



North Thames Region



The Film & Video Institute

www.theiac.org.uk

NEWSLETTER

July—August 2016

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Chairman's Chat

John Howden joined Colchester Film Makers in 2004 and took over as Chairman in 2005. He has served as Competitions Officer and is currently one of the Club's projectionists. He joined the NTR Council in 2012 and now also serves on the National IAC Council. He has judged at local, regional and national level and was a Final Round Judge at BIAFF 2015. He is an active film maker, regularly receiving 3 and 4 Star Awards at BIAFF.



Fellow Filmmakers, Greetings!

I trust you are well and getting out and about with your cameras dreaming up the latest masterpiece ready for exhibition at BIAFF or at your Clubs.

There is news opposite about our Annual Regional Competition.

Suffice it to say here that you will have a bit more time this year to hone that documentary to perfection for the next NTR Festival.

Also in this Newsletter is a report of the Knockout Competition Final that took place in Colchester in May. You will have to read that to discover who won, but since I sat through most of the programmes as referee as substitute for Ron Jones this year, I thought I would use this letter to give my own reactions.

The audience turnout was, on the whole, mediocre and, at the Final, poor. To only have 30 people at this event with 4 clubs competing was shocking and my own club who were hosting the event was just as guilty.

As I have said before, what do we make our films for? I think the answer is so that others can see them and so that they can be assessed alongside other filmmakers' work.

However much you may disagree with any judge's comments on your work, you surely must come away with the intention to do even better next time.

On the technical front there was only one animation in this year's knockout event. Is this a dying art? There were an awful lot of holiday film documentaries and very few dramas.

The picture quality was generally excellent, though I am surprised to see some 4:3 format films still being made.

However, a great deal of the camera work was medium or long shot framing, and with the camera held at shoulder height. As amateurs we seem to be afraid of the close up and even the extreme close shot. A shot of an eye close to held for just a couple of seconds can tell more than all the long shots in the world.

The classic formula that I was taught was long shot, establishing where we are, medium shot to bring attention to the subject of the scene and close up to emphasise mood and colour, and don't necessarily use them in that order all the time.

Add to this some unusual angles, low down or high up. Or even using a second camera like a Go Pro to give that different perspective and straight away you have a more interesting sequence.

I was one of the judging panel for BIAFF this year and it has to be said that much of what I have said above could be levelled at those films too.

One final comment— if you are using a narrator for your documentaries, how about trying having your commentator speaking to camera, walking and talking and even interviewing some of your subjects. What might be called the news approach is fine but more often than not these days the reporter appears on screen at some stage. Try it! Happy filming and creative editing this summer.

BREAKING NEWS . . . BREAKING NEWS . . .

NTR FESTIVAL TO BE HELD NEXT IN 2017

The next North Thames Region Festival and Film Competition is to be held in OCTOBER 2017.

At a recent North Thames Council Meeting the view was held that because the Region is hosting the IAC AGM Weekend in Norwich in October 2016, there were not sufficient people to run our own event at the same time.

The opportunity to take a close look at the Competition has also been taken and there will be some radical changes to the way it is judged and showcased.

Film entries from young people as well as our established film makers are to be sought and the inclusion of AV is being considered. Plus much, much more.

LOOK OUT FOR THE NEW NAME!

AND FOR NEWS OF THE BIGGER AND BETTER EVENT IN 2017

So there will be no NTRIAC Festival this year.

However, we may be able to run an Online Competition later in the year instead of the Festival. No prizes and no entry fees - but feedback from established judges and even the chance of winning.

LOOK OUT for more information in THE NEXT NEWSLETTER

CLUB DIRECTORY CHANGES

Hemel Hempstead Movie Makers' website address is now:
www.hemelhempsteadmoviemakers.org

Staines Video Makers' Contact is now: ***Helen Mills (Tel. 01932 845616)***

Woodstock Video Club's Contact is now: ***Brian Battrick (Tel. 01993 812891)***

The Future for our Hobby ?

Continuing our series on where our hobby is going, Steven Mayfield makes another interesting contribution:

I read with interest Brian Wright's article in the May/June NTR Newsletter and I agree with everything that he says.

The point that really made me think was Brian's comparison to the one billion potential audience members on YouTube against the 20-30 people you might have in a darkened room watching a film.

Uploading a film onto YouTube is broadcasting - letting as many people as possible see your creation and react to it.

In the early days of film, people had to gather in village halls to watch films and newsreels as the limitations on technology meant that was the only way of getting the film to the audience. But then television was invented and the concept of broadcasting moving pictures arrived.

Developments in technology therefore drive how video can be delivered and how audiences can interact with the content.

We wouldn't expect the BBC to produce a half hour episode of EastEnders and then arrange for an army of projectionists to tour the UK on a Tuesday night showing that episode in village halls to 20-30 people at a time - broadcasting allows content to be received by many, at the same time, with a sense of immediacy.

I therefore don't understand why there seems to be an expectation that modern film makers should ignore the broadcasting concept rather than embrace it.

When I was growing up in the late 1980s, I dreamed of being a broadcaster - of being able to make a video that could be seen by everyone, and not just having to gather friends and family around the TV in the lounge and force them to watch something they had no interest in. It's therefore a dream come true to now have access to such technology.

As an aside, and again a memory from growing up, I had friends who dreamed of being a radio DJ. Back in the 1980s, they would either record a basic radio type radio show and pass it around friends on a C60 tape to be listened to at home, or the more ambitious would put speakers around their house, with the speakers connected by long wires back to their bedroom 'studio'.

Fast forward to 2016 and people can now stream their own radio shows on the internet - so do kids today still hard wire speakers around their house when they can broadcast for real, and cheaply?

I'm sure we wouldn't expect young people to pretend to broadcast radio around their house, when they could do it for real using the internet, so why would we expect film makers to behave as if YouTube didn't exist?!

Thanks, Steven. Let's try to keep the discussions going. Ed.

In the meantime, as the film “Money Monster” has recently been premiered and American actress Jodie Foster has hit the headlines for being a rare example of a female Hollywood director, our own Council Publicity Officer, Eric Jukes, looks back to the 1920s:

Stuck for an idea for a club film?

How about one with a female chauffeur, who likes to show a bit of frilly bloomer while looking under the bonnet of the car?

No?

Well, surprisingly, *Sally Sallies Forth*, which includes this scene, is the earliest film in a collection from the East Anglian Film Archive (EAFA) as part of their Women Amateur Filmmakers in Britain project.

Sally Sallies Forth was made in 1928 and tells the story of a young woman who yearns for the better things in life and seizes the moment to escape the confines of her humble background.

It was made by a group of women who met through London cine clubs, and has been heralded as the first British all-female amateur production. Frances Lascot, who also shows the bloomer, directed, co-produced and wrote the film.

The EAFA Project covered films from the 1920s up to the late 1980s, and are all Institute of Amateur Cinematographers' (IAC) award winners, but which haven't previously been screened for a general audience.

The women's films were made by lone filmmakers, cine club teams, husband and wife partnerships, young women, students and children.

Dr Sarah Hill, a cultural engagement fellow with the Arts and Humanities Research Council (AHRC), who worked on the Women Amateur Filmmakers in Britain Project at UEA, said: “The Women Amateur Filmmakers in Britain Collection showcases the variety of films produced by women amateur filmmakers in the 20th Century.

“While women have previously been largely overlooked within amateur filmmaking, this collection demonstrates that women have made a significant contribution to amateur film production. This fascinating collection brings their work to the forefront, providing exposure to films that were previously hidden.

“I am delighted that audiences can now see these films for the first time and give these talented filmmakers some well-deserved attention.”

Sheila Graber, one of the female filmmakers whose work has been catalogued and digitised, used her amateur animated films as a step towards a professional career working on television shows such as Paddington.

Ms Graber said: “I began playing with a Super 8 camera and animation in 1970 and would have continued just for fun had I not joined a local cine club and through them the IAC. This unique project at EAFA at last brings many of the highly creative and individual films and filmmakers out of the shade and into the limelight.”

More information about the collection is available on the EAFA Twitter and Facebook accounts: [@EAFAAmateurFilms](#) and [Facebook.com/femaleamateurfilmmakers](#)

Our Regional KnockOut Competition reached its Final at the home of Colchester Film Makers Club on the afternoon of Sat. May 14th.

Regional Chairman John Howden LACI reports:

On what turned out to be a cool and overcast Saturday in May, some 30 people gathered at the Colchester Film Makers Club Room to enjoy the Final of this year's Knockout Competition.

Over a 2 week period in March, eleven clubs, Bourne End, Harrow, Potters Bar, Enfield, Hemel Hempstead, Walthamstow, St Albans, Staines, South Essex, Colchester and Wanstead and Woodford had battled it out to reach the Final.

Along the way, the judges decided that the programmes of films from Staines, Hemel Hempstead, Bourne End and South Essex were the most interesting and entertaining.

Last year's winners, Colchester, acted as this year's hosts.

A light lunch was on offer as a buzz of anticipation filled the Hythe Community Centre. The projectionists had been given all the films and had checked that they all worked! The raffle was selling well and two of our judges had clocked in for duty. The third judge had not communicated with the Competition Referee and we had no idea whether he would show or not. John Howden approached a member of the audience to be prepared to stand in.

At 1.00pm, since the booked judge had not appeared, Christine Collins FACI



The Final scene at Colchester Film Makers Club

joined Tom Hardwick FACI and Clive Gifford and the Final was underway. Under the watchful eye of referee John Howden LACI, the afternoon was managed with calm efficiency by CFMC's Competitions Officer Mike Saucedo. There was a wide variety of films, ranging from documentaries exploring subjects such as Bee Keeping and the Langford Museum of Power, to a Viking and Giants stop frame animation. We were also treated to some very good drama stories and some really excellent camera work.

The judges' comments were succinct and pertinent, giving all the film makers something to take away with them as well as compliments when they were appropriate.

One criticism that was frequently repeated concerned the use of unnecessary dissolves instead of using straight cuts. Audio came in for comment as well when the sound was not balanced and therefore commentary was obscured. But there was praise where praise was due with all the judges waxing lyrical about various films.



Judges (left to right) Tom Hardwick FACI, Christine Collins FACI and Clive Gifford

After we had seen two programmes, there was a welcome cup of tea and slice of cake and then it was back to business for the last two. Once all nineteen films had been shown without hitch, the judges withdrew to decide which programme was, in their opinion, the best. The raffle was drawn and John Howden stepped out of his role as Competition Referee and as NTR Chairman reminded everyone in the audience that the Region is hosting the IAC AGM Weekend on October 20 to 23 this year in Norwich. The Promo for this event was shown. There was then a short pause and the judges re-appeared. Tom Hardwick acted as spokesperson for the judges and started by saying how difficult it had been to pick a winner. Each club programme had a film or two that stood out.



NTRIAC Chairman John Howden LACI (right) about to present the Shield to Tim Stannard, receiving it on behalf of the winning Club, Staines VM



A happy Tim Stannard with the Shield

Particular mention was made of **Dan Hardy Races** by **Paul Welton from Hemel Hempstead, A Good Year with My Bees** by **Harry Price of Bourne End Video Makers** and **Marshall** by **Graham Gardener and Ken Pratt from South Essex Film Makers.**

However, after much discussion, the judges decided that the programme **from Staines Video Makers** should be given **first place**, with **South Essex second, Hemel Hempstead third and Bourne End fourth.**

John Howden presented the Knockout Shield to Tim Stannard from Staines, whose film **'Greece is the Word'**, a musical re-enactment of the story of Minotaur by school children, had been singled out as an outstanding piece of film craft. As an aside, this film won a 5 Star Award at BIAFF and has been put forward as one of the UK entries in this year's

UNICA in Romania. Congratulations to Staines and they will be hosting next year's KO Final in May 2017. Look out for the date and come along!

As for this year, the small but appreciative audience went home, after the usual thanks to the CFMC projectionists, John and John, to the judges, Tom, Clive and Christine, and to the caterers.

Here's to 2017 and your club's entry into this competition. Happy shooting and tight editing!

NTR 100 CLUB

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Each of the following wins £12:

May 2016

- 102 Tim Stannard
Staines VM
- 75 Brenda Granshaw
W&W MM
- 72 Vicki Greene
Harrow FM
- 88 Ted Bateman
St. Albans MM

June 2016

- 38 Ian Luetchford
Potters Bar FM
- 50 Brenda Granshaw
W&W MM
- 39 Sheila Goodwin
ex-Hornchurch
- 6 John Farrer
Potters Bar FM

July 2016

- 12 Michael Slowe
Finchley MM
- 8 Margaret Farrer
Potters Bar FM
- 103 Nicholas Gale
Harrow FM
- 9 George Murphy
Norfolk

In the last Newsletter, mention was made of two relatively new magazines.

Chairman John Howden LACI looks at "Digital FilmMaker":

Subtitled 'Your New Guide to Independent Filmmaking', "**Digital FilmMaker**" is quite clearly aimed at the young and semi-pro market. Many of the articles are geared towards the DSLR user making drama movies hoping to break into the feature film world. But if we as amateur, or independent, film makers are at all serious about our art, this magazine has much to offer. As well as a number of interviews with up and coming film directors, in the latest issue there are discussions about the issues surrounding the use of drones, an interview with documentary maker Philip Bloom and for the more technically minded amongst us, the all important latest gadget news.

You will be enticed to look at cameras ranging in price from Canon's latest cheap DSLR, the EOS 1300D, for £290, to Panasonic's shoulder cam, the Varicam LT, that can be yours for something in excess of £15,000. As well as cameras, there is a whole host of interesting bits and bobs.

One that caught my eye is a Smart Roller focus device that can be used on a tripod pan handle.

Interestingly, there are also a number of gadgets to make the use of your smart phone as a video camera easier and, at the much cheaper end of the market, a swivel arm anti twist safeguard device that at £50 will give you a host of options when attaching add-ons to your camera rig.

My verdict? I bought this magazine in WH Smiths at £5 for a train journey from York to London. I had read everything that interested me by Peterborough. When I got home I had another look and probably found another half an hour or so that grabbed me.

Would I subscribe to it? No, but it certainly whiled away some time on the train and for this reason alone I would be tempted to have it on another journey.

And on a purely personal note, I found the writing style of much of the articles was lacking in finesse and definitely influenced by a wish to appeal to the international market.

Having said all that, I believe 'Digital Filmmaker' is worth a look and there is a comprehensive guide to the latest indie films that would certainly yield much to comment about.

SPOTLIGHT ON THE FUTURE



TUESDAY SEPTEMBER 27th

Harrow Film Makers Autumn Public Show
(to include the Annual Newsreel of Events
around Harrow) in Pinner Village Hall, Chapel Lane,
Pinner HA5 1AA. 7.30 for 8 pm. £6 inc. refreshments
See the website harrowfilmmakers.org.uk
or contact Judy Long: 07979 571381

SATURDAY OCTOBER 15th

**Potters Bar FM Public Show in Northaw Village Hall, Northaw Road
West, Northaw, EN6 4NW 2.30 & 7.30 pm.**
Details from Penny Love (*see front cover*)

FRIDAY OCTOBER 21st — SUNDAY OCTOBER 23rd

**The IAC AGM Weekend hosted by the NTR in the Maids
Head Hotel, Norwich (*See p. 12*)**
*Booking Form in previous FVM, and also available to
download from the IAC website.*

CALLING ALL FILM COLLECTORS !!!

Over the last few months, my club, Harrow Film Makers - formerly Harrow Cine & Video Society - has received no less than three fairly large donations of film prints in Standard 8mm, Super 8mm, 9.5mm and 16mm gauges—a few silent prints but mainly sound copies.

These are now being viewed and content and quality assessed before A4 size sales lists are typed.

To date, no less than 26 such lists have been prepared, covering all gauges as above, with many more to come.

All films will be sold in order to boost club funds.

If you would like to receive these sales lists, either send your e-mail address to **<aivarkaulins@onetel.com>** stating which gauge is of interest to you - perhaps all four ? - or send a stamped self-addressed envelope to **Aivar Kaulins FACI, 19 The Ridgeway, Stanmore, Middlesex, HA7 4BE**, again stating gauge required.

There are also lists of various items of equipment that have been donated to the club, including cine and stills cameras, projectors and projector stands, spools, projector lamps, splicers, lights, etc, etc, but these would require an A4 size envelope with postage at £1.27 for first class or ££1.20 for second class (!!!)

PLEASE - NO CALLERS at the above address, but keep the film flag flying !

Aivar

Back in 2012, this Newsletter touched on the subject of the legality of filming children. Below, Paul Chater takes a more comprehensive look at the law as it affects our hobby. But note his caveats at the end!

Many people in this country do not understand the law regarding the capture of images for cinematography. For many, the law appears to be complicated, whilst others believe they have rights not to be filmed. In fact, there are no laws that prevent you filming people or objects in public, unless they are in a place where there is a reasonable expectation of privacy; in that case, the law is applied, if the filmmakers release, publish or show their films. Nonetheless, courts rarely uphold the complainant case, unless the filmmaker has gone far beyond reasonable means to get the images.

Members of the public and the media do not need a permit to film or photograph in public places and police have no power to stop you filming or photographing incidents or police personnel. However, although you have the freedom to film, the Police may use a section of the Terrorism Act 2000 to question your ID and why you are filming. Compliance is always best and the vast majority will allow you to continue filming.

The Police have issued a statement regarding public photography: "We encourage officers and the public to be vigilant against terrorism but recognise the importance not only of protecting the public from terrorism, but also promoting the freedom of the public and the media, to take and publish photographs."

Sometimes overzealous policemen insist you stop filming even when you haven't committed any crime. Beware of this situation developing, because their next stage is to threaten arrest for minor infringements such as "obstruction of the highway", or "obstructing them in the performing of their duties", or they may use the trespassing laws.

Whilst filmmaking, always avoid any aggression or confrontation from any other person, even though you may be entitled to film.

You do need to know, though, when you are within the law and act appropriately.

What follows is my understanding of what filmmakers should know if they are approached by other people:

If someone says "It's illegal to film me without my permission."

You can film people in public places without their consent. There are exceptions, though, so if people have a reasonable expectation of privacy, don't film them.

If someone says "You have no rights to video me."

You can legally film anyone, as long as you are on public property. The law says there is no expectation of privacy if someone is in a public place. As such, there is no legal reason to stop you from filming another subject whilst you are in public. However, they may be right if you are both in a private location as you need to have the promoter's, operator's or owner's permission.

If someone says "You're harassing me."

Filming someone without their permission on at least two separate occasions, on different times or locations, with deliberate intent, can be classed as harassment and you may find yourself in court. Yet the paparazzi do this frequently and they are rarely prosecuted.

If you're in a public space or have the owner's permission, you're entitled to film people and continue filming people.

If someone says, "You can't use that, you need a signed model release form."

Well, they are totally wrong, because model release forms are not a requirement under English law. Therefore their comment is irrelevant.

If you have obtained a licence, permit or letter giving permission to film, always carry it with you. *(It's a good idea to have your IAC Membership Card with you as well—Ed.)*

If someone says "You need a licence or permit to film here."

Although you may be in a public place, a licence or permit may be required if you are filming an event where the organisers' and/or owners' permission is needed., such as in Council owned parks and buildings, transport stations, church property, shopping centres, private events, etc. There are some public places where filming is prohibited, too. e.g. Royal Parks, etc.

If someone says "You cannot film on public transport."

Well, in a way, this is correct; it is the same as with private land—you need the owners' or operators' consent. However, Network Rail has released guidelines (see their website) for photography and video. Although the guidelines don't cover every eventuality, it is worthwhile reading them as well as reviewing other operators' websites.

If someone says "You're invading my privacy."

In England there are no privacy laws that cover people. Therefore it's OK to film people unless they are in a private situation e.g. changing rooms, changing on a beach or toilets etc.

If someone says "No video of Under 16s can be used."

Indecency laws cover what can and cannot be done regarding video images of children. There is nothing that prevents you from filming and using the video as long as it is reasonable and doesn't contravene the laws.

If someone says "You must delete that."

No one has the power to request or demand the deletion of your video, or your images, or demand you wipe your memory card or tape clean. Any attempt to delete your footage is classed as assault under the law, and confiscation of your camera, memory card, tape etc is classed as theft. A court order/warrant is the only way anyone can insist you delete videos and images; therefore the complainant needs to apply for a court warrant for that action.

This also applies if you have filmed on private land or premises without permission. Unless there is a court order you are entitled to keep the video images.

If someone says "I'm a security guard—you cannot film here."

If you are standing in a public highway you are entitled to film most buildings and people in the vicinity. The exceptions are MOD activities, properties, contractors, and airfields. However, if you are on private property and are asked not to film (this includes signs posted on buildings), you are obligated to honour that request. Stop filming or move to a public highway immediately. Nevertheless note: You don't need to produce ID for security guards or give them your address. Private parties have very limited rights to detain you against your will, and they can be subject to legal action if they harass you. Threats, detention, and taking your camera are all grounds for legal or civil actions on your part. If any of this happens be sure to get the person's name, employer, and what legal grounds they claim for their actions or conduct. My advice is always to be respectful and polite. Use good judgement and don't escalate the situation. If anyone becomes difficult or confrontational, think about calling the police. There is no law stopping filming in a public place..

The Law is constantly changing and none of the above should be construed as legal advice. Always research what you can and can't do and remain within the laws.

This article first appeared in the CEMRIAC May/June 2016 Magazine, and is reproduced here in a slightly abridged form by kind permission of the author.

HAVE YOU SIGNED UP FOR THE NORWICH EXPERIENCE YET?

October 21 to 23 2016

MAIDS HEAD HOTEL, NORWICH

SEND THAT FORM IN TODAY!

Get in touch with Brenda Granshaw for the form, which was also in the last edition of 'Film and Video Maker', and can also be downloaded from the IAC website.

We need you there for two BIG reasons:

- So that you can enjoy what will be a fantastic weekend
- The NTR AGM will be held at Norwich and we need NTR members there to make sure we can hold that meeting



The Maids Head Hotel

Royal Arcade

Norwich Cathedral

ON THE FRIDAY EVENING, after Dinner and the Welcomes, we are holding a LUCKY DIP FILM COMPETITION. All of you attending are asked, if you wish, to bring along a film on DVD to enter. The film should no more than 5 minutes in length but there are no other restrictions. We will project the films one after another and the audience will be asked to vote for its favourite.

The winner will receive a special trophy celebrating East Anglian tradition.

Further information from John Howden, Chair of NTR, on

johnhowden7@gmail.com

Deadline for the next issue is Sunday August 7th

Please send all contributions by e-mail & attachments to:

john.astin1@ntlworld.com