

North Thames Region



The Film & Video Institute

www.theiac.org.uk

NEWSLETTER

September—October 2014



Whatever happened to the July—August Newsletter?

- No, your editor didn't down tools and go on strike!
- No, the Region didn't run out of money!
- No, we haven't gone over to electronic-only copies!

Our printer failed to get the Newsletter printed in time for the "Film & Video Maker" distribution deadline. In the end, he didn't print them at all.

As a result, we are now using a new printing company, and we hope you enjoy their first print, including:

- *How to enter your film in the Annual Movie Festival (p.4)*
- *All about movie-making courses (p.6)*
- *How the professionals film on location (p. 12)*

and

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Chairman's Chat

Brenda has been a member of Wanstead & Woodford Movie Makers for over 20 years, was its Chairman from 2007 > 2010, and has been Chairman of the North Thames IAC Region since November 2007. She was made an FACI in October 2012.



Brenda Granshaw FACI

I hope that most of you will have received the message via your Club that circumstances beyond our control resulted in the non-printing of the last issue of this Newsletter.

I also hope that most of you managed to read it on line.

More importantly I hope that you have been able to print the Entry Form for the North Thames Competition, which was included in that Newsletter.

If not, send me an email or give me a ring and I will send a copy.

The closing date for Entries is 12 noon on Saturday 20th September.

I was very sorry to hear of the closure of Luton Movie Makers. The Club made many fun films and most recently I was taken with their film "Fish" which was part of their 4 x 4 programme.

It was because of the declining number of clubs that we reviewed the Triangle Competition, which had been running for over 40 years, and introduced the 4 x 4 Competition which required an initial entry of only 16 clubs.

Unfortunately we did not have 16 clubs prepared to participate this year and with the loss of another club, next year there would be even fewer.

We have therefore reviewed the 4 x 4 and decided that it must be altered slightly to a Knock Out Competition starting with four groups of 3 clubs and then moving straight to the final in May. The theme will still be an entertaining programme. Ron Jones will be providing more details in due course.

I must also take this opportunity to remind you that North Thames Day is on the last day of November (Sunday 30th) this year. It will again be at Pinner Village Hall, which is near to a number of clubs. We are however conscious that it is not convenient for everyone and will be trying to find a new venue for next year.

Here is the One Minute News!



If you read the last Newsletter, you will have noticed that it contained no One Minute Competition Entry Form.

The Council has decided to suspend this Competition for at least this year and possibly next as well.

The entry numbers over the last couple of years have been falling steadily—only four last year—and as the entry fee is only £3 it needed a reasonable number of entries to sustain the costs involved (organising and ‘rewarding’ guest judges and the engraving of the Trophy, for example).

It is a shame that this unusual competition has gone into hibernation as it was a great source of film choices for the Mini Mermaid Competition for the Annual IAC AGM Weekend in October.

However, let’s hope that there is a great outcry and a great surge in One Minute film production in the future so that it can be reintroduced.

In the meantime let me thank everyone who has entered over the years.....

Christine Collins (One Minute Competition Organiser)

Ron Jones FACI

Our President, Ron Jones FACI, had a total knee replacement operation on June 4th. Would you believe, he was out of hospital within three days, and is on the road to a full recovery.

For some weeks he was obviously fairly immobile, though the new knee was not really causing him any pain. He was, however, rather anaemic, and is taking iron tablets.

Such has been his progress, however, that he is now able to drive again, so he is looking forward once more to being able to attend Potters Bar FM Club Evenings and NTR Council Meetings and Events.

Well done, Ron!

The NTR AGM & Festival Day

Still time to get your entries in!

Deadline Date: 12 noon Saturday September 20th

Send to:

Ken Mills, OBE LACI

35 St. Marys Avenue, Northwood, Middlesex, HA6 3AY

IAC Members: £7

IAC Youths £3

IAC Juniors £1

In view of the non-appearance of the paper copy of the July/August Newsletter, as Brenda says in her “Chairman’ Chat”, an Entry Form can be obtained:

(a) By downloading it from the electronic copy of the Newsletter on the IAC Website (www.theiac.org.uk > IAC > Regions > N.Thames Region > Newsletters),

(b) By consulting your NTR Club Contact, who should have one.

(c) By requesting one directly from Brenda (contact details on front cover) by telephone or e-mail.

The 2014 NTRIAC AGM & Movie Festival is on **Sunday 30th November** in Pinner Village Hall, Chapel Lane Car Park, Pinner, Middlesex. Set your sat navs to HA5 1AB.

Doors will be open at 10am for a 10.30am start and we hope to finish around 5.30pm.

The hall is 3mins walk away from Pinner Underground Station on the Metropolitan Line, the car park is free on Sundays and within easy walk to a number of restaurants in Pinner – see the map opposite which has some identified.

Tickets available at the door will cost £8, but £6 if bought in advance from your Club Secretary.

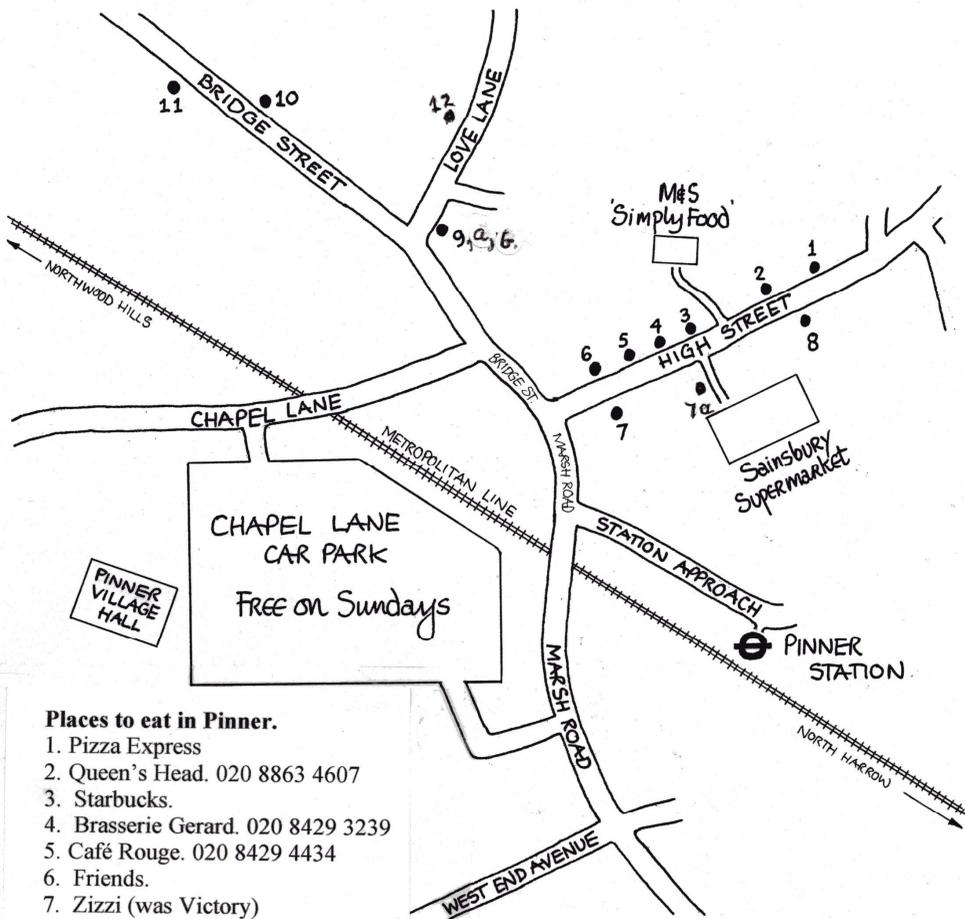
The ticket includes morning tea and coffee and afternoon refreshments.

Club Secretaries can apply for tickets on a Sale or Return basis from Jack Gill FACI, NTR Hon. Treasurer, on jaclorgill@tiscali.co.uk.

You will need to make your own arrangements for lunch and you are free to eat your sandwiches in the hall if you wish.

Don't forget there are valuable cash prizes to be won!

Why not bring your family and friends along too for an entertaining day of videos projected onto a 12 foot wide screen?



Places to eat in Pinner.

1. Pizza Express
2. Queen's Head. 020 8863 4607
3. Starbucks.
4. Brasserie Gerard. 020 8429 3239
5. Café Rouge. 020 8429 4434
6. Friends.
7. Zizzi (was Victory)
- 7a. Silver Grill Café.
8. Prezzo. 020 8966 9916
9. Café Nero,
- 9a. Italian Pizza.
- 9b. Paphos Diner
10. Nova Era Café.
11. Bella Café
12. Sazio. 020 8866 3883.

Walking from the Hall to No.1 takes about 4mins.
 Best to book as Sunday lunchtime is very popular.
 Packed lunch can be eaten in the Hall.

How can we become better film-makers?

You may be surprised to learn that there are film-making courses

accessible to the amateur.

**Eric Jukes, Chairman of Enfield VM,
recommends some of them:**



When, on my retirement, I returned to film-making after an extremely long break, I wanted to learn about new techniques and the technology involved.

I should mention that my earliest involvement with film-making was in the mid-60s with St James at Bowes Film Unit with standard 8mm film. I then moved on to still photography and AV before having another foray with cine and VHS video in the 1970s, when I was Chairman of Enfield Cine Circle, now Enfield Video Makers.

It would be nice to think that the best way to learn would be to join a video club and learn it all there, but this simply isn't practical. The clubs these days simply don't have the money to put on lectures and demos from professionals.

Professionals? When I began in film-making it would have been quite ridiculous to suggest that an amateur should go to classes intended for professionals - cameras, editing equipment, and lighting were just completely different from anything an amateur would use. (How I remember looking longingly at adverts for even a Bolex H16 Reflex 16mm camera - now going for a song on eBay!)

But the boundaries have merged. Amateurs now can use equipment that can equal the quality of that used by the professional.

A Digital Film-Making Workshop at Middlesex University Summer School

This three-week course in the beautiful Trent Park, Cockfosters, was the first I attended. (The courses are now all held at the Hendon campus).

The course provided "a detailed consideration of single camera short film production genres, viewing environments, technologies, operating skills, roles and practices" through film-making workshops and exercises, including camera, lighting, sound and editing.

The class was split into groups who worked in small teams on the production of documentary and drama short films. I was the oldest student by quite a few years, but it proved most stimulating studying and working with these young people (some of whom had travelled from as far away as the USA specially for the course). Some students had attended related courses and were interested in entering the film industry.

The course was run by a pair of professional film-makers, and the additional teacher in the editing suite (sadly now retired) was an ex-BBC editor, a really hard task-master. It was a bit of a boot-camp(!), but I really did feel I gained a lot from him.

In particular I learned how all video footage is capable of digital improvement with current technology, embellishing colour balance, contrast, and sound etc.

It was there that I understood how appropriate ambient sound needs to be added—amateur films are usually particularly lacking in this area, and more likely have sound that ought to be removed.

Shooting People : www.shootingpeople.org

I paid £35 a year to join Shooting People. It's aimed at professionals, possibly more semi-professional or small professional production companies, and those aspiring to enter the film and media industries. They publish a bulletin several times a week with requests for help on film productions, advice and equipment for sale. I have bought virtually every bit of my video equipment, including lights and a tripod, directly from the adverts in Shooting People. I have also been on a couple of courses I saw advertised and to several small film festivals in pubs or cafes.

Raindance : www.raindance.org

"Raindance" is the real must-join! They say: "We don't teach film-making. We make film-makers." They run courses on film-making, on topics such as script-writing, special effects and lighting.

Many of the courses are run at the Raindance headquarters in Craven Street, near Charing Cross Station in London. The short one-evening courses are just a bit longer than an average amateur club session - from 6.30pm to 9.30pm, and I suppose they are not that cheap. A one-evening course is about £48 which is more than the average cost of an annual subscription to a video-making club.

But I can say that I have learnt more at one of these sessions that I have picked up at the club, and I have attended some of their longer, weekend courses.

Once a year Raindance run a film festival in London, at the Apollo Cinema, where one can watch some truly inspirational films. Do look at the Raindance website - there is a lot to learn from it and you don't have to pay up the £50, although it helps if you do intend to attend their courses, as there is a discount for members which becomes substantial on the more expensive courses.

BAFTA : www.BAFTA.org

You may have seen the BAFTA Awards on TV. As you will know BAFTA (The British Academy of Film and Television Arts) Awards are the equivalent of the UK Oscars. Now as far as membership is concerned, BAFTA is rather a closed shop to us amateur film-makers (apart from a very steep subscription and "joining fee" and proof of being a professional!).

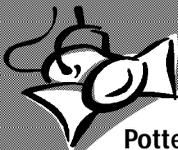
Surprisingly, though, they do have some very interesting lectures which are open to the public, and the admission fee to their Piccadilly premises is quite modest. I think the last time I attended, the fee was £5 and this was for a lengthy evening session on costume make-up and "physical effects", as opposed to digital effects, in such films as *The Dark Knight Rises*, and *The Fattest Man in Britain*, a TV film.

In this, the man who made the prosthetics explained the problems of building (and wearing) a "fat suit".

Some of the BAFTA lectures are for members only but there are quite a few which can be booked by the public. Have a look at the BAFTA website.

Philip Bloom : www.philipbloom.net

Finally, if your interest is in DSLR filming (about which Eileen Kenning and I wrote in the March-April 2014 NTR Newsletter) then I do strongly recommend courses run by Philip Bloom - I have attended about three of these, although be warned he has



IT'S SHOWTIME!

SPOTLIGHT ON THE SHOWS

SATURDAY OCTOBER 11th

Potters Bar FM 's Festival of Films.

Performances at 2.30 pm & 8 pm at Northaw Village Hall. 5 Northaw Road West, Northaw, EN6 4NW
£5 payable at the door, inc. light refreshments.

Contact: Penny Love: 01707 656446

THURSDAY OCTOBER 16th—SUNDAY OCTOBER 19th

IAC AGM Long Weekend, hosted by CEMRIAC in
The Falcon Hotel, Stratford –on-Avon.

*Contact Alan Atkinson (01788 890726) or at Alan
AtkinsonCV23@aol.com for further details & to book)*

THURSDAY OCTOBER 23rd

Harrow CVS's Autumn Public Show in Pinner Village Hall, Chapel Lane Car Park, Pinner HA5 1AA. 7.30 for 8 pm.. £6 payable at the door inc. light refreshments. Show includes the Club's Annual Newsreel.

Contact: Geoff Foord : 020 8868 4021

TUESDAY NOVEMBER 11th

St. Albans Movie Makers Movie Night in the United Reformed Church Hall, at junction of Homewood Road & Sandpit Lane, St. Albans AL1 4BH. 7.30 for 8 pm. £5 payable at the door inc. light refreshments. Children free.

Contact: Alan Ward : 01727 869682

FRIDAY NOVEMBER 21st

Wanstead & Woodford Annual Movie Show in The Meeting Room,
St. Paul's Church Hall, Chigwell Road, Woodford Bridge, IG8 8BT.
£6 payable at the door inc. light refreshments.

Contact: Martin Page 020 508 6312

SUNDAY NOVEMBER 30th

NTRIAC AGM & Annual Movie Festival, in Pinner Village Hall,
Chapel Lane Car Park, Pinner, HA5 1AB. Doors open at 10 am for
10.30 am start. Tickets £8 on the door, or £6 if bought in
advance from your Club Secretary.

Another One Bites the Dust!

Luton Movie Makers Closed in June

Why?

A gloomy warning for all Clubs from founder member Paul Clarke:

“The members present at our final meeting thought that whatever we did to retain existing members or attract new members would not succeed. We thought that measures such as providing a worthwhile programme or reducing subscriptions would not help.

It was thought that the club existed in a changing market. There are not the people out there any more who would have a desire to be an amateur movie maker, edit their own movies and need a club like this.

Consumer camcorders are rapidly disappearing from the shops in favour of smart phones, which are not for movie makers.

Increasingly there are those who are either a member of the public with an iPhone or professionals with several grands worth of camera kit and who work independently.

Those in-between are rapidly diminishing in numbers”.

Though only formed in 2002, the Club had set out to encourage people in the area to take up movie-making, improve all the required skills and even to get their movies transmitted on the L&D Community Network.

It ran film-making sessions at the Hat Factory which proved popular with college students.

Chairman Scott Bailey became very well-known for his fantasy feature films like “Crystal of the Gods”.

In 2010, the Club gave its first “Lutonarium” Digital Movie Exhibition on the theme of “Discovering Places (in Luton)”. The material came from the the Club’s ever-growing film archive library.

A grant was obtained to film and exhibit as part of the 2012 “Cultural Olympiad”, and the Club filmed interviews with local athletes, coaches, parents and supporters.

Other Cultural Olympiad Arts Performances in Luton were also filmed.

The Club leaves quite a legacy, and will be sorely missed.

The rest of us—Beware!

NTR 100 CLUB

Contact: John Farrer

Tel.: 01462 434948 E-Mail: jffarrer@madasafish.com

The Draw was made on August 3rd

Each of the following wins £12:

July

- 64 Penny Love
Potters Bar FM
- 8 Margaret Farrer
Potters Bar FM
- 9 George Murphy
(Norfolk)
- 57 Aylesbury CE

August

- 69 Eddie Moody
W&W MM
- 61 John Astin
Potters Bar FM
- 80 Philip Beasley
—
- 17 Vera Duffin
—



Welcome!

to our new & re-joining
members:

Sinclair G. Scott Oxon.
David Blundell FACI Beds.



To join the IAC , contact:
IAC, The Film and Video Institute,
Dorset House,
Regent Park,
Kingston Road,
LEATHERHEAD, Surrey, KT22
7PL.
Tel.: 01372 824350
E-Mail: admin@theiac.org.uk

The 2014 North v South Competition: Theme—"If"

It has not been possible to print the full Entry Form for the Competition in this Newsletter, but all necessary information and the Entry Form can be downloaded from the Competition Website: www.n-v-s.co.uk.

Good luck in the Competition!

Ed.

Filming in Public—the Professional Way

**PLEASE NOTE:
FILMING IN
PROGRESS**

I was crossing the new concourse in Kings Cross Station in London recently, when I came across a film crew filming scenes for a commercial for Vodafone.

A generator was powering a large light on the top of a small cherry-picker, illuminating a number of round coffee tables.

The principal (only?) actor was sitting at a central table, staring at an open laptop, and becoming more and more animated until he

finally leapt from his seat, punching the air!

There were many people with clip boards, looking important. One man seemed to be in charge of the “extras”, and regularly indicated to them to walk in front of or behind the actor’s table, or, indeed, to sit at an adjoining table, take out a newspaper, and start to read.

The fact that one “extra” walked immediately in front of one camera seemed to prove, as expected, that they were on manual settings – I know what happens with my camcorder on automatic if a person or vehicle goes across the front of the picture.

There was a minor crisis when an elderly lady with case, oblivious of what was going on, sat down at one of the tables with her Starbucks’s coffee, and started to drink. She was politely moved on!

This made me notice that though the actor and some of the extras at the nearby tables did have coffee, their plastic/cardboard cups were all an anonymous beige colour, with no proprietary brandings!

There seemed to be two large, shoulder-mounted cameras in use. Suddenly, a red dot appeared on the actor’s forehead – was he about to be targeted by a sniper? No – it appeared to be a laser beam used for accurate focusing.

Differential focusing was being used. How did I know? Well, about twenty yards away, a small section of the “Pret A Manger” café had been commandeered. In it, a white square had been attached to a pillar – presumably an aerial receiving the pictures from the two cameras – and from there cables were connected to two or three large laptop screens, where crew members (the director, perhaps, amongst them) watched and assessed the “takes” as they happened.

I was intrigued, though, by two signs. I only saw two – there may have been more – and they were on the floor, like the “Slippery Surface” signs you see in supermarkets. I doubt whether a single member of the public passing by would have noticed them.

“Please Note: Filming in Progress”, they read. **“This area is being used to photograph and record video and film footage in connection with a TV ADVERTISING CAMPAIGN. By being present in this area, you are agreeing that:**

- (i) you understand that you may be photographed, filmed and recorded today;**
- (ii) we and the Client may use any materials created today in any and all media in perpetuity throughout the world for any purposes whatsoever; and**
- (iii) you hereby irrevocably grant your permission for your image, likeness, name and voice to be included in such materials in the Vodafone advertising campaign without compensation, credit or other consideration.”**

Legal requirement or politeness? Should we amateurs follow suit?

John Astin

Deadline for the next issue is Sunday October 5th

Please send all contributions by e-mail to:

john.astin1@ntlworld.com