

Focus Magazine

The monthly publication of the Institute of Videography

Issue 196 - May 2011 - £3.50



MIXING on the move

Chris North reviews the Rolls MX410 & MX422 field mixers

also this
month



Derek Latimer -
The passing
of a founder
member

By Kevin Cook



Review of the
new RODE
VideoMic Pro

By Phil Janvier



Days in the
life....
A new regular
series

By Gerry Thornhill



INSTITUTE OF
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CALUMET PRO VIDEO

the choice of the professionals



NEW Panasonic AG AF101

Panasonic has brought shallow depth of field control to a professional AVCCAM camera recorder.

The AF101 imaging area is almost the same as that of 35mm cinema film and is the first professional HD camcorder to come equipped with a four-thirds MOS image sensor. This large sensor enables users to achieve cinema-like results with full artistic control over depth of field.

This cost effective camera delivers the look and feel of 35mm, without all the compromises and headaches that come from shooting on DSLRs. It utilises Micro Four Thirds lenses or, with a conversion adaptor, can accept prime or photographic lenses*.

The camera can record video in full HD (1080i/p)/720p formats including 1080/24p native mode with Full HD Variable Frame Rate (VFR) function.

AG AF101 999-773S

£4194.00

*lens not included

Manfrotto 501HDV546GBK video tripod & head

The 501HDV creates smooth pan movement through the specially Teflon coated discs. The fixed counterbalance spring inside the head, for a typical weight of camera and accessories of 2.5kg (5.5lb), creates smooth tilts and ensures equipment safety. The die cast aluminium crown has a built in 75mm bowl. The tripod's telescopic ground-level spreader helps set leg angles accurately. Leg locks are secure and reliable, it has spiked feet with rubber overshoes. Also includes a bag.

MN501HD546GBK

£599.99



NEW Calumet 7" HDMI LCD Monitor

An extremely lightweight and portable monitor that allows you to enjoy broadcast-quality viewing in both colour and black-and-white.

It can be attached directly to your DSLR or camcorder, or be used as a remote viewing monitor. Comes with battery & charger.



DF0200 **£349.99**

Cineroid EVF

The Cineroid EVF-4L is a professional electronic viewfinder with composite and HDMI inputs. This EVF-4L is specially designed for Video-DSLR Cameras and finished to the highest quality.

Key features are: - peaking, zebra - pixel to pixel mapping
- underscan - flip-up and removable loupe
- monochrome, image flip, auto signal detection of the HDMI input (480p,720p,1080i)
- composite input
- hdmi input
- hdmi loop through.

999-776C **£599.00**

999-776D Articulated Arm **£59.99**



Calumet Pro Series LED Panel Light

What makes this light so versatile is its expandable link system which allows you to attach multiple units together.

Designed to conform to the 16:9 video format, this light will cover wide-angle lenses down to 18mm without creating any hot spots. Its 96 super-bright LEDs produce an impressive 800 Lux 5600K light that is variable from 100% down to off without any colour shift. A 3200K daylight-to-tungsten warming filter and a white diffusion filter snap quickly onto the front. Also included with each unit is swivel shoe mount.

CF9020 **£179.00**



All prices include Vat at 20%. Prices correct at time of going to press. E&OE.

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Fingers in pies

There are many videography
businesses suffering right now.
For sure, much of this is down to
the present economic condition
and uncertainty. There is
without doubt less money going
about - and the money that is
out there is hard to find. But,
some of the blame must also rest
with the videographers
themselves. Most in this position
have either failed to adapt and
diversify - or worst still, failed to
do anything at all to change their
situation.

Accepting ownership of a
problem is quite liberating. Once
its "your" problem it is only "you"
that can do something about it.
If after exhausting every
conceivable means of turning
over a profit you are still facing
financial ruin you can at least say
you've tried. However, if you just
accept that you are a victim of
circumstance and are not in
control of your own destiny then
I'm sorry to have to tell you that
you are probably not cut out for
running your own business. If it
was all plain sailing everyone
would be doing it!

We all start off with a dream
of how our business is going to
be and the fortunes and lifestyles
it will generate. We all dream of
being in a position where we can
pick and choose the work we do
and charge rates we want to
earn. The truth is that the rough
and the smooth come along at all
stages in your business. To
survive and even flourish in more
difficult times you have to
continually maintain the same
passion and flexibility that you
had in your first years of
business. In your early days you
would never turn away an
opportunity to make a profit.
You'd try out all sorts of new and
wonderful ideas and some would
work and others wouldn't. You'd
even end up doing work that you
would rather not do - but the
point is your sites were aimed
forward at where you wanted
your business to be. With many

**The Cook
Retort**



established
businesses the only
way they look is
backwards at where their
business was before the harder
times - the good old days!

Diversification is not
something that you should do
until you find a niche or
comfortable business - it is more
a state of mind or business
attitude that enables you to
continually look for and create
opportunities, and then capitalise
on them. It is also about
developing a range of income
streams so that when one falls
into decline you have others to
fall back on - and to continually
seek new ones as time goes by.
Diversification will also make you
concentrate on developing your
business brand as a whole rather
than a brand for a singular
product or service.

One of the wonderful things
about our business is that it is
incredibly diverse. I'm not only
talking about the main business
sectors of event, corporate and
SIV - but also the diversifications
within these sectors and areas of
specialisation outside of these.
You then have the plethora of
ancillary services to capitalise on
- such as format conversions,
duplication, web encoding.... the
list is continually growing!

Before you accept that you
are a victim of circumstance ask
yourself if you are really tapping
into every opportunity? If you
can honestly say you've really
tried every trick in the book to
fully develop your business then
you might actually be the
unluckiest business person in the
world. Personally, I prefer to
think of myself as someone who
is in charge of my own destiny -
and choose the Winston Churchill
approach of... "Keep buggering
on". ■

Kevin Cook

This Month

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The passing of a Founding Member

Former Executive Chairman
Derek Latimer - 15/1/1937 to 17/3/2011

It is with deep regret that we have to inform you that Derek Latimer, one of the IOV longest standing members, sadly passed away on 17th March.

With the membership number 'A0007' Derek was one of the first videographers to sign up for IOV membership shortly after it was formed back in 1985. With unequalled enthusiasm for helping to establish a professional body for videographers, he was soon enrolled as part of the management team which built the foundations of the IOV over 25-years ago.

Over this period Derek served as Area Rep, Regional Director and ultimately on the Executive Committee where at different times he performed the roles of Membership Secretary, Treasurer, Arbitration Officer, Company Secretary, Assessment Administrator and, ultimately, Chairman.



Derek presenting 1889 IOV Awards

As well as being one of the leading lights in the IOV, Derek and his partner Anne Hill, also managed to build a successful and long-standing video business, Cam3 Media, based in Minsterley, Shropshire. Cam3 Media provides wedding and corporate video production services, produces a range of successful local history films and is involved in graduation video coverage for universities across the country.

Shortly after his successful re-election to the Executive in 2008, Derek's health started to decline and he was sadly not well enough to be present when he



Derek presenting the Best Open Category in the 2007 IOV Awards

was awarded the Clive Ireland award later the same year for his long-standing service to the IOV. Whilst Derek continued to contribute to the management of the IOV via the Internet and telephone, it was becoming increasingly difficult for him to fulfil his role at meetings and he eventually retired from the committee at the following AGM in November 2009.

IOV Chairman, Ron Lee, commented, "Derek was fondly referred to as the IOV's senior statesman, and was often the one other Executive members turned to when they were looking for a balanced and reasoned view on a situation." When the sad news was announced on the IOV forum it was closely followed by a number of members sharing their memories and respect for Derek.

Mike West, Area 14 Rep said, "I first met Derek in my early years of being an area rep. Since then, I always looked forward to meeting and talking to him. He had become a great friend. At the area reps' conventions, I always enjoyed an interesting conversation with him and listening to his advice. We have all benefited from Derek's dedication to the advancement of the IOV and he will be sadly missed. Thank you Derek, for all that you did."

Former Area 11 Rep, Elaine Laurie added, "I too was one of the early birds in the IOV and will always remember Derek as being the happy chappy, always ready to help and offer his advice. My thoughts go out to Anne and

family at this difficult time."

Tony Nimmo added, "Derek was always happy to help and give advice whenever he could. I remember speaking to him on the phone and telling him I had been let down for the monthly area meeting, Derek asked for the date, and within five minutes he offered to drive up and present a talk on the SIVs that he had produced and everything that was involved. It turned out to be a really good meeting and when I mentioned the five hour journey he'd had to make all Derek said was "No problem." I'm just glad that I had the privilege of passing on the "Clive" to such a deserved winner."

Our thoughts are now with Derek's family and his partner Anne Hill at this sad time. We are sure that all IOV members, past and present - as well and anyone within the industry that knew Derek - would like express their gratitude for his commitment, significant input and allegiance to the IOV. He will be sadly missed.

The funeral service was held at Shrewsbury Crematorium on 31st March and was followed by a thanksgiving service at the Holy Trinity Church, Hope. There was a very good representation from the IOV, an association which Derek held very close to his heart.

Donations will be gratefully received for the Midlands Air Ambulance and/or Bishops Castle Community Hospital (Equipment Fund). ■

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



Derek and Anne being presented as Runners Up in 2002 Best Documentary Category

Sony @ NAB

Sony had let quite a bit out of the bag before the doors opened to this year's NAB, but in true Sony-style kept a few gems under their belt to release to an ever-hungry audience looking for the very latest.

Boasting an incredible 8K CMOS imaging sensor, Sony claimed to be revolutionising digital cinematography with the official unveiling of its much-anticipated next-generation CineAlta camera. The F65 raises the bar in the quest for the 'look' of 65mm film, and delivers on its promise to derive true 4K resolution and beyond – at the point of image capture. Sony's unique 8K image sensor, with approximately 20 megapixels, offers higher image fidelity than any other camera. With 16-bit RAW output, the F65 establishes the gateway to a complete, end-to-end 4K mastering workflow.

Sony also announced new features for its PMW-F3 professional handheld digital production camera with a Super 35mm imager: a 3D-Link capability, options for RGB 4:4:4 and S-LOG output and a wide angle, high power zoom lens. The 3D-Link option (CBK-3DL01) will be available later this year via a firmware upgrade and 10-pin cable connection. Two new lenses will also be available for the PMW-F3: the SCL-P11X15 PL mount wide angle 1.5x zoom with a focal length range of 11-16mm and a speed of T3.0; and the SCL-Z18X140 FZ mount high power 14.0x zoom, with a focal length range of 18-252mm and a speed of T3.8.

Prior to NAB Sony had already revealed two new professional camcorders in the "NXCAM™" line-up. The NEX-FS100E is a new E-mount professional camcorder equipped with a Super



35mm motion picture sensor and is a further addition to Sony's 35mm line-up. The HXR-NX70E is the world's first rain and dust proof professional HD camcorder and is ideal for use in unforgiving environments.

Sony also showed its commitment to developing end-to-end 3D production solutions for a wide range of applications including broadcasting, movies and live sports. Two new 3D camcorders were revealed;



the PMW-TD300 shoulder mounted 3D camcorder and the compact HXR-NX3D1 3D NXCAM camcorder. Both the PMW-TD300 and HXR-NX3D1 have been designed to deliver stunning 3D images in high-definition, while offering maximum flexibility and mobility regardless of the shooting



environment. Sony also announced a new 3D-Link option for the PMW-F3 digital cinema camcorder, enabling greater efficiency for shooting 3D using a rig system.

For further details contact Sony direct - see the 'Video Manufacturers' section of the Trade Directory on page 13.

3D and more from Canon

Canon has announced significant enhancements to its Canon XF305 and XF300 professional camcorders including the ability to configure two units for 3D HD video capture - plus news on the EOS Movie Plug-in-E1 for Final Cut Pro.

Canon's new firmware upgrades the XF300-series camcorders to include Canon's 3D Assist Function that allows two units to be easily set up for 3D HD video, as well as an updated Scan Reverse function, Double Slot Recording for instantaneous backup, and the option to disable Relay Recording.

Canon's 3D Assist Function facilitates the setup of two XF305 or XF300 camcorders when used together to capture 3D HD video. The new firmware includes the ability to perform OIS Lens Shift to aid in optically aligning two XF305 or XF300 camcorders and a Focal Length Guide to display the zoom position of each camera in relation to each other and help calibrate zoom settings. This adjustment can be done through the menu system while the camcorders are mounted to a rig or tripod. Once aligned, the amount of the angle-of-view change is displayed after zoom adjustment, preventing camera misalignment and simplifying adjustment. This is similar to the 3D shooting functionality found in the Canon's XF105 and XF100 model professional camcorders.

The new firmware updates the Scan Reverse functionality of XF300-series camcorders to allow for recorded images to be flipped on the horizontal axis, vertical axis, or both simultaneously to facilitate recording with 3D mirror rigs. It also enables the camcorders to record footage simultaneously to both card slots for instant backup of important footage and files.

Relay Recording, an innovative feature to aid ease of use, where footage is seamlessly recorded to the second CF card as the first fills up, can now be turned off to prevent capture data from automatically being recorded to the second card. This allows the second card to be protected from recording and used only when designated or to allow the user to only copy or back up

select takes to the card. The new firmware is expected to be available for download from in Q3 2011.

Canon has also announced the latest update for EOS Movie Plug-in-E1 for Final Cut Pro – the company's custom-developed software application that provides quicker and easier editing of EOS Movie footage in Apple's Final Cut Pro software suite.

EOS Movie Plug-in-E1 for Final Cut Pro version 1.2 will make the importing of EOS Movie files even easier, allowing users to transfer files from any folder, without needing to mirror the folder structure on the camera itself.

The update also enables smoother importing from Canon's EOS 7D, EOS 5D Mark II and EOS-1D Mark IV models, allowing users to import footage without requiring the THM file generated by the camera.

Originally launched in February 2010, EOS Movie Plug-in-E1 for Final Cut Pro is designed to quickly and seamlessly convert EOS Movie footage from Canon's leading range of EOS DSLR cameras to Apple's high-quality ProRes 422 codec. The plug-in allows users to convert footage at approximately twice the speed of Apple's standard conversion, creating a smoother workflow for the rapidly growing number of videographers shooting HD video content on DSLR cameras.

EOS Movie Plug-in-E1 for Final Cut Pro version 1.2 is available now from the Canon website.

For further details contact Canon direct - see the 'Video Manufacturers' section of the Trade Directory on page 13.



ASSOCIATE MEMBER **Newly-accredited Associate Members**

The following have passed their Associate Member exam and are now able to use the IOV logo in their marketing material. They have also been set up with a web page which must be linked to when the IOV logo is placed on their website. Full details of the benefits of Associate Membership can be found at www.iov.com/join

Gavin Payne A.M.Inst.V.	Huntingdon, Cambridgeshire
Manley Garvis A.M.Inst.V.	London, SE19
Mathew Butler A.M.Inst.V.	Tamworth, Staffordshire

Please note: Newly accredited Associate Members are published in Focus each month and will be accurate at time of publication.



Professional DSLR Accessories



BEACHTEK Pro-Interfaces XLR Audio Adapters

These interfaces convert between professional balanced XLR connectors and the domestic audio inputs on camcorders and digital SLR cameras. The range includes passive and active units, some with phantom powering, metering or features to 'disable' automatic gain control on cameras. Includes hardware to secure the interface to the base of the camera. Two year, limited, manufacturer's warranties are included with all adapters.



90-922



90-910

90-922	BEACHTEK DXA-SLR Active, Phantom	£292.00
90-910	BEACHTEK DXA-5Da Passive, LCD	£239.00

Prices exclude VAT



CINEMA Kit Pro



Hoodman adds a smart hot shoe mount for using the HoodLoupe 3.0 during DSLR Video Capture. The Cinema Kit Pro includes... HoodLoupe 3.0, HoodMAG - a new magnifying video eyecup for the HoodLoupe - and the HoodCrane.

88-1707	HCKP CINEMA KIT PRO	£155.92
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Prices exclude VAT

RODE VideoMic Pro

The VideoMic Pro uses a true externally-polarised capsule and features a tough ABS construction. Similar to VideoMic but compact and lightweight profile. StereoMic version is also available.



74-202	RODE VIDEOMIC PRO MICROPHONE Condenser, compact, on-camera	£124.17
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Prices exclude VAT

RUIGE LCD VIDEO MONITORS - On Camera

The TL-480HD series of monitors are designed specifically for use as on-camera monitors in applications in film and TV production and HD video shooting with DSLR cameras. There are four models, differing in the available video signal connectivity. The 4.8 inch LCD screens have high resolution, wide viewing-angle, and are equipped with a collapsible and removable sunhood, which serves also to protect the LCD screen when closed.



90-8851	RUIGE TL-480HD LCD MONITOR On-camera, 4.8", HDMI in	£412.36
90-8852	RUIGE TL-480HDA LCD MONITOR On-camera, 4.8", HDMI, CVBS in/out,	£532.90
90-8853	RUIGE TL-480HDB LCD MONITOR On-camera, 4.8", HDMI, CVBS, HD/SD-SDI in/out, SDI audio	£799.35
90-8854	RUIGE TL-480HDC LCD MONITOR On-camera, 4.8", HDMI, CVBS, HD/SD-SDI in/out, SDI audio, HDMI-SDI	£1065.80

Prices exclude VAT

PAG Orbitor Advanced Camera Support

The Orbitor is a shoulder-mounted camera support system that provides a balanced and stable platform when shooting with a camcorder or DSLR, reducing fatigue on long shoots.



88-1751	PAG 2002 ORBITOR Shoulder mount, for camcorder, DSLR	£401.50
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Prices exclude VAT

Pro Stereo Microphones

Compact stereo microphones for XY high-quality recordings. Suitable for stereo recording in home studio applications, concert recordings with DAT or MD, film, video and interviewing.



92-008



74-6601

92-008	BEYER MCE 72 STEREO MIC for Video	£222.60
74-6601	AUDIO TECHNICA AT8022 Stereo, 5-pin XLR	£279.00

Prices exclude VAT

TASCAM Portable Digital Stereo Recorders



The DR-100 is a rugged, hand-held stereo recorder intended for professional applications such as recording music, speech, live concerts, conferences and atmospheres on location. It records from two pairs of built-in microphones or external microphone or line inputs. A onboard lithium ion battery provides extended record time.



The DR-07mk2 recorder features a pair of adjustable condenser microphones. The built-in cardioid pattern mics can be moved from an XY position, for tight imaging, to an AB position, for a wider ambient sound.



93-4274	TASCAM DR-100 PORTABLE RECORDER	£250.00
93-4273	TASCAM DR-07MK2 PORTABLE RECORDER	£115.00

Prices exclude VAT

HP expands its creative workstations

HP has released a series of new desktop and mobile workstations. From small, budget-conscious design firms to large, renowned film studios, HP's robust workstation portfolio has the power to deliver the superior performance businesses need to push the boundaries in today's most competitive industries.

The new HP Z210 Workstation is available in two models, the convertible mini-tower (CMT) or highly compact small form factor (SFF) perfect for space-constrained environments. Both models are ideal for customers in the entry-level video editing, education and image viewing markets. Offering a choice of high-performance Intel Xeon E3, AMD or NVIDIA graphics and the latest processors, the HP Z210 delivers increased overall performance of 20 percent or more than previous generation processors.



The HP EliteBook 8760w, 8560w and 8460w mobile workstations are ideal for engineering, power-computing and content-creation customers who need the performance of a workstation with the portability and convenience of a notebook. Building on HP's "FORGE" design framework, the EliteBook w-series showcases HP's first-ever industrial design specific to mobile workstations.

Offering a choice of AMD or NVIDIA graphics and the latest Intel Core processors, HP's mobile workstations deliver improved reliability, faster transfer rates and more accurate manipulation of 3D textures for more intensive animation and complex design.

The optional HP DreamColor display on the EliteBook 8560w and 8760w also allows for more than 1 billion active colours.

For further details please visit www.hp.com

JVC shooting 3D from the hip!

JVC Professional introduced its first 3D ProHD camcorder, the new GY-HMZ1, at NAB 2011. With an integrated 3D twin lens design, powered by JVC's proprietary large-scale integration (LSI) chip for high-speed processing of HD video, the GY-HMZ1 can simultaneously record each left and right image in full 1920x1080 resolution.

The handheld camcorder features dual 3.32 megapixel CMOS sensors – one for each lens – and delivers 34 Mbps AVCHD recording in 3D or 24 Mbps in 2D. Video can be recorded with timecode at 50i to provide smooth motion (for sports and other fast action) or 24p for a film-like effect. The GY-HMZ1 can also capture 3D time lapse and 3D digital stills.

"With the new GY-HMZ1, video production professionals get true 3D with full HD resolution," said John Kelly, General Manager, UK & Ireland, Scandinavia and MEA. "3D production can be extremely complex, but JVC's new ProHD camcorder makes 3D more accessible to independent filmmakers, commercial and

corporate production houses, and even educational markets."

Equipped with an advanced image stabiliser, the twin F1.2 HD lenses offer a 5x optical zoom in 3D, and 10x optical zoom in



2D. Video is recorded to non-proprietary SDHC or SDXC media cards or to the camera's built-in 80GB internal memory. The GY-HMZ1's 3.5-inch colour LCD touch panel offers glasses-free 3D viewing and built-in tools like zebra pattern. Other professional features include a handle with dual XLR mic inputs and shotgun microphone mount (mic optional).

Release date and price to be confirmed.

For further details contact JVC direct - see the 'Video Manufacturers' section of the Trade Directory on page 13.

Its all news from Panasonic at NAB

In addition to new products Panasonic, announced that its DVCPRO HD will be the official recording format for the London 2012 Olympic Games. Olympic Broadcasting Services London (OBSL), the host broadcaster, will use the P2 HD series with solid-state memory cards for video recording equipment including P2HD Camcorder AJ-HPX3100 and P2 Portable Recorder AG-HPD24 to support the broadcast of the London 2012 Olympic Games.

Setting a new standard for video quality in mobile HD acquisition Panasonic introduced the AG-HPX250, a P2 HD handheld camera recorder with 10 bit, 4:2:2 independent-frame full 1920 x 1080 resolution AVC-Intra recording. Weighing 2.5kg



(5.5 pounds), the HPX250 incorporates high-sensitivity 1/3 type, full-HD 2.2 megapixel 3MOS imagers and a 20 bit Digital Signal Processor to acquire native 1920 x 1080 resolution images. The 3 ring lens allows independent focus, zoom and iris control.

The AG-HPX250 will be available this autumn with an expected RRP of less than 5,500 euros ex VAT.

As a demonstration of their further commitment to 3D, Panasonic also revealed the shoulder-mounted AG-3DP1, which is a 3D twin-lens P2 HD camera recorder with 10 bit, 4:2:2 independent-frame, full 1920 x 1080 resolution AVC-Intra recording. It offers all the benefits of a familiar, fast, file-based P2 HD workflow including such recording features as instant recording start-up, clip thumbnail view for immediate access to video content on all cards, and a host of time-saving recording modes including continuous recording and interval recording. Building on the success of the 3DA1, the 3DP1 is

easy to use and now with the additional quality of the AVC Intra codec. The 3DP1 will be available this autumn, supported by Panasonic's industry leading five-year warranty program.

In addition, Panasonic announced that two new professional AVCCAM HD handheld camera recorders, the AG-AC160 and AG-AC130, have been launched both of which incorporate high-sensitivity 1/3 type, full-HD 2.2 megapixel 3MOS imagers to capture native 1920 x 1080 resolution images, with a new, wider 21x HD zoom lens. Key new features include



two SD card slots for relay or simultaneous recording, compatibility with high-capacity SDXC media, an enhanced viewfinder and LCD display, and DV recording.

The AG-AC160 and the AG-AC130 will be available this autumn with expected RRP's under 4,600 Euros and 3,900 Euros respectively without VAT.

For further details contact Panasonic direct - see the 'Video Manufacturers' section of the Trade Directory on page 13.

Adobe step up another half notch

Adobe have announced Adobe® Creative Suite® 5.5 Production Premium, the complete software solution for video and post-production that helps deliver content to virtually any screen. Breakthrough performance, workflow improvements, creative innovations, and powerful new audio editing capabilities build upon the huge customer momentum Production Premium is experiencing with broadcasters, filmmakers and video professionals worldwide.

Components receiving major updates include Adobe Premiere® Pro CS5.5, Adobe After Effects® CS5.5, Adobe Flash® Professional CS5.5, Adobe Flash Catalyst® CS5.5, Adobe Story, Adobe Media Encoder CS5.5, and Adobe Device Central CS5.5. New to Creative Suite 5.5 is Adobe Audition® CS5.5, bringing its audio-for-video multitrack editing environment to both Mac OS and Windows® for the first time.

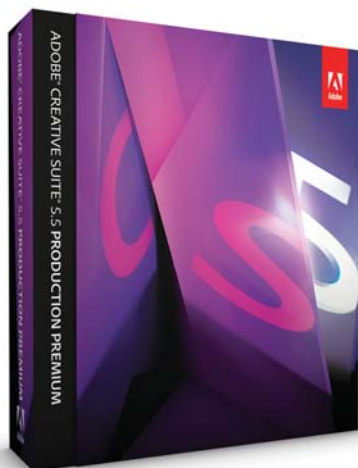
Adobe have also announced a subscription-based pricing plan for customers that want to get current and stay current on Creative Suite products, have project-based needs, or try the software for the first time. New Subscription Editions ensure customers with active subscriptions are always working with the most up-to-date versions of the software, without the upfront cost of full pricing. Customers can use Adobe Production Premium CS5.5 for as little as £76 per month.

"Over the past year, we've received a phenomenal response to Adobe Creative Suite CS5 Production Premium for its performance, new features and expanded integration with hardware and camera manufacturers that makes metadata, collaboration and distribution a seamless workflow for video professionals," said Jim Guerard, vice president and general manager for Professional Video at Adobe.

Adobe Creative Suite 5.5 Production Premium delivers productivity enhancements that enable video and audio professionals to dramatically accelerate their workflows. The powerful Adobe Mercury Playback Engine, introduced in Adobe Premiere Pro CS5, broadens its graphics processing unit (GPU) hardware support to include laptops and more supported cards, and allows users to open projects faster, get real-time feedback for more GPU-accelerated features, and work

more smoothly at 4k and higher resolutions.

Premiere Pro CS5.5 boosts performance by providing a smoother editing workflow, enabled by new trimming and editing tools that provide more



precision and control. Dual-system sound support from the new Merge Clips command in Adobe Premiere Pro CS5.5 lets users quickly sync video with high-quality audio recorded on separate devices like location recorders, ideal for DSLR or RED workflows.

Leveraging an integrated workflow with Adobe Audition, Adobe Premiere Pro users can save time by sending individual clips or sequences, including reference videos, directly to Adobe Audition for audio editing and restoration.

Adobe's lead in file-based workflows widens in CS5.5 with enhanced support for RED and other tapeless cameras, including improved RED Source Settings dialog in Premiere Pro and After Effects CS5.5 and native support for up to 5k media from RED Epic cameras via an extension available on Adobe Labs.

Providing a truly native editing solution, CS5.5 saves users time and eliminates the need to transcode or rewrap footage. Building on Creative Suite Production Premium's industry-leading multiscreen capabilities, the new 64-bit Adobe Media Encoder CS5.5 has been completely redesigned to deliver Adobe Premiere Pro video sequences, After Effects compositions, and Adobe Encore® projects to multiple screen formats quickly, while doing the encoding in the background. Adobe Media Encoder CS5.5 also introduces new format support such as AVC-Intra and DPX, and watch folders so users can encode a single clip

to multiple destinations with a simple drag and drop.

After Effects CS5.5 introduces new features such as the Warp Stabilizer, Camera Lens Blur and Light Falloff to enable users to enhance footage in post-production. The breakthrough Warp Stabiliser eliminates unwanted camera movement by steadying shaky footage, making handheld footage appear as smooth as a camera mounted on a mechanical stabiliser. The Camera Lens Blur effect mimics the properties of physical lenses offering more realistic depth of field blurs. The Light Falloff effect enables users to simulate natural illumination falloff to mimic how light behaves in a 3D scene and can be used to create other light intensity effects.

Already well-adopted in the audio industry, video professionals can now harness the power of Adobe Audition in CS5.5 Production Premium. The completely re-written audio engine in Audition offers a robust toolset to record, edit, mix, master, and sweeten audio. With its professional editing and

multitrack mixing tools, powerful noise-reduction and effects options, audio and video professionals on both platforms can now benefit from Adobe Audition CS5.5 for handling a wide range of tasks quickly and efficiently.

Adobe Creative Suite 5.5 Production Premium is available now through Adobe Authorised Resellers, the Adobe Store and Adobe Direct Sales. Estimated street price for Adobe Creative Suite 5.5 Production Premium is expected to be £1,509. Upgrade pricing and volume licensing are available.

By subscribing to Creative Suite, customers can choose a one-year subscription plan for lower payments or a month-to-month subscription for greater flexibility. For more information about Subscription Editions, visit: www.adobe.com/go/cssubscription. Pricing for the new Subscription Edition starts as low as £31 per month for Adobe Premiere Pro and £76 per month for Production Premium.

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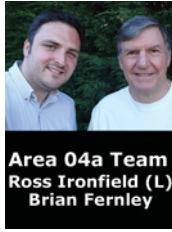
Area IOV News

S. Yorks, Humberside & Lincs.

By *Brian Fernley*
On Tuesday 29 March 8

members gathered at "The Reindeer Inn" in Southwell for a "Show and Tell" evening. The idea was to bring along a piece of work or equipment that would be of interest to other members in the group. On this occasion there was more emphasis on equipment than work.

Gary Greenwood brought along the Hague "Glide Pod" a piece of equipment for which he was the prime mover taking the idea to Hague. We were all impressed with this versatile camera support and spent quite some time exploring the various ways it can be employed.



Area 04a Team
Ross Ironfield (L)
Brian Fernley

We were also allowed to handle two of the new Canon cameras the XF100 and the XF 300, which left some members reflecting on their equipment budget for the year. Staying with the equipment theme we looked at a new 7 x 50 watt daylight balanced light, a versatile unit which folded away for easy transportation. The reflector was octagonal shaped and came complete with a diffuser turning it into a soft box.

Finally, we completed the evening with two pieces of video - one on the nearly completed SIV on the last flight of a Second World War aircraft which featured animation by one of our members and the other a dance show at one of our local theatres.



The evening was rounded off with some lively discussion including a novel application of night vision! ■

North East England

By *Andrew Charlton*

Yet again another well supported meeting for March with 20 souls present, and this was achieved without any industry/expert/presenter. On this occasion we elected to showcase the 2010 IOV awards DVD as the main topic for the night.

The meeting opened by Mike without the usual light-hearted approach as he announced the sad passing of Derek Latimer who I know will be very much missed by those who had the privilege of knowing him. Derek was always happy to help and give advice whenever he could and our thoughts are with his family and friends.

From there the meeting could not have continued without mentioning the global news story that broke regarding Clayton Bennett, for those who must have been on vacation on a remote island or the moon at the time not to have heard the news, just Google the name (the first page of hits will dominate the subject) - but here is a quote



The Area 02 Team
(left to right)
Andrew Charlton
Mike Trehwella
Brian Jenkinson

from a tabloid if you did miss it "The Sunday Sun has revealed how the calamitous cameraman was taken to court over a shambolic wedding video that ruined a couple's big day". Relevant news to our industry but even more so to area 2 as he was based locally and in fact only a few miles from our regular meeting place. I know there was a very active discussion regarding the subject on the IOV

the most alarming aspect of the case! Some have described him as "a conman" something our industry can do without. Having said that it didn't do us any harm, our own average website stats showed that visits (not hits) doubled to over 120 on the day the news broke and we booked 3 wedding that week. Must have been brides Googling "world's worst wedding videographer"!

The meeting continued with the evaluation and discussion of last year's awards. As usual we discussed the merits of each film in each category and discussed whether or not we agreed with the judges decisions. In most cases we did, however regarding the actual content it appeared that brides seemed to feature in more than just the wedding category and by the time we got to the corporate category we stopped playback at the first sight of yet another bride.

That said, after viewing all the films it was agreed by all that in every case all the work demonstrated a very high standard of production and that we have some very talented people in the IOV and we should be proud of their achievements. Hopefully this will inspire others to enter this year's awards.

Next meeting at the usual time and place. ■



forum so I won't dwell on the subject here other than to say that it was generally agreed that you get what you pay for (his fee for the wedding in question was £350.00) and that some of us have actually seen worse. However, it was the way he conducted his business that was

Find out about IOV Meetings in your Area...

The IOV holds meetings on an area basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website. You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep.

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

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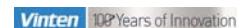
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MIXING

on the move

Chris North reviews the Rolls MX410 & MX422 field mixers

I reviewed a couple of promising sub £500 audio location mixers last year (Focus March 2010) so I was interested to see what two similar mixers from the Rolls Corporation of America had to offer when they were submitted for review by UK Distributor 'Kharisma' based in Somerset. Both mixers have four balanced input channels with latching XLRs on the rear panel and two XLR balanced outputs at line or mic level. They run on two 9v batteries as well as 12v mains adapters. Both are housed in pressed steel enclosures with their rubberised knobs firmly bolted to the front panel and are supplied with well finished purpose-made field bags.

MX410

The MX410 is a basic entry level mixer for microphones only. It retails at around £350 including VAT. It relies upon its four channel faders to control levels - there is no input trim or separate output gain control as found in its bigger brother. Whilst maximum gain is a modest 55dB it is very clean - there is no noticeable hiss, even when you turn all four channels up to full gain - quite remarkable for an entry level mixer.

It also has phantom power to drive condenser mics, but this is only 18 volts, not the standard 48v, so you need to check your mics. Many mics will, of course, run on a wide voltage range,

often from 9 to 52 volts but you need to be careful not to be caught out.

There is not really enough gain to drive dynamic mics unless you are recording quite loud sound sources or doing a 'close talking' commentary but you should have no trouble with condenser mics and radio mics which have a higher output.

You can set each input channel to deliver its output to the left or right output channel, or split it equally between the two, with convenient switches on the front panel. The unbalanced 3.5mm mixer output can be switched from line to mic level if you need to record directly to a

input on say a domestic camcorder or a DSLR, if there is no line input facility. As always, monitor your sound through proper headphones whilst recording. A decent headphone output is provided via a 3.5mm mini jack, with volume control.

Although there is no tone generator to enable you to align the meters of your recorder or camcorder with the mixer's meters you can overcome this by playing tone into a mic attached to the mixer, adjusting the channel gain until just before the red LED on the mixer starts to light and then setting your

camcorder's gain to the level you wish to use as your recording threshold, say -12dB. If you make a note of your camcorder's gain control settings you can reset the appropriate camcorder gain any time.

You can generate tone in most audio editing programmes, including Audacity, which is free, but if you don't have access to a tone generator you can make a constant 'waaaaaaaa' noise into a mic connected to the mixer and adjust it to peak 0dB on the mixer meters, enabling you to set the appropriate recording level on your

down in its bag and a degree of shading is provided by the walls and flap cover of the bag. The meters consist of twin LED bars each with five separate segments (3 green, one amber and one

red). Whilst the instruction sheet says they are 'calibrated' there are no dB markings to indicate what levels you have. I assume that the red segment is triggered at 0dB.

The 'power-on' and mic/line push switches on the back also look rather basic but they are safe and functional - there is no risk of switching by accident or engaging the battery

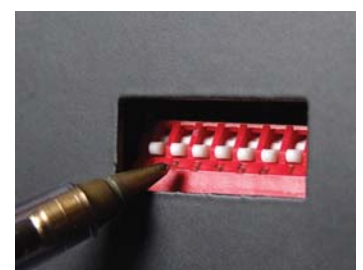
accidentally. And there is also a bright blue LED 'power-on' light on the front panel, so you are unlikely to forget to switch off the power when you have finished working.

A slight niggle is that the phantom power and bass cut switches are tiny micro switches on a small dip switch panel accessible through a rectangular cut-out in the side of the housing - and you have to use a ball point pen or small screwdriver to move the switches. However, if



camcorder meters. Rather rough and crude but it works. You could, of course, set the camcorder / DSLR to Auto, although this is best avoided.

Whilst the LED meters are fairly basic, they are probably adequate for most general purposes, although not for critical work. They cannot be read in bright sunlight and can be quite difficult to see if the mixer is not in its bag, even in the shade on a very bright day. Fortunately the mixer sits well



you tend to use the same type of mics you will not have to do this very often - it is all a matter of trade-off against cost. Give me quiet pre-amps and I'll live with the switches.

Conclusions

If you are on a tight budget then this would be a serious contender for your first location mixer, at £350 including the field bag. It is dead simple to use, there is no set-up time (provided you have sorted the alignment settings for your camcorder's meters before you set out) and above all, the pre-amps are very quiet so you will not get unwanted hiss spoiling your recordings. And it should run for about 18 hours on two 9v Alkaline batteries with 2 channels on 18v phantom power!

MX422


At around £500, and almost twice the weight (4lbs) of its sibling, this big brother introduces a number of additional facilities and controls and looks much more professional. It has twin, circular, retro-look, needle VU meters with trendy blue illumination; continuously variable pan pots for routing each channel to the left and right outputs in whatever proportion you wish and an output gain control, so that you can adjust the overall output level without affecting the current balance between channels.

There is also a variable input trim pot for each channel on the back panel so that you can adjust input sensitivity to accommodate a range of mic and line levels, enabling the channel gain controls and output knob to be set initially more or less centrally at the 12 o'clock position. This provides the maximum 'plus and minus' gain control when you start your recording.

An output limiter is provided, which you can set to trigger between 0 and 5dB below your

threshold level to help prevent exceeding your intended output level. A 1kHz tone generator is also provided to enable you to line up any camcorder's meters quickly and accurately on location with those on the mixer. There is even a slate mic to identify audio takes, with a 20Hz tone - but don't press it whilst recording or you will ruin your take!

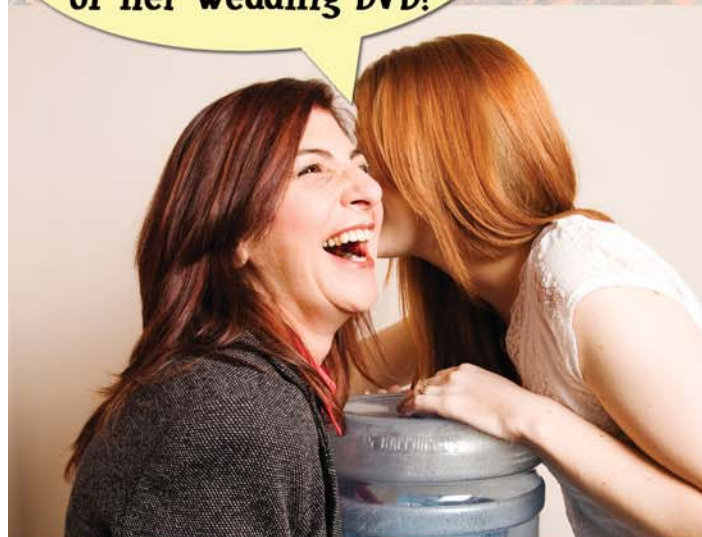
Robust push switches adjacent to each XLR input on the rear panel enable professional 48 volt phantom power to be engaged and 100Hz bass cut filters to be switched in for each channel. The mixer's main output can be dropped from line to mic level (-30dB) if you need to record to a mic input - although this should be avoided since mic inputs on camcorders generally tend to have higher noise levels than line inputs. Unlike its smaller brother this unit also has a return input (labelled Monitor Input) via a quarter inch jack socket, so that you can feed the audio back from your camcorder and monitor what your camcorder has processed by pushing a button on the front panel of the mixer. There is of course, the usual auxiliary line input as well, in case you ever need to feed the output of another mixer into this one.

This unit is quite power hungry compared with the 410. Two professional 9 volt alkaline batteries are said to last about 6 hours (2 mics, phantom on, plus headphone). There is also provision for a second pair of batteries to be installed as back up - and you can switch to these whilst still recording if you realise in time. You can check the state of the batteries at any time on the VU meters with the convenient battery test button on the front panel - also, the meter lamps start to dim quickly when the batteries are about to die but you will probably not notice this in daylight. 



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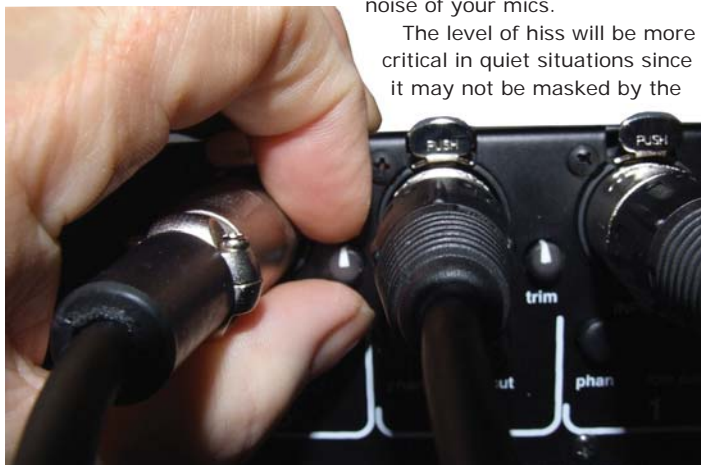
The VU meters on this mixer look very nice but they are very small and difficult to read accurately. That said, you soon get used to that fact that you really only need to see the needles peaking more or less vertically, so the tiny calibrations are not particularly important in most situations. The good thing is that the meters are easy to see in bright sunlight - and are well illuminated for dark situations.

I also found the output limiter to be a useful safety net when recording on the fly, particularly since you can set this using the variable tone generator to pull back up to 5dB, giving



you quite a good safety margin against over-peaking. Of course, the sound will still distort if it is much too high, but the limiter will keep the output levels down nicely.

One niggle I have is that the input gain pre-sets on the back panel are too small and inaccessible. They are tiny knobs located between the input XLR sockets - and when you have the cables plugged in (which they need to be in order to adjust the input gain signal) you can't get to the knobs easily. I have small fingers and even I found it difficult to make precise adjustments with XLR plugs in the sockets. I would also prefer the main control knobs on the front panel to be spaced further apart to make them easier to use, as on the 410. Another thing to be aware of is that the power switch can be depressed



accidentally if the mixer is put down vertically with no cables attached, so there is a risk of discharging the batteries in transit.

On Test

My first impression was that this mixer is noisier than the small Rolls which was surprisingly quiet. If you turn up the gain too much on the 422 then hiss can become a problem. This may be due, at least in part, to that fact that this mixer has a gain of up to 65dB, whereas the 410 achieves only 55dB of gain. The maximum self noise of the smaller 410 is quoted as -65dB, whereas the 422 is given at -57dB max, which is a significant 8dB noisier. But with care and the right mics you can achieve good results with the 422.

Strangely they are both said to have 'typical' self noise levels of -90dB and S/N ratios of 115dB.

As a quick test I checked for hiss using enclosed monitor headphones set at 12 o'clock, with no mics connected, although, of course, the channels are intended to operate with a load resistor (the mic) in circuit. With the rear trim pots of the 422 on maximum gain and the output control at 12 o'clock, I could detect some low level hiss at 1 o'clock, which became more evident at 2 o'clock and quite significant at 3 o'clock on each channel. Any circuit noise will, of course increase as you open up more channels. But in the real world with mics connected, much will depend on the loudness of your sound source and the level of general background noise in your recording environment as well as the sensitivity and self-noise of your mics.

The level of hiss will be more critical in quiet situations since it may not be masked by the



ambient noise of your recording environment but in my studio narration test, with the output gain knob set at 12 o'clock, the mixer was nice and quiet with the mic channel at 12 o'clock using a Rode NT2A microphone at 20cm, which has a good output sensitivity of 16mV.

Lapel mics with a similar sensitivity were also fine. A hand held mic (rated at 5.6mV) was also satisfactory with the channel gain at 1 o'clock, peaking about -6dB on the mixer meter. But cranking up the gain for low sensitivity mics such as dynamics is a different story. You can, of course, prevent the circuits from amplifying hiss levels unacceptably by adjusting the trim pots - but at the expense of overall gain.

A word about the meters. Metering on both mixers is of the VU variety, favoured by American manufacturers - not peak programme (PPM) which is generally preferred by professionals in the UK. VU meters give you a general indication of the overall volume of the signal, not the peaks, so there is a danger that you could over-peak on your recording device, if you do not take this into account. If you are

recording speech (as demonstrated by my 'waaaaaaa' test) the mixer seems to output levels about 5dB higher when read on a PPM than shown on the mixer's meters, compared with the 1kHz line-up tone.



In practice this should not be a problem if you set your camcorder meters to peak at -12dB or less as is normally recommended.

Conclusions

At around £500 including the field bag, this is a mixer with a good range of features and controls to cover most situations. Used with mics of the right type and sensitivity for the job it can produce good results - but do not push it too far by cranking up the gain settings or you will add unwanted noise to your recording. ■

Chris North M.M.Inst.V.

Notes: Distributor : Kharisma Audio+Video www.kharisma.tv

Comparison of Specifications

	Rolls 410	Rolls 422
No of Channels	4 Mic only	4 Mic / Line
Output Gain Control	No	Yes
Max Input	-20dBv	0dBv
Max Gain	+55dB	+65dB
Self Noise (Max)	-65dB	-57dB
Signal to Noise	115dB	115dB
Frequency	20-20KHz	20-30KHz
Tone Generator	No	Yes 1 kHz
Phantom Power	18 volts	48 volts
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MIGHTY midget



Phil Janvier reviews the RØDE VideoMic Pro



Over the last few years I have come to respect the quality of RØDE's microphones and my particular favourite is the RØDE NTG-3 shotgun microphone, so I jumped at the chance to test out RØDE's intermediate level, compact shotgun microphone, the VideoMic Pro.

I believe that this microphone's place in the video market is aimed at the intermediate videographer who wants something a little more versatile than the limited on-board microphone that their camcorder has, or the DSLR user who knows that they need a microphone that is not huge but still has a professional quality about it.

To fit these demands the VideoMic Pro has been designed to slide onto accessory shoe of a camcorder or DSLR and it comes with its own innovative shock mount. The shock mount, like the microphone itself, is small and compact and well made and as a result noise transference

has been significantly reduced. RØDE are proud of this microphone and claim that it "raises the bar set by the original RØDE VideoMic, by combining broadcast quality audio with an ultra compact and lightweight ergonomic design." Are they correct?

Out of the Box

The review package I received contained the VideoMic Pro, two packets of elastics, instructional manual, warranty details and a RØDE sticker! The microphone and mount are well made of lightweight tough plastic, apart from a small piece of metal that reinforces the bottom of the shock mount and a few screws. There is the usual fitted lightweight foam windshield and the microphone uses a 9v battery (not supplied) - and all feels very well made.

My only initial niggle is that the lightweight cable is very short and flimsy, and in an ideal world I would want a much thicker longer cable and I can see problems with signal strength and wear and tear, particularly where the cable meets the stereo mini-jack.


That said the microphone, once registered on-line, has a ten year warranty and I have never had a problem getting RØDE to honour such a warranty, so I cannot imagine that being an issue.

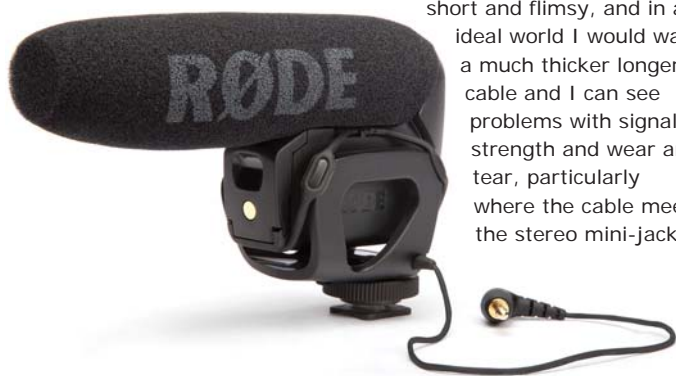
Real World Test

This is a small unit; the microphone even with the foam windshield fitted is only six inches long and including the mount from the accessory shoe up three and half inches high, on some smaller cameras it may obstruct some controls but on my Sony Z1 it was not an issue. The windshield will reduce the sound of minor wind noise but I would definitely register the product and go for the advertised free RØDE DeadCat VMP Furry Windshield or buy a high quality windshield from Rycote if I was going to use this in windy conditions.

All of the switches are conveniently placed at the back of the microphone; the on-off switch also has a third position for a high-pass filter. The high pass filter does what it says and lets high frequencies pass and cuts out lower frequencies that can be a nuisance in post production. There is the standard LED that lights up when you turn

the microphone on and flashes when the 9v battery needs replacing. Here I have a slight grumble, I found it fiddly to change the 9v battery, the old one would not come out and while the new one went in easily the battery cover caught on the foam windshield, nothing I am sure a little practice would not sort that out. There is a switch to adjust the dB from its standard 0dB setting down to -10dB to +20dB. The RØDE VideoMic Pro slips onto the accessory shoe and is easy to tighten down, it also has a threaded hole to attach it to a microphone stand. As indicated earlier I found the cable to be too short and too thin but manageable. For my real world test I compared the RØDE VideoMic Pro to the RØDE NTG-3 and the Sennheiser MKE 300.

To be honest I found the test results for the RØDE VideoMic Pro to be much better than I expected, in the close up test the Sennheiser MKE300 was harsh with too much top end and sibilance, whereas the RØDE VideoMic Pro had a full clean round sound that was pleasant to listen to, it was a little too rounded compared to the RØDE NTG-3 but still it great to listen to. 



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My second test was the at just over a metre, what I like to call the interview distance.

Here the RØDE VideoMic Pro was excellent. For quality it completely outclassed the Sennheiser MKE 300 and amazingly it sounded not that different from the RØDE NTG-3. At distances well over a metre the RØDE VideoMic Pro continued to outclass and out perform the Sennheiser MKE 300 but here the quality of the RØDE NTG-3 came into to its own - but then you would expect it to as the RØDE NTG-3 was built to compete with industry standard Sennheiser MKH416. In the "Off Axis" test the RØDE VideoMic Pro once again out performed the Sennheiser MKE but could not really compete with the RØDE NTG-3. I did notice in one of the tests that the RØDE VideoMic Pro was picking up a bit of a bass rumble from the equipment in my studio but that was efficiently dealt with by clicking the "High Pass Filter" switch.

I had one more test for the RØDE VideoMic Pro, I had been testing it with my voice, so I tried it with my foster daughter Beth's voice and here it handled her voice much better than mine. The slightly emphasised bass rounding vanished and it complemented her voice very well. I also gave Beth the opportunity to listen to each sample blind and voice her opinion of which was the best microphone. She disliked the Sennheiser MKE 300 but preferred the sound of the RØDE VideoMic Pro to the RØDE NTG-3!

I was truly amazed at the quality of the RØDE VideoMic Pro and you can tell instantly that it is from the same family as the RØDE NTG-3. How they have managed that I do not know, but

the RØDE VideoMic Pro is a fantastic little microphone.

Conclusion

There are a few things I am not keen on about the RØDE VideoMic Pro - its flimsy audio lead and battery cover, but you cannot fault the RØDE VideoMic Pro for its sound quality - it is simply amazing. When you consider that the RØDE VideoMic Pro is selling online for between £155 and £165 and I was comparing it with the RØDE NTG-3 that sells online for between £400 and £460, the RØDE VideoMic Pro has done really well. If you are looking for a small shotgun microphone to slip onto your DSLR or small camcorder then you would not go far wrong buying the RØDE VideoMic Pro. ■

Phil Janvier M.M.Inst.V.

Notes: I would like to thank Howard Jones and Chas Levin at HHB/Source for arranging for me to test the RØDE VideoMic Pro. Following my initial review of the RØDE VideoMic Pro, Alex Theakston, the Marketing Co-ordinator at Source Distribution, advised me that the audio connector cable I did not like "is Mogami ... thin as it is, it's actually pretty high spec!", Alex also mentioned that the +20db setting "is particularly useful for DSLR users (means you can turn down the average preamps in the camera in favour of the lower noise-floor preamps in the VideoMic). I have Magic Lantern software on our Canon 550d and the +20dB has been a godsend, much much cleaner audio than using the Canon to amp up the gain."

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By Gerry Thornhill

Days in the life

Of a (small) video company

Sunday 27th February 2011

John and Jenny (names changed to protect the innocent) came to the studio as arranged to talk about their wedding day film; very pleasant couple. She is one of these super-models, jetting off to Paris, Rome, or New York every week. That's what I imagined, anyway, as we all sat talking. She was certainly attractive enough. 'Course I have no idea if she is – I just get flights of fancy like this these days. I think it's an age thing. But I do know what John does for a living. He's an electrician.

We have offered – free of charge – to do a quick edit – three or four minutes or so – of the guest arrivals, exchange of rings, and departure to the reception; and then show it on a big screen during the first dance. We haven't done this before (hence the 'free of charge' bit) so if it's successful we will start to include it in our 'extras'. Of course this means we will have to invest in a projector and screen. So I have asked 'C' to study the market. The wedding isn't 'till June, so there is plenty of time. We all feel confident they will book us.

Friday 4th March 2011

The screen 'C' ordered arrived yesterday, and the projector, from a company in Sharston, Manchester. The projector, for anyone interested (and read on, you might be) is a HD Projector 1080i + free extra bulb +HDMI Cable BNIB. So it's suitable for HD, which is what we need. It's not an expensive one, as we just need a simple machine that will project a reasonable picture.

This afternoon we decided to test it out, so removed it from its box, studied the instructions, set it up.

We put in a short Blue Ray disc of East Grinstead made a few weeks ago – not the most riveting of subjects, but never mind. Up jumped the image, which was fine – after a few adjustments; audio was okay too, but it really needs to be hooked up to some decent speakers, we decided.

Twelve minutes after the projector was switched on, the

bulb went out.

"Did you switch it off?" I asked 'C'.

"No." Says he.

We closed everything down, let all cool off, as per instructions, and then started the test again. Twelve minutes later the bulb went out. This pattern has repeated itself four times.

It's going back to Manchester tomorrow.

Wednesday 9th March 2011

Jenny, the jet-setting-model-who-probably-isn't rang this morning. (I really must ask her what she does do.) She has booked us for her big day and asked if we could make a slide show from photographs of her growing up to be shown before the start of the speeches. It's for her Dad, she said. That's nice, I thought.

"Of course we can," I said.

"We're very excited," she said.

A replacement projector from Manchester arrived this morning.

Tuesday 15th March 2011

At long last we have heard from London City Airport. The second "Emergency Procedures" video - completed weeks and weeks ago and draft sent for approval – has been looked at by all concerned: i.e. the Police, London Fire Brigade, London Ambulance, CAA, etc. etc., and the verdict... it's fine. That's a relief. We were thinking about our next trip to Circle Bay (Florida) and have decided on flying out at the beginning of April; major changes or more filming would have interfered with our plans. And this winter has been long enough. Now we just need to remove the watermarks and time-code, construct the menu and send it off. Job complete. Another satisfied GHC Productions customer. I hope.

Talking of satisfied customers: this afternoon we set up the replacement projector to test it out.

It's going back up North tomorrow.

This time there were intermittent black lines across the screen, and the picture was continuously changing from too

dark to too bright; impossible to watch. Is this a good example of: 'You get what you pay for?' To be continued.

Friday 18th March 2011

We have decided to buy another Sony NX5E HD camera, we bought one four months ago and are pleased with its versatility. We had some trouble getting the files into Final Cut at first but we seem to have got over that; not understanding the technicalities I guess. Yet we had no trouble entering the AVCHD files into Edius. 'C' is now hot on the trail of the best price.

E-mails this morning brought a couple from friends at our Stuart base in Circle Bay (Florida.) When are we coming over? Looks like the beginning of April now.

Circle Bay is a Marina style complex where we have a two-bed two-bath apartment with beautiful views across the St Lucie River and stunning sunsets. The cable TV is sent out to all the units from a distribution point in the Club House; in addition they have their own Channel, which carries social event notices, storm warnings, and various other items of interest. On our last visit we discussed, with a couple of the Board members, the possibility of making a film about Circle Bay – its history, what it's like living there, future innovations, and maybe get some of the residents to talk about their love of the place – that kind of thing. The film would be run on the Circle Bay channel; we think it would go down well, and those we have mentioned it to seem very enthusiastic. Well, if nothing else it will keep us from spending too much time around the swimming pool.

Sunday 20th March 2011

'H' went down to Hassocks for her weekly visit to her elderly Mum but when she got back couldn't get out of the car; clearly in a great deal of pain. Her doctor came out within an hour. Ambulance ordered. Her right hip (replaced three years ago) had failed. Surgery scheduled for Tuesday.

Wednesday 23rd March 2011

'H' operated on yesterday and is fine. Her hip had a "Deep infection" her surgeon told me. He has put her on long-term intravenous antibiotic therapy. She will be in hospital for six weeks. Obviously I have cancelled the trip to Circle Bay but have urged 'C' to carry on.

We have had an enquiry from a double-glazing company in Chichester. They want a promotional DVD made for their web-site and to hand out to potential customers.

Monday 28th March 2011

'C' and I went down to Chichester to see the chap from the double-glazing company. We discussed it at some length and have promised to send an estimate by the weekend. Looks promising.

When we got back, and before visiting 'H', we tested the (third!) replacement projector, which arrived on Saturday. Works perfectly.

Tuesday 5th April 2011

Took 'C' to Gatwick for the start of his trip to Circle Bay and persuaded him take the new NX5E with him. He is going to talk to the President of the Board at Circle Bay about our film project idea and maybe start getting some footage in the can.

Wednesday 6th April

After reading an article in the Independent On Sunday I'm beginning to wonder if this video production malarkey is really worth it all. It seems some preacher guy in California has decided the world will end on 21st May at about 6 p.m. Pacific Time, presumably.

He has tens of thousands of followers and has had over 2000 bill boards erected across the country warning that on that date 2 per cent of the worlds population will be "raptured" to Heaven – the rest of us will go to the other place. It's a Saturday, so if you have a wedding booked for that day...

He just had to come from California, didn't he? ■

**Gerry Thornhill M.M.Inst.V.
GHC Video Productions**

Note: Keep an eye open for this new regular column from Gerry.

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THE LIST



INSTITUTE OF VIDEOGRAPHY



16 - Channel Is.

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

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

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

Scotland North (Area 1a)

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

Scotland South (Area 1b)

Danny Hart M.M.Inst.V.	01563 542195	AB
Trevor Jenkins M.M.Inst.V.	01334 656922	P
Guy Kinder M.M.Inst.V.	0131 221 1697	
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Love F.Inst.V.	0141 954 0840	AB
James Lundy M.M.Inst.V.	01501 739155	ABCFJKMNO
Graham Mackay M.M.Inst.V.	01236 730770	ABCGJLKMNO
Douglas Miller M.M.Inst.V.	01555 860382	CDKN
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Ken Neil F.Inst.V.	0141 883 7168	ABFJLNM
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
Pro-Creative Co. UK *	0141 587 1609	ACEFGK
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK
Steve Towle M.M.Inst.V.	0845 226 2167	ABC
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Alex Crosbie M.M.Inst.V.	01555 662536	ABC

North East England (Area 2)

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Michael Bell M.M.Inst.V.	01325 241821	ABCFK
Ian Black M.M.Inst.V.	01325 718188	AB
Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	07972 801466	ABC
Chris Gillooly M.M.Inst.V.	0191 286 9800	ABCFDM
Chris Hughes M.M.Inst.V.	01779 807538	ABCJ
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJKLNM
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLNM
David Pethick M.M.Inst.V.	07712 809222	ABCHKL
Mike Trewella M.M.Inst.V.	0191 536 6535	ABCFIKN

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Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626	ABC
David Royle M.M.Inst.V.	01942 735759	ABC
Ian Sandall M.M.Inst.V.	0161 232 1100	AFGIKLMN
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	ABC
Ken Stott M.M.Inst.V.	01282 414073	ACKN
Des White M.M.Inst.V.	01768 899936	ABCKN
Des Williams M.M.Inst.V.	0161 928 7361	ABC
Tony Williams M.M.Inst.V.	01704 232116	ABCJK
Vanessa Williams M.M.Inst.V.	07966 418188	ABC
Chris Abram M.M.Inst.V.	01524 736573	ABCNP
Steven Adams F.Inst.V.	0151 722 6692	ABC
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Dave Barrow M.M.Inst.V.	01254 830823	ABC
Ray Beaumont Swindlehurst M.M.Inst.V.	01254 679625	ABC
Paul Crago M.M.Inst.V.	01204 847974	ACFK
Chris Dell M.M.Inst.V.	01772 622522	ABCKM
Jack Ebdon M.M.Inst.V.	0161 428 9646	ABCN
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John Hodgson M.M.Inst.V.	01253 899690	BCD
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Thomas Jones M.M.Inst.V.	01722 603799	BN
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Ron Lee F.Inst.V.	01744 29976	ABCG
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Sean Atkinson M.M.Inst.V.	01472 507367	ABCFGHJKLNM
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Gary Greenwood M.M.Inst.V.	01623 644009	ABCHKNR
Chris Goulden M.M.Inst.V.	01430 431634	ACHKNRS
Philip Groves M.M.Inst.V.	01526 353225	ABCN
Lynne Hamilton M.M.Inst.V.	01274 886661	ABCIKN
Dean Hodson M.M.Inst.V.	01246 268282	ABN
Geoff Knight F.Inst.V.	01472 811808	ABCFGIKN
Adrian Medforth M.M.Inst.V.	01964 503771	ABC
Ben Newth M.M.Inst.V.	0115 916 5795	ABC
John Port M.M.Inst.V.	0845 29 39 348	ABCFEGKMN
Shane Rumsey M.M.Inst.V.	01909 733291	BC
Darren Scales M.M.Inst.V.	07876 021609	AN
Tim Smithies M.M.Inst.V.	01246 813713	ACFKJLN

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Gail Allaby M.M.Inst.V.	01422 844392	ABCFGHK
Philip Burrows M.M.Inst.V.	01274 595421	BCKN
Colin Campbell M.M.Inst.V.	01274 690110	BC
Bryan Dixon M.M.Inst.V.	07590 438658	ACFGKLM
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN
Ian Jackson M.M.Inst.V.	07979 914996	ACFKJLN
Christopher Lawton M.M.Inst.V.	0113 218 9298	ABCFHJK
Simon Marcus F.Inst.V.	01924 249700	ABCFHJKLNM
Richard Mortimer F.Inst.V.	01924 864613	AB
Terry Mullaney M.M.Inst.V.	01756 798335	ABCHKN
Paolo Pozzana M.M.Inst.V.	0113 263 2496	ABCGIKN
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Thomas Hill M.M.Inst.V.	01780 691909	ABCFJKMN
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David Impey F.Inst.V.	01926 497695	ACFGJLKMNO
David James M.M.Inst.V.	01782 514942	ABJ
Nick Kirk F.Inst.V.	07836 702020	ACFGKL
Bob Langley M.M.Inst.V.	0121 308 6453	ABJMNNO
Michael Leach F.Inst.V.	01202 893068	BC
Janice Mackenzie M.M.Inst.V.	011902 842118	ABC
Brad Miles M.M.Inst.V.	01455 202057	AB
Chris North M.M.Inst.V.	01530 836700	ABC
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01676 541892	ABC
Roger Perry M.M.Inst.V.	01676 541892	ABC
Bob Sanderson M.M.Inst.V.	01384 374767	AI
Michael Shaw M.M.Inst.V.	01272 746555	ABC
Daniel Thompson M.M.Inst.V.	07708 506657	ABCFKGHMN
David Wilford M.M.Inst.V.	01858 410278	ACGNO
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Shaun Lawson M.M.Inst.V.	01493 441116	ABCHKMNO
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK
Bill Platts M.M.Inst.V.	01733 370922	CDKN
Craig Stanley M.M.Inst.V.	07984 005074	ABCEGKM
John Suckling M.M.Inst.V.	020 8517 6752	CAN
Hamdy Tahar M.M.Inst.V.	0845 388 0984	ABCFDHLKMN
Andy Weiland M.M.Inst.V.	01473 711810	BLN
Malcolm Woodbridge M.M.Inst.V.	01437 792174	N
John Worland M.M.Inst.V.	01206 241820	ABCFGKLN
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Stephen Curtis M.M.Inst.V.	01502 712411	BCN
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Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
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Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
Harley Jones M.M.Inst.V.	029 2052 0599	ABCFK
Manolo Lozano M.M.Inst.V.	01792 481285	ABC
Dawn Morgan M.M.Inst.V.	01792 776121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCKN
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddell M.M.Inst.V.	01437 759635	ACGJKLN
Alan Torjussen F.Inst.V.	029 2066 6007	AFGLMN
Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN

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Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
Alan Benns M.M.Inst.V.	020 8943 2666	ABCEKMN
Paul Cascarino F.Inst.V.	020 8898 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
John De Rienzo M.M.Inst.V.	07876 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0008	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AJM

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Mark Ballantyne M.M.Inst.V.	07734 102538	ABC
Anthony Barnett M.M.Inst.V.	01553 776995	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJKL
Ray Burnside M.M.Inst.V.	020 7193 0721	ACIKLN
Mario Crispino M.M.Inst.V.	01295 262600	ABCFHJKLN
Matt Davis F.Inst.V.	079 6631 2250	ACFGK
First Sight Video *	0800 072 0753	AB
Jennifer Greenwood M.M.Inst.V.	07850 587415	ABJ

Steve Hart M.M.Inst.V.	0800 633 5784	ABCKJN
Hamish Maclean M.M.Inst.V.	01582 596935	ABC
Gordon O'Neill M.M.Inst.V.	0800 612 5437	ABC
Mark Shipperley M.M.Inst.V.	0204 362 9564	ABCKNO
Peter Silver M.M.Inst.V.	01869 278949	ACKMN
John Snelgrove F.Inst.V.	01442 250088	ACFKLM

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Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8504 9158	CGK
Rick Fiore M.M.Inst.V.	01702 293003	ABCFGHKIL
Jonathan Giddens M.M.Inst.V.	01747 757173	B
John Harding M.M.Inst.V.	01206 842607	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	ABC
Martin Klein M.M.Inst.V.	01438 840084	ABC
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And Another Thing...

Harold in Italy

Recently one of my regular clients - involved in the fitness business - brought a DVD to me on which he appeared. It had recently been shot, edited and DVD'd (sorry that's a terrible expression really) in Italy and he wanted me to extract some sections for a new online showreel that he wanted me to produce for him.

When I viewed the DVD I gave him a good telling off as it was poorly shot (the programme consisted of an unchanging single-camera medium-long-shot of the individual instructors - who appeared singly on the various sections - which meant that often they were cut off at the knees when they moved toward the camera) and the DVD authoring betrayed a complete lack of understanding on the part of the author of how folk expect DVD menus to work. "I thought that I was supposed to be your 'video guy'", I remonstrated.

He explained that he wasn't the person who commissioned it and that one of his Italy-based pupils had been conned into having it shot by her ski instructor who claimed to be an ace videographer on the side.

It's funny how so many folk think they can shoot a commercial video without in reality having a clue as to what they're about isn't it?

Betamax RIP

I see that the BBC is taking a 'wait and see' approach to the development of 3D. Well you wouldn't expect them to announce that they are abandoning the whole thing when it costs them nothing to continue to pay lip service to this particular technological



dead-end would you (at least that way they avoid being called 'Nellies')?

Having said that, Sony continue to promote 3D including the sponsorship of this year's Wimbledon tennis championships in 3D. Of course you won't be able to watch Wimbledon live in 3D in the UK as the BBC are the sole provider here and only Sky have a 3D channel.

One wonders whether Sony remember how hard they tried to promote Sony Betamax as a home tape recording system back in the 1970s but lost out to JVC's VHS as a result of misreading the market at the time. All of their financial and market muscle couldn't persuade the World to adopt their system even though in the case of Betamax it was actually a technically very good system.

I remember going to the cinema to watch 3d movies back in the mid-fifties. Quite good fun but I never thought that all movies would be made in 3D: it was just a gimmick and if you wanted to watch a *proper* film you would want to watch it in

standard 2D. And still on the gimmick front - the man at the JVC stand at this year's BVE happily agreed with me when I suggested that the new consumer JVC 3D camcorder was really just a toy. "Of course it is" he said. So there you have it - straight from the horse's mouth.

Meanwhile a new forum was recently opened up on the IOV web site dedicated to 3D. It 'opened for business' on 7 March and by 9 March had a grand total of 8 contributions. Since then (it's 14 April as I write this) ...silence. I guess that basically there isn't really much to say about 3D on an ongoing basis (I seem to be talking more about it than most of its proponents!).

The big players like the BBC have pretty well concluded that it is not going to be a mainstream technology like widescreen or HD, and the manufacturers are releasing a few low end consumer models just to show that they can. But, apart from Sony's continuing promotional efforts, it's going nowhere and the vast bulk of IOV members can congratulate themselves on their good sense in avoiding the siren calls of manufacturers desperate to get back some of their investment by selling their unwanted 3d wares to corporates like us.

It's seems like only yesterday when sub-prime mortgages were 'the new thing' and all the rage. And look where they ended up.

It's a sell out

A few weeks ago I was booked to deliver an illustrated talk on the history of Alexandra Park next to which I live and work in north London. My qualification

for this is that back in the late 1990s my company produced a feature length documentary on the Park and Palace (hereinafter referred to as 'APDoc') for which we undertook two years of research. The 'illustrations' for the talk were clips from APDoc.

Although I principally undertook this because I actually enjoy such occasions (I also host 'history walks' in the park), and okay I guess I like the sound of my own voice, I also took along a few copies of APDoc just in case anyone wanted to purchase a copy.

At the end of the talk I was asked where one might buy copies of APDoc and referred people to the local historical society that have been selling APDoc since the launch of the documentary in 1998. But I added that I also had a few copies on me. To my surprise there was a rush of would-be purchasers and I had sold out within a few minutes, being reduced to taking people's money plus their names and addresses to send copies to by post. That was nice I thought - next time I'll take a few more copies with me.

But then just two days later I had a phone call from the aforementioned local historical society - they had had a sudden rush of folk wanting to buy APDoc and had sold out. Could I let them have another twenty copies asap?

Every time I think that this fourteen year old documentary has finally passed its sell-by date it rises again. Perhaps the way to market your SIVs is to get on the lecture circuit! ■

Stuart Little M.M. Inst.V.



Stuart Little is a director of KLA Film and Video Communication and Swanrose Video Training and Consultancy

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IOV Membership has so much more to offer video professionals...

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Preferential Insurance

There are a number of specialist insurance providers who offer IOV members preferential rates and packages.

Discounted Merchant Services

We have negotiated preferential rates and schemes with Streamline Merchant Services, part of the RBS group of companies.

Free Advice Line

Videographers often work in isolation, so having an impartial, friendly and well-connected support service is often worth the membership fee alone.

Technical, Creative & Business Forums

Our secure membership forums are divided into Technical, Creative and Business topics - with industry-specific forums for Wedding & Event, Corporate Video, Documentary and Short Film production.

Work Sharing with other IOV Members

Members will often post requests for freelance camera operators, editors and other specialist service providers within the IOV forums.

Free Arbitration Service

From time to time disputes arise between videographers and clients. This is where the IOV's Arbitration Service can be employed to achieve a fair and amicable settlement. The IOV offers this service free to its members and their clients.

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For more details on the IOV and our benefits of membership
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Lobbying and Representation

The IOV exists to represent and support those involved in professional videography. This includes negotiating with authorities and governing bodies who can impact on the working practices of videographers.

Free Standard Contracts

All IOV members benefit from a licence to use standard business contracts and forms. These include Corporate and Event Video contracts - plus the IOV's Standard Terms & Conditions.

Entrance to ProVideo

The IOV holds its annual Trade Exhibition once a year. IOV Members are automatically registered for this event, and benefit from free attendance to our comprehensive range of seminars, presentations and panel sessions.

Entry into the IOV Awards

The IOV holds creative awards each year covering the main production categories of videography. These awards are exclusive and free for IOV members, and have fast become Europe's leading showcase of production excellence.

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The IOV helps its members protect their copyright through a simple but effective hologram sticker system.

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Accredited members can benefit from taking part in the Yellow Pages Corporate Advertising scheme with substantially reduced rates!

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IOV's Code of Practice and standards of professionalism (**Associate Membership**) - or want to work towards Full Accreditation (**Master Membership, Fellow Membership or Corporate Membership**), the IOV is there to encourage you on your journey.



Give yourself a head start... FREE access to the Associate Member exam study material for everyone on www.videoskills.net

Anyone can benefit from free access to our study material on the VideoSkills website (www.videoskills.net).

videography business. The study material is broken down into the craft skills of Camera, Lighting, Audio and Post Production - plus a section on Business & Legal which outlines all the legislation and IOV regulations relating to videography.

Once you have joined as an Ordinary Member you will be given access to the Associate Member exam. This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IOV logo in your marketing materials.



This online study resource defines the core competencies of videography, outlining all the knowledge you should know in order to operate a professional



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Outline of the workshop

This intense full-day VideoSkills workshop is aimed at those wanting to understand the technical, legal and creative challenges that they will face when asked to create a video of a music performance - or indeed any live or mimed performance that requires either multi or single-camera coverage. This includes performers' showreels, sell-through videos of performers, wedding marryoke and performance coaching videos.

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

Business & Legal

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

How to shoot

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

Dealing with audio

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

Post Production

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



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Next dates....

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14th September - North West England

For further details, dates and online booking, please visit www.iov.com/videoskills