1 Light Panel: R 450 / day
- Onboard Led Light HVLLBP: R 200 / day
- Vect ET-LBPS On Board: R 200 / day
- Micro Light Panel: R 200 / day

# DEDO LIGHTS

- Dedo 150W Kit - Basic 4xDLH 150 Hard Case: R 750 / day
- Dedo 150W Kit - Basic 3xDLH 150 Hard Case 1x Main Dimmer Box: R 460 / day
- DLH200D - 200watt HMI Daylight/Tungsten + Soft box: R 200 / day

# KINO FLO

- Kino Flo 4 Bank 4ft: R 747 / day
- Kino Flo 4 Bank 2ft: R 520 / day
- Bar Fly: R 550 / day
- Kino Mini Flo: R 500 / day
- Kino Flo Diva 400: R 450 / day

# OTHER LIGHTING

- Star Light (Tungsten with Chimera 1000 Watt): R 575 / day
- Star Light (Tungsten with Chimera 500 Watt): R 500 / day
- (3x300 Watt lights with stands, gels and 15 amp ext. cables): R 402 / day
- Red Head Kit: R 402 / day
- Cosmo 650 Watt Lamps: R 300 / day
- Blondes 2K Light with Stand (1x 2000 Watt Lamp): R 138 / day

# LIGHTING ACCESSORIES

- 12ft x 12ft Black Out Textile (including frame): R 385 / day
- 12ft x 12ft Black Out Textile (excluding frame): R 250 / day
- 12ft x 12ft Green Screen Textile (including frame): R 385 / day
- 12ft x 12ft Green Screen Textile (excluding frame): R 250 / day
- 6ft x 6ft Black Out Textile (including frame): R 150 / day
- 6ft x 6ft Black Out Textile (excluding frame): R 120 / day
- 3ft x 3ft Gold and Silver Reflectors: R 250 / day
- Scrim Jim - Frame: R 250 / day
- Scrim Jim - Scrim: R 250 / day
- 12ft x 12ft Frame: R 100 / day
- Chimera’s Red Head Kit: R 100 / day
- Chimera’s Blonde Kit: R 100 / day
- C-Stand: R 75 / day
- ComboStand: R 75 / day
- 3ft x 3ft Aluminium Trace Frame: R 65 / day
- Flag: R 50 / day
- Sandbags: R 11 / day

All prices are exclusive of VAT and insurance.
ERRORS & OMISSIONS EXCLUDED

All prices are exclusive of VAT and insurance.

GRIPS

PLEASE CALL FOR PRICES AND AVAILABILITY

TRIPODS

O’Connor / 2060 / 2075 Fluid Head
R 1 800 / day

Sachtler Video 80 Head and Legs
R 1 450 / day
(Suitable for large Cameras)

Sachtler Video 60 Head and Legs
R 1 450 / day
(Suitable for large Cameras)

O’Connor 1030D
R 950 / day

Sachtler Video 18 / 20 / 25 / 30 Head and Legs
R 750 / day
(Suitable for all ENG Cameras and DV Cameras)

Sachtler DV6 / DV12 Head and Legs
R 500 / day

Manfrotto 504 HD Bridge Tripod
R 400 / day

Manfrotto 503 Fluid Head and Legs
R 400 / day
(Suitable For Lightweight DV Cameras such as: Sony PD 170)

Ronford Baker 150mm Tall Legs
R 450 / day

Ronford Baker 150mm Short Legs
R 450 / day

150mm Low-Boy / High Hat (150mm and 100mm)
R 300 / day
(Suitable For Video 18 / 20 / 25 / 80 Heads)

Monopod for still Cameras
R 250 / day

HANDHELD RIGS

Manfrotto Shoulder Rig
R 550 / day

Zacuto Sniper Rig
R 450 / day

Genus Shoulder Rig
R 350 / day

Edelkrone Modula 3 Rig (Excluding Follow Focus)
R 350 / day
### DOLLIES & TRACKS

<table>
<thead>
<tr>
<th>Item</th>
<th>Price / day</th>
</tr>
</thead>
<tbody>
<tr>
<td>VISUAL IMPACT Skateboard Dolly</td>
<td>R 520</td>
</tr>
<tr>
<td>VISUAL IMPACT 1.5m Konova HD Slider</td>
<td>R 500</td>
</tr>
<tr>
<td>VISUAL IMPACT 1.2m Konova HD Slider</td>
<td>R 450</td>
</tr>
<tr>
<td>VISUAL IMPACT 1m Konova HD Slider</td>
<td>R 350</td>
</tr>
<tr>
<td>VISUAL IMPACT Dolly Tracks - Full Straight Steel Track</td>
<td>R 140</td>
</tr>
<tr>
<td>VISUAL IMPACT Dolly Tracks - Half Straight Steel Track</td>
<td>R 80</td>
</tr>
</tbody>
</table>

### JIBS

<table>
<thead>
<tr>
<th>Item</th>
<th>Price / day</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC Full kit + 7” LCD + Remote Head</td>
<td>R 2 300</td>
</tr>
<tr>
<td>ABC Traveller MiniDV Crane</td>
<td>R 1 470</td>
</tr>
<tr>
<td>Optex Micro Jib</td>
<td>R 750</td>
</tr>
<tr>
<td>ABC Remote Head</td>
<td>R 660</td>
</tr>
<tr>
<td>VISUAL IMPACT Jib Arm 150mm Bowl</td>
<td>R 600</td>
</tr>
<tr>
<td>VISUAL IMPACT Jib Arm 100mm Bowl</td>
<td>R 600</td>
</tr>
</tbody>
</table>

### STABILIZERS

<table>
<thead>
<tr>
<th>Item</th>
<th>Price / day</th>
</tr>
</thead>
<tbody>
<tr>
<td>DJI Ronin 2 3-Axis Handheld/Aerial Stabilizer</td>
<td>R 2 500</td>
</tr>
<tr>
<td>DJI Ronin-S 3-Axis Handheld/Aerial Stabilizer</td>
<td>R 950</td>
</tr>
<tr>
<td>Zhiyun-Tech Crane v2 3-Axis Handheld Gimbal</td>
<td>R 650</td>
</tr>
</tbody>
</table>

### STEADYCAM / SUPPORT

<table>
<thead>
<tr>
<th>Item</th>
<th>Price / day</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC Steadicam</td>
<td>R 1 150</td>
</tr>
<tr>
<td>Easyrig 3</td>
<td>R 950</td>
</tr>
<tr>
<td>Readyrig for Ronin 2 (Gimbal camera support)</td>
<td>R 950</td>
</tr>
<tr>
<td>Genustech Shoulder Rig</td>
<td>R 580</td>
</tr>
<tr>
<td>POGO Stick</td>
<td>R 400</td>
</tr>
<tr>
<td>VISUAL IMPACT Shoulder Bracket</td>
<td>R 170</td>
</tr>
</tbody>
</table>

### GRIPS ACCESSORIES

<table>
<thead>
<tr>
<th>Item</th>
<th>Price / day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motorcar Suction Mount Kit</td>
<td>R 520</td>
</tr>
<tr>
<td>Motorcar Grip Kit</td>
<td>R 520</td>
</tr>
<tr>
<td>Cinesaddle</td>
<td>R 450</td>
</tr>
<tr>
<td>Grips Box Kit</td>
<td>R 150</td>
</tr>
<tr>
<td>Spring Grip</td>
<td>R 70</td>
</tr>
<tr>
<td>Suction Mount</td>
<td>R 70</td>
</tr>
<tr>
<td>Manfrotto Maffer Clamps</td>
<td>R 25</td>
</tr>
</tbody>
</table>
ERRORS & OMissions EXCLUDED

All prices are exclusive of VAT and insurance.

PROJECTION & STAGING

PROJECTORS

Sony VPL VW100 - HD Projector 1080x1920 Resolution
(1800 lumens & 2.4 x 1.4m Screen)  
R 1 850 / day

Sony LCD Projector and Screen (1800 lumens & 2.4 x 1.4m Screen)  
R 700 / day

Sony Bravia 32" Full HD LCD  
R 650 / day

Sony VPL CX200 - SD Video/Data Projector 2000 Lumens  
R 450 / day

Sony VPL EX1 - SD Video/Data Projector 1800 Lumens  
R 450 / day

JBL G2 10" EON Self Powered PA Speakers Set  
R 350 / day

(including stands and cabling)

PLEASE CALL FOR PRICES AND AVAILABILITY
UNDERWATER SERVICES

PLEASE NOTE:
NO EQUIPMENT USED UNDERWATER OR NEAR WATER WILL BE INSURED BY VISUAL IMPACT AS THE CUSTOMER MUST EFFECT APPROPRIATE INSURANCE FOR ALL UNDERWATER EQUIPMENT WITH A REPUTABLE INSURANCE COMPANY. PROOF OF INSURANCE MUST BE DELIVERED TO VISUAL IMPACT BEFORE THE HIRE COMMENCES.

PLEASE CALL FOR PRICES AND AVAILABILITY

IKELITE UNDERWATER HOUSING FOR CANON 5D MARK III ONLY DIGITAL SLR CAMERA

R 2 000 / day

This heavy duty housing is contoured to the camera, durable and completely corrosion free. The crystal clear polycarbonate case offers a clear view of the main o-ring seal, port o-ring seal, camera controls, and dry inside. The housing can operate to a depth of 200 feet (60m).

INCLUDES

- Canon 5D Mark III
- Canon 17-40mm
## MULTICAM EQUIPMENT

- **Sony MVS-3000A - Mixing Desk**: R 9 000 / day
- **Black Magic Design ATEMZ 2 M/E Production Studio 4K**: R 8 000 / day
- **72 x 128 Broadcast Hub**: R 7 000 / day
- **72 x 72 Broadcast Hub**: R 5 500 / day
- **Sony Anycast AWS - 750 ER**: R 3 500 / day
- **Datavideo 3000 - 12 Channel**: R 3 500 / day
- **Datavideo 2800 - 8 Channel**: R 3 000 / day
- **Sony Anycast AWS - 500**: R 2 000 / day
- **Smart Video Hub**: R 2 000 / day
- **Pix 270i**: R 1 800 / day
- **Black Magic Design Multiview**: R 2 000 / day
- **Black Magic Design Mini Converter Optical Fiber**: R 1 200 / day
- **Altair Wireless Comms set (6 Units)**: R 1 200 / day
- **Pix 240i**: R 1 100 / day
- **6 Headset Comms Kit**: R 900 / day
- **Dual 7" LCD Monitors**: R 700 / day
- **AJA +2R Receiver SDI - Fibre Sytem**: R 500 / day
- **AJA +2F Transmitter SDI - Fibre Sytem**: R 500 / day
- **Wired Comms Units (each)**: R 150 / day
- **50m HD - SDI Drums (each)**: R 85 / day
- **50m BNC Drums (each)**: R 50 / day
- **50m XLR Drums (each)**: R 50 / day

Please call for prices and availability.
SPECIALISED GEAR

Trilogy Messenger Comms Matrix System incl. 8x Desk Stations  R 6 800 / day
VIZRT Graphics System  R 6 500 / day
Black Magic SmartScope Duo 4K  R 900 / day
Astro Design Portable Waveform & Vector Scope LCD Monitor  R 900 / day
Black Magic Fibre Systems
   1. Camera Converter (each)  R 950 / day
   2. Studio Converter (each)  R 950 / day
Sony RMB-170 Handheld Remote Control Unit  R 650 / day
Sony RMB-150 Handheld Remote Control Unit  R 550 / day
Video and RMB Fibre Solutions up to 250m  POR / day

PROJECTS WE HAVE WORKED ON

[Images of projects logos]
STUDIO - CAPE TOWN ONLY

DIMENSIONS AND SPECIFIC MEASUREMENTS

- Dimensions of studio floor: 120 square metre x 1292 square feet
- Length, width & height of studio: 14m x 10m x 5m
- Height from ceiling to the floor: 5m
- Height from lighting grid to floor: 4.830m
- Height from gantry to the floor: 2.520m

FEATURES

- Infinity Curve
- NC30 Noise Coefficient Audio Rating (BBC standard soundproof)
- Sound Attenuated Air Conditioning
- Drive-In Door for Car Shoots
- Double Storey Control Room and Gantry for High Angle top shots
- Lighting Grid
- Wireless Internet
- Dressing Room, Kitchenette, WC with shower
- Parking
- Provision for OB truck
- Additional Production Space

LIGHTING PACKAGE

- Specialist package on request
- Individual LED options
- Low Consumption, High Output

ADDITIONAL SERVICES

PLEASE CALL FOR PRICES AND AVAILABILITY

All prices are exclusive of VAT and insurance.
CATERING OPTIONS - CAPE TOWN ONLY

MEDIA HIVE CATERING PLATTERS

<table>
<thead>
<tr>
<th>Platter Type</th>
<th>Serves</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breakfast Platter</td>
<td>20</td>
</tr>
<tr>
<td>Sandwich Platter</td>
<td>10</td>
</tr>
<tr>
<td>Wrap Platter</td>
<td>15</td>
</tr>
<tr>
<td>Snack Platter</td>
<td>15</td>
</tr>
<tr>
<td>Vegetarian Option</td>
<td>20</td>
</tr>
<tr>
<td>Variety Platter</td>
<td>10</td>
</tr>
<tr>
<td>Veg/Salad Platter</td>
<td>20</td>
</tr>
<tr>
<td>Veg Wrap/Veg Salad Platter</td>
<td>20</td>
</tr>
<tr>
<td>Coffee Tea Station</td>
<td>Full Day</td>
</tr>
</tbody>
</table>

MEDIA HIVE BREAKFAST AND LUNCH

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Breakfast and lunch</td>
</tr>
<tr>
<td></td>
<td>Vegetarian option</td>
</tr>
<tr>
<td>2</td>
<td>Breakfast and lunch</td>
</tr>
<tr>
<td></td>
<td>Vegetarian option</td>
</tr>
<tr>
<td>3</td>
<td>Vegetarian option</td>
</tr>
</tbody>
</table>

Please note:

- All prices are excluding VAT
- Vegetarian / Special meals available on request
- Halal meals catered for
ADDITIONAL SERVICES

- Delivery/Collection Fee: R 600
- After-Hours Opening Up Fee: R 400
- After-Hours Gear Checks (Sunday and Public Holidays): R 600
- Set-Up and inspection of Equipment (per hour): R 600
- Call Out fee: R 600

CONSUMABLES

PLEASE CALL FOR PRICES AND AVAILABILITY
### CONSUMABLES
- Gaffer Tape
- Chamois
- Selvyt
- Rosco Lens Cleaner
- Rosco Lens Tissue
- Tape Stock
- Polarizer Filters
- UV Filters
- Lens Pens
- iKlear Cleaning Kit
- Dust Off
- Marker Pens
- Monitor Rayshades
- Steady Bags
- Sand Bags
- Bean Bags
- Cable Bags
- Various Gels Lighting
- Sound Accessories
- Specialised Cables
- Audio Cables
- Flash memory
- Hard drives
- Video Cables
- Energizer Batteries
- Camera Batteries
- Camera Chargers
- 5 in 1 Reflectors
- USB memory Sticks
- Lens hoods
- Digital Camera Bags
- Clapper Boards
- Replacement Globes for Lamps
- Rain Covers

### MEDIA & HARD DRIVES
#### SOLID STATE
- Compact Flash
- SD Cards
- Memory Stick
- Flash Drives
- Sony SxS Solid State Cards

#### THUNDERBOLT HARD DRIVES

The VISUAL IMPACT Sales Shop offers Visual Impact clients the opportunity to test broadcast equipment on the floor. Both the camera and post production workflow can be tested as the cameras are connected to post production suites. A variety of cameras, Apple and PC machines, lighting, tapes, and consumables are for sale over the counter.
All prices are exclusive of VAT and insurance.
Visual Impact sells a wide range of broadcast and prosumer equipment. Among other brands we are also an official Sony agent. Visual Impact provides broadcast systems design and not only has the ability to supply soft and hard equipment cases, as well as custom designs case fittings. Visual Impact also offers a wide range of consumables and accessories.

Also find us on

Facebook: www.facebook.com/visualimpactsa
Twitter: www.twitter.com/visualimpactsa
YouTube: www.youtube.com/user/visualimpactrsa
Instagram: www.instagram.com/visualimpactsa

IMPORTANT CLIENT NOTICES

1. All equipment are scheduled to be dropped off at 09h00 on the next day after the last rental day or an additional day will be charged.
2. A 100% cancellation fee will be charged if equipment are canceled within 48 hours of the pick up.
3. Equipment rented and not used will still be charged at the full rental price. At Avis you still pay for the car, even if it is parked in the street.
4. C.O.D. rentals - equipment will only be released once proof of payment is confirmed and the client has completed the necessary paper work.
5. Allow time for this process before picking up the equipment.
6. The production representative collecting the equipment must produce signed authorisation from production before the equipment will be released.
7. Insurance does not cover unprofessional use or negligence

UNDERWATER VIDEOGRAPHER

1. Visual Impact Rentals are not liable for any equipment damage or failure on underwater shoots.
2. Client must have a qualified or certified underwater videographer or diver present when using our equipment.
3. Our insurance does not cover water damage.

IMPORTANT CLIENT NOTICES

1. Visual Impact cannot be held responsible for any loss of footage due to corrupt files or mishandled media.
2. Due to different post workflow when using solid state cameras, we cannot be held liable for any post-production issues due to outdated software. At a minimal charge Visual Impact can assist with this regard.
3. Unless otherwise requested by production or the client in writing, all solid state media will be formatted and deleted when equipment is returned.
4. If clients do not return media they will be charged for the media with cameras.
5. Visual Impact offers storage facilities for all solid state media if need be.
6. A Visual Impact Media Wrangler is available at request.
TERMS & CONDITIONS OF HIRE

1. DEFINITIONS
“VISUAL IMPACT” means Visual Impact Broadcast Solutions (Pty) Ltd t/a Visual Impact: Magus, a company incorporated in the Republic of South Africa under company registration number 2001/019706/07 and having its registered business address at: 60 Cradock Avenue, Dunkeld, Johannesburg, 2196;
“Customer” means the hirer of the Equipment, namely the person or company whose details are set out in the Quotation or Rental Collection Note;
“Contract/s” means these Conditions of Hire together with where applicable, the Quotation, the Rental Collection/Delivery Note, the Credit Application, the Order and all schedules and appendices thereto;
“Equipment” means all equipment hired to the Customer by VISUAL IMPACT under these Conditions of Hire as detailed in the Quotation;
“Hire Period” means the period in respect of which the Equipment is hired by VISUAL IMPACT to the Customer as detailed in the Quotation;
“Order” means the written acceptance of a Quote by the Customer;
“Quotation” means the quotation to which these terms and conditions are attached, and “Commencement Date” means the start date as set out in the Quotation.

2. HIRE OF EQUIPMENT
2.1. The Quotation is an offer by VISUAL IMPACT to hire the Equipment as detailed in the Quotation and subject to these Conditions of Hire.
2.2. Acceptance of the offer will be the signature of the Quotation and the return thereof by no later than the quote expiry date. Alternatively the Customer shall be deemed to have accepted the Quotation subject to the Conditions of Hire by:
2.2.1. the written confirmation of the Quotation, or
2.2.2. the payment thereof, or
2.2.3. collecting the Equipment from Visual Impact.
2.3. These Conditions of Hire are deemed to be incorporated into all Contracts for the hire of Equipment to the Customer and supersede all terms and conditions previously issued by VISUAL IMPACT;
2.4. The Contract constitutes the whole of the agreement between VISUAL IMPACT and the Customer and should not be varied in any way unless done so in writing and signed by both parties;
3. TITLE
Notwithstanding anything herein contained, VISUAL IMPACT shall remain the sole and absolute owner of the Equipment. Without prejudice to any provision in these Conditions of Hire, the Customer shall at all times use its best endeavors to assist VISUAL IMPACT to resume possession of the Equipment whether during or after the Hire Period if the Customer has lost or relinquished possession of the Equipment or at the expiration of the Hire Period if it is not then returned to VISUAL IMPACT, and hereby authorizes VISUAL IMPACT to enter upon the Customer’s premises during normal working hours for those purposes.

4. PRICES
4.1 The cost of the hiring of the Equipment shall be the cost as set out in the Quotation and shall be subject to VAT at the prevailing rate. VISUAL IMPACT shall have the right to adjust it’s price list for any increase in any costs of any kind arising for any reason after the commencement of the Hire Period.

4.2 Payment of all invoices are due by the Customer prior to collection of the Equipment unless credit facilities have been granted to the Customer in which case payment will be due without set off within 30 days from date of invoice and the Customer shall pay interest on any overdue amount from the date on which payment was due to that on which it is made (whether before or after judgement) at the maximum prevailing rate in terms of the National Credit Act, 2005 on a daily basis or the legal rate of interest, whichever is higher and reimburse to VISUAL IMPACT all costs and expenses (including legal costs incurred on an attorney and client basis) incurred in the collection of any overdue amount.

4.3 Any discount provided is on the basis that the Customer has agreed to make payment of its account within the specified settlement period. Failure to make payment within the settlement period will amount to forfeiture of the discount and the Customer will then be liable for payment of the discounted portion, which will be invoiced to the Customer.

5. EXTENSION OF HIRE PERIOD
Any extension to the Hire Period or addition to the Equipment hired by the Customer shall be agreed to in writing by VISUAL IMPACT and shall be invoiced separately and shall be subject to the then current price list of VISUAL IMPACT.

6. TERMINATION
Without prejudice to any right or remedy of VISUAL IMPACT, this Contract may be terminated by VISUAL IMPACT forthwith by notice in writing to the Customer:

6.1 upon breach of the terms and conditions of this Contract by the Customer, in which event VISUAL IMPACT may demand the immediate return of the Equipment, together with compensation for any damages or loss suffered as a result of such breach.

6.2. If the Customer enters into liquidation (other than for the purposes of bona fide amalgamation or reconstruction) whether voluntary or otherwise or a receiver, business rescue practitioner or administrator is appointed over all or part of its assets or enters into a voluntary arrangement with its creditors or suffers any insolvency event or suffers any process analogous to the above under foreign laws; or

6.3. if the Customer comes under the control of any third party or parties other than that by which it is controlled at the date hereof or other than by an affiliate of it for the purposes of a bona fide reorganization. For the purposes of this paragraph, control shall mean either the ownership of fifty percent (50%) or more of the ordinary share capital of the company carrying the right to vote at general meetings of either party or the power to nominate a majority of the board of directors of either party.

7. USE OF EQUIPMENT
The Customer undertakes to:

7.1 use and maintain the Equipment at all times strictly in accordance with the manufacturer’s instructions and all user manuals, pamphlets and booklets provided by VISUAL IMPACT to the Customer and to comply with all safety instructions and regulations relating thereto;

7.2. only allow persons with appropriate qualifications and experience to use the Equipment,

7.3. ensure that only qualified underwater camera operators make use of the underwater camera’s and housing;

7.4 not use the Equipment on any hazardous assignment or in any high risk areas without the prior written consent of VISUAL IMPACT;

7.5 take all reasonable precautions to avoid loss or damage to the equipment;

7.6 not remove the Equipment from the territory of South Africa.

8. DELIVERY, COLLECTION AND RETURN OF THE EQUIPMENT
8.1 Unless otherwise agreed to by VISUAL IMPACT in writing, the Customer shall collect the Equipment from VISUAL IMPACT’s premises;
8.2. All vehicles brought onto VISUAL IMPACT’s premises will be at the vehicle owner’s risk. VISUAL IMPACT accepts no liability whatsoever for loss or damage to vehicles or personal property.

8.3. The person authorized to collect the Equipment on behalf of the Customer shall be deemed to have authority to bind the Customer in signing any agreement with VISUAL IMPACT on behalf of the Customer.

8.4. Where the parties have agreed in writing that VISUAL IMPACT shall deliver the Equipment to the Customer and VISUAL IMPACT is unable to deliver or collect such Equipment due to the fault or negligence of the Customer, the Customer shall be obliged to pay all delivery and/or collection charges at VISUAL IMPACT’s standard transport rates as applicable at the date of such attempted delivery or collection.

8.5. Delivery or collection of the Equipment, as the case may be, shall be deemed to take place at the time VISUAL IMPACT makes the Equipment available to the Customer, any duly authorized agent of the Customer or any carrier deemed to be the Customer’s duly authorized agent at VISUAL IMPACT’s premises or other delivery point agreed to in writing by the parties and all risk in and to the Equipment shall pass upon the Equipment being handed over to the Customer at such delivery or collection point.

8.6. VISUAL IMPACT shall not be liable for any penalty, loss, injury, damage or expense arising from the delay or failure to timeously deliver the Equipment or the delay or failure to make the Equipment timeously available to the Customer for collection.

8.7. If the Customer fails to collect or take delivery of the Equipment or any part thereof on the Commencement Date or fails to provide any instructions or authorisations required to enable the Equipment to be collected by or delivered to the Customer, as the case be, on the Commencement Date, VISUAL IMPACT shall be entitled upon written notice to the Customer to terminate the Contract forthwith and claim from the Customer all damages and loss suffered as a result thereof.

8.8. The Customer acknowledges that on signature of the Rental Collection Note, whether signed by the Customer, an employee, an agent or representative of the Customer, he has inspected and tested the Equipment and he is satisfied with its condition, quality, safety, suitability and correct functioning (including the film testing of all cameras and underwater housing) for his purpose and agrees no warranty, condition, description or representation on VISUAL IMPACT’s part is given other than as may be contained in a written document signed by VISUAL IMPACT and the Customer’s obligation to pay hire prices and otherwise comply with these Conditions of Hire shall continue notwithstanding any subsequent defect or breakdown of the Equipment.

8.9. Unless otherwise agreed in writing by the parties, the Customer shall be responsible for the return of the Equipment to VISUAL IMPACT’s premises and handed to an authorized representative of VISUAL IMPACT upon expiration of the Hire Period or termination of the Contract. All costs incurred in or as a result of the return of the Equipment shall be borne solely by the Customer.

8.10. In the event that the Customer returns Equipment after hours and hands the Equipment to security personnel then the Equipment will only be accepted on the basis that the sole risk of loss or damage to the Equipment will remain vested in the Customer until such time as VISUAL IMPACT has recorded the return of the Equipment.

8.11. Any return note for the Equipment issued by VISUAL IMPACT at or after the end of the Hire Period shall not be evidence of the condition of the Equipment described in it.

8.12. On the return of the Equipment by the Customer, VISUAL IMPACT’s engineers (“the Engineers”) shall conduct a thorough inspection of the Equipment to ensure that the Equipment has been returned in the same condition as received by the Customer at the Commencement Date.

8.13. The Engineers’ report shall be forwarded to the Customer upon completion thereof and shall detail any loss or damage caused to the Equipment during the Hire Period. Such report shall constitute prima facie evidence of any loss or damage caused by the Customer to the Equipment during the Hire Period. The liquidated amount of the loss or damage to the Equipment shall be paid on demand by the Customer to VISUAL IMPACT. In the event of the Equipment being damaged beyond repair, then the loss will be in accordance with VISUAL IMPACT’s then current replacement list price of the Equipment.

8.14. On the return of the Equipment, all data on the memory devices, including but not limited to hard drives, discs or tapes shall be deleted by VISUAL IMPACT, unless the Customer has specifically instructed VISUAL IMPACT otherwise in writing prior to the return of the Equipment.

8.15. The Customer shall pay delivery and collection charges at VISUAL IMPACT’s standard transport rates from time to time to VISUAL IMPACT on demand as an extra cost.

9. INSURANCE

9.1. Unless otherwise agreed by VISUAL IMPACT, the Customer shall contribute the rate of 10% of the total cost of hire to VISUAL IMPACT for the cost of insurance,
indemnifying VISUAL IMPACT and the Customer against physical loss of or damage to the Equipment during the hiring, on terms which are available from VISUAL IMPACT upon request. Those terms will exclude liability of the insurers for the stipulated excess of loss arising from each and every identifiable loss. The Customer will be liable to pay VISUAL IMPACT for the full excess amount on demand, which excess will be a minimum of R 5,000.00. The excess will be calculated as 20% of the claim for each and every loss due to theft or accidental damage and 10% of the claim in respect of every other loss.

9.2 Such indemnifying of the Customer is subject to the terms, exclusions, and conditions of the policy of such insurance and to the Customer complying with all the terms and conditions of this Contract. The exclusions include the insurer not being liable for:

9.2.1 Loss of or damage to Equipment resulting from or caused by:
9.2.1.1 Theft from unattended vehicles;
9.2.1.2. Its undergoing a process of cleaning, repair, dyeing, bleaching, alteration or restoration;
9.2.1.3. Inherent vice, latent defect, vermin, insects, shrinkage, evaporation, loss of weight, rust contamination, mildew, or leakage of contents, unless caused by a peril not otherwise excluded;
9.2.1.4. The dishonesty of any principal, partner, director or employee of the insured whether acting alone or in collusion with others;
9.2.1.5. Detention, confiscation or requisition by customs or other officials or authorities, shortage of inventory or any unexplained loss or mysterious disappearance.

9.2.2 Wear and tear or gradual deterioration (including the gradual action of light or climatic or atmospheric conditions) unless following an accident or misfortune not otherwise excluded;

9.2.3. Mechanical, electronic or electrical breakdown, failure, breakage or arrangement;
9.2.4. Loss of or damage to goods consigned under a bill of lading;
9.2.5. Aerial and underwater photography;
9.2.6. Abscondion.

9.3. Notwithstanding the terms, exclusions, and conditions of the policy of the insurer, the Customer agrees that it is a term of this Contract that the Customer will not have a claim for insurance in the event of the physical loss of or damage to the Equipment during the hiring being as a result of the Customer’s unprofessional use or deficiency in the technical use and knowledge of the Equipment or gross negligence.

9.4. The Customer will be liable to pay VISUAL IMPACT the full replacement cost of the Equipment in the event of the insurer repudiating the claim, which amount will be in accordance with VISUAL IMPACT’s then current replacement list price of the Equipment.

9.5. Should the Quotation not specify an amount for the Customer’s contribution to the cost of insurance, the Customer shall be solely responsible for insuring the Equipment against any loss or damage of the Equipment during the Hire Period, for any reason whatsoever.

9.6. The Customer agrees:
9.6.1. to do, suffer or admit any act, matter or thing which may prejudice any policy of insurance effected by VISUAL IMPACT for the benefit of VISUAL IMPACT and the Customer;
9.6.2. to immediately notify VISUAL IMPACT and the Police where necessary and take any practicable steps towards discovery and recovery in the event of theft and, as soon as practicable, provide to VISUAL IMPACT a full written report of the circumstances of any loss or damage with any particulars or evidence as is reasonably required by the VISUAL IMPACT.

9.7. No underwater equipment will be insured by VISUAL IMPACT and the Customer must take out appropriate insurance for all underwater equipment with a reputable insurance company and proof of insurance must be delivered to VISUAL IMPACT before the hire commences. VISUAL IMPACT’s interest in the equipment must be noted on all insurance documents. The Customer must inform the insurer of the potential hazardous conditions associated with the use of the underwater equipment including exposure to salt water. The insurance policy must include an extension to include hire charges incurred on lost or damaged underwater equipment whilst it is being replaced or repaired.

10. LOSS, DAMAGE AND LATE RETURNS
Notwithstanding the provisions of clause 9, should any Equipment while at the risk of the Customer be lost, destroyed, damaged or returned after the Hire Period, the Customer will be liable to pay to VISUAL IMPACT the following on demand:

10.1. any expenditure VISUAL IMPACT may incur by reason of tracing or endeavouring to trace the whereabouts of or retaking or attempting to retake possession of the Equipment including, but without limiting the generality of the foregoing, any moneys paid by VISUAL IMPACT in releasing any lien claimed over the Equipment and any repairs to the Equipment;

10.2. the loss of hire charges, which charges will not exceed 13 weeks hire;
10.3. storage charges for the Equipment;
10.4. the replacement cost of the Equipment in the event of loss, which amount will be in accordance with VISUAL IMPACT’s then current replacement list price of the Equipment.

11. DEPOSIT
11.1. As security for the hiring and use of the Equipment for the Hire Period, the Customer shall at the election of VISUAL IMPACT make payment to VISUAL IMPACT of a refundable deposit as set out in the Quotation of the value of the Equipment. The full refund of the deposit shall be conditional upon VISUAL IMPACT not suffering any loss or damage to the Equipment during the Hire Period.
11.2. The Customer shall on demand pay VISUAL IMPACT such amount/s as VISUAL IMPACT may from time to time in its absolute discretion require as security for hire charges for any period of the hiring and the return of the Equipment not covered by sums previously paid as security.
11.3. The balance of any sums to be paid by the Customer shall be refunded after all liabilities of the Customer to VISUAL IMPACT have been satisfied in full.

12. NOTICE OF DEFECT
12.1. The Equipment shall be deemed to be in good repair and condition in accordance with the Conditions of Hire and to the Customer’s satisfaction upon collection or delivery thereof, as the case may be.
12.2. Any alleged defect shall be notified by the Customer in writing to VISUAL IMPACT within 40 hours of the receipt of the Equipment or, in the case of any defect which is not reasonably apparent on inspection, within 1 day of the defect coming to the Customer’s attention and in any event not more than 3 days from the date of receipt of the Equipment.
12.3. VISUAL IMPACT shall have no liability with regard to any claim in respect of which the Customer has not complied with the Conditions of Hire.
12.4. The Customer shall not allow any technician to do any repair work upon the Equipment without VISUAL IMPACTS prior written consent in which event the Customer shall not have any authority to create any lien or charge upon the Equipment and the Customer shall give notice of this provision to any technician before such technician does any repair work upon or service of the Equipment.

13. INDEMNITY AND LIMITATION OF LIABILITY
13.1. The Customer hereby indemnifies VISUAL IMPACT, its respective officers, directors, employees, shareholders, agents and representatives and holds them harmless against all and any claims, actions or proceedings of whatsoever nature made or instituted by any third party in respect of any liability or liabilities (including any contingent liabilities) relating to or arising out of the hiring of the Equipment in terms of this Contract or the operation of the Equipment.
13.2. The Customer shall at all times and in all respects indemnify VISUAL IMPACT in respect of all actions, proceedings, costs claims, and demands whatsoever brought by any person for the death of or injury to any person/s other that death or injury due to the negligence of VISUAL IMPACT or damage to property caused by or arising out of the use of the Equipment in any manner whatsoever whether such liability arise under statute or common law howsoever.
13.3. VISUAL IMPACT shall not be liable to the Customer for any damage, loss or destruction however caused, which shall include but not be limited to transportation of the Equipment (including transportation by VISUAL IMPACT), use of the Equipment, instances where the solid state memory, hard drives, discs, tape or any form of media fails to render the results required, expected, stipulated or contracted for by the Customer or, its agents or any third party either within the time period as required, expected, stipulated or contracted for by the Customer or, its agents or any third party at all, data loss in any form of media.
14. CANCELLATION
If the Customer purports to cancel this Contract (whether prior to or during the Hire Period) or fails to accept delivery of the Equipment for any reason whatsoever, the Customer shall pay VISUAL IMPACT by way of liquidated damages the full amount of the total hire price payable for the Hire Period and any discount granted to the Customer in terms of the Quotation shall be forfeited Such payment shall be made without prejudice to any other right or remedy of VISUAL IMPACT under this Contract.
15. SURETY
The person signing the Quotation on behalf of the Customer ("the Surety") does hereby bind himself/herself jointly and severally with the Customer as surety and coprincipal debtor, in favour of VISUAL IMPACT for the due fulfillment of any and all obligations of the Customer to VISUAL IMPACT, arising out of this Contract. The Surety hereby renounces the benefits of excussion and division, and the benefits of
cession of action, “non numeratae pecuniae”, “non causa debiti”, revision of accounts and no value received, the full meaning and effect of which he/she declares to understand and accept.

16. AUTHORITY TO CONTRACT
If the person signing the Contract is not the Customer he warrants that he/she has the authority of the Customer to enter into this Contract on the Customer’s behalf and shall indemnify VISUAL IMPACT against all losses, damages, actions, proceedings, costs, claims, or demands whatsoever suffered or incurred by VISUAL IMPACT as a result of the lack of such authority.

17. NON-ASSIGNMENT
The Customer shall not assign this contract or rehire or part with possession of any of the Equipment without VISUAL IMPACT’s written consent.

18. GOVERNING LAW AND JURISDICTION
The laws of the Republic of South Africa shall govern this contract, its implementation and interpretation and any arbitration or litigation arising out of or in relation to this Contract shall be conducted in Cape Town, South Africa.

19. OTHER TERMS
19.1. During all times the Equipment is in the actual or constructive possession of the Customer, Visual Impact, its agents or employees may inspect the Equipment, enter upon any premises where the Equipment is being stored or used, and if it is found that the Equipment is being misused, abused or not being used in accordance with clause 7 hereof, repossess the Equipment or any part thereof prior to the expiration of the Hire Period.

19.2. The Customer acknowledges that he is not entitled to grant possession of the Equipment to any other person or company and is not entitled to hire the Equipment to any other person or to assign this Contract to any other person.