

North Thames Region

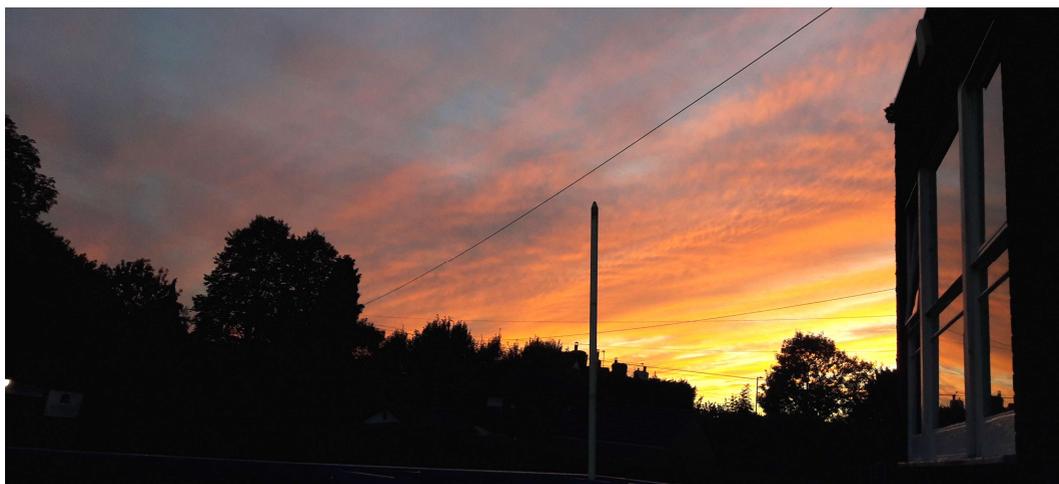


The Film & Video Institute

www.theiac.org.uk

NEWSLETTER

November—December 2018



The Sun Sets on the End of an Era
This is the last paper copy of the
NTR Newsletter that you will receive
(see pages 3 and 8)

NTRIAC CONTACTS:

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Chairman's Chat



Brenda Granshaw FCI has been a member of Wanstead and Woodford Movie Makers for over 20 years and became their Chairman again in 2015. She was Chairman of the North Thames Region from 2007 to 2014, and is now serving for the second time.

Another year is heading towards its close and it is once again time for the North Thames Region Annual Film Festival and AGM. Our thanks go to all those who have entered the Competition. I am pleased to say that reverting to hard copy entries has not reduced the number of movies entered. Our thanks must also go to Tom and Celia Hardwick for taking on the task of judging the films.

We have, over the years, tried a number of variations on the North Thames Festival Day to try to attract more people to come to the event. We have moved the venue from Northaw, to Pinner and now to Amersham. We have tried both Saturdays and Sundays and now we are going for a Saturday half day event. It is sad that while around 30 people enter the Competition, they are not keen on coming to see the films that they were up against. I am sure that it will be an entertaining afternoon and hope to see you there.

As usual the Festival Day will include the AGM. Discussion within the North Thames Council has concluded that it would be irresponsible to continue to publish the Newsletter at a cost of some £1,000 per year. We therefore plan to have a website which will contain details of forthcoming events.

I must take this opportunity to thank John Astin who has been editor of the Newsletter for the last 7 years, probably longer than any of the previous Newsletter Editors. His dedication to a very difficult task has been unerring and not only has he managed to fill each issue but he has also always succeeded in getting it to Garth Hope, the IAC Magazine Editor, in time for distribution. However, this is not to say that John is giving up, (*see opposite*).

From a personal point of view I shall be pleased not to have to produce something for this page every two months.

While I think there is still an interest in film making in the Region, there is no doubt that as the membership ages, so the interest in the wider world decreases. Travelling distances becomes a problem as does travelling at night. Both these factors have reduced the numbers attending both the North Thames events and events run by individual clubs. It is for this reason that we are now reviewing the KnockOut Competition with a view to holding the entire Competition on one day. More details of this will be circulated to clubs in due course, and, of course, will appear on the new website.

May I be the first to wish you all the best for Christmas and a happy and healthy 2019.

**This November – December 2018 NTRIAC Newsletter
Is the last paper copy of the Newsletter you will receive.
Your Council has decided to replace it with our own standalone
website starting January 2019.**

One Council member did volunteer to take over the Editorship, but after a lengthy discussion that included consideration of the financial implications of continuing with a Newsletter, your Council decided to switch from a Newsletter to a website.

This will be updated regularly, and will have the latest news much sooner than the traditional Newsletter. It will continue to give you all the information you need about our 100 Club & its Winners, our Annual KnockOut Competition, and our Annual Competition, Festival Day and AGM.

In addition to the Club Directory, from which direct links to individual Club's websites and/or e-mail contacts can be created, there will be a Clubs Section where Clubs can continue to advertise their events and contribute other items. It is hoped there will be links so that winning films can be viewed directly.

We plan to have the new website up and running by early January, and we intend to insert a one-page A5 flyer into the Jan/Feb 2019 Film & Video Maker magazine, to let everyone know the new website address. We hope, too, that it will also be able to be accessed directly from our NTRIAC page on the national IAC website.

However, if any member does not belong to a Club, and does not have access to a computer, please let our Chairman know (contact details on front cover), and other arrangements will be made.

NTR 100 CLUB

Contact: Bob Chester

Tel.: 020 8449 2004

E-Mail: robertalanchester@yahoo.co.uk

Each of the following wins £12

September 2018

43 Mike Rudge
90 Eric Jukes
25 Martin Page
77 Ron Fulcher

October 2018

64 Penny Love
66 Diana Morgan
5 Eric Jukes
49 Phil Elmer

**There will be a Special Show Offer for those attending the
November 17th Festival**

Adventures with a GoPro: Part Two

“In January of this year, I bought a 4K TV, and I thought I’d see what GoPro 4K clips looked like. But that’s another story, and, if there’s room, I’ll recount that in the next Newsletter.”

That’s how I finished my article on my GoPro in the last Newsletter. Well, there is room, so let’s move on.

So, I went out to do some filming in 4K. As I’ve said previously, the GoPro has five Field of View settings in 2K (1920 x 1080 pixels) – SuperView, Wide, Medium, Linear and Narrow, but in 4K, it has only two if filming at 24 frames a second (SuperView and Wide), and just one (Wide), if filming at 30 or 25 frames a second.

As also noted previously, both these two widest-angle Fields of View create some “fish-eye” lens type distortion, so therefore it’s impossible to film 4K distortion-free clips on my GoPro at 24 or 25fps.



The Micro HDMI/USB Connecting Cable alongside the GoPro

I turned next to the 2.7K setting (2704 x 1520 pixels). Oddly, if filming is at 30 or 25 frames per second, all Fields of View except Narrow are available, but if filming is at 24 frames per second or 48fps or higher, there’s only Wide, Medium and Linear.

But my Go Pro could therefore film more or less distortion-free clips in 2.7K, using the Medium or Linear settings.

Next, I needed to know what would happen when I got these different clips into my computer, where I edit with Edius 5.5, which can only cope with 2K.

Well, as soon as I put a 4K or a 2.7K clip on the editing timeline, the red line appeared above it immediately, indicating it needed rendering. Once rendered, the clips played successfully, though on my 2K monitor screen, they didn’t look really special.

I created a short video putting fully rendered 2K, 2.7K and 4K clips side by side, and downloaded it onto a BluRay.



The Micro HDMI plug inserted into the Go-Pro Micro HDMI socket

I played it through a 2K BluRay player into my new 4K TV. If anything, the 2K clips from my traditional camcorder, a Panasonic SD900, looked better! Certainly, the original 2.7K & 4K clips did not stand out for excellence.

On reflection, that was only to be expected. My Edius editing programme cannot cope above 2K, so I can only assume it reduced the 2.7K & 4K clips to 2K during the editing process.

I doubt a BluRay disc can handle 4K, and my BluRay player can’t handle 4K anyway!

So is it pointless for me to film in 2.7K or 4K? Well, perhaps not. Surely I should be able to view the clips unedited directly from the GoPro on to my 4K TV.

And that’s where I initially came to a full stop. Despite using an appropriate microHDMI – fullHDMI cable, and following all the connection instructions to the letter, I could not get a picture on to the TV screen.

I tried with two different cables, I tried on a friend’s TV as well as on my own – all I got every time on the TV screen was “No Signal”.

Could I have a faulty GoPro? In desperation, I surfed the internet for advice, and I e-mailed the GoPro and Sony helplines. Throughout, the GoPro helpline was excellent. I became a Support Case, and every failure I informed it of was responded to quickly and politely, with further suggestions to help solve it.

On occasions, as the language was a little stilted, I wondered whether the responses were coming from a computer, particularly as one of the team who replied was called Andreia. Alexa?! Probably not!

Admittedly, one suggestion which was unsuccessful was to invest in a dedicated own-make GoPro connecting cable, which cost me around 25GBP as opposed to my own generic version which had cost about a fiver! In the end, though, GoPro conceded this was probably a camera fault, and, fortunately, it was still under its year's warranty.



The USB plug inserted into one of the TV's USB sockets

They e-mailed me full instructions as to how to parcel up the GoPro and how to get it collected from my nearest UPS Collection Centre, which turned out to be a local grocery shop just down the road. They also e-mailed me a label to be attached to the parcel with the delivery address. It was somewhere in the Netherlands!

GoPro Support e-mailed me two or three times to confirm what was happening, and within a week or so, a new GoPro Hero Black 5 was delivered to my door.

Their support and service could not have been better – and a signal was achieved on my TV at the first attempt! At last!

I have to say I find it annoyingly fiddly to view individual clips from the GoPro straight on to TV.

But I persevered. And what did the picture quality look like on the Sony 4K TV?



The thumbnails of the different clips as they appear on my TV screen

Well, I hadn't bothered with the 2.7K, only the 4K. I had taken some clips in the garden on a fairly sunny afternoon.

I was struck initially by the distortion of the vertical house & garage walls that appeared in the shots. The images themselves, though, were very clear, very impressive, but perhaps not such an improvement on the 2K images as I was expecting. I think perhaps the GoPro performs best in very bright sunlight. Perhaps, too, I needed to change some of the numerous TV settings to get the best from the GoPro's 4K.

In conclusion, as good as the images are, I don't feel I MUST have 4K because the picture quality is so staggeringly better!

John Astin

NTR 2018 AGM & ANNUAL MOVIE FESTIVAL on Saturday November 17th

in

**The Barn Hall,
Amersham Community Centre,
Chiltern Avenue,
Amersham, HP6 5AH**

The Programme:

2.00 pm	Welcome and North Thames AGM
2.15 pm	Movies – first half
3.45 pm	Refreshments
4.15 pm	Movies – second half
5.45 pm	Results and Presentations
6.15 pm	Departure

**Cost of entry will be £2 including refreshments. Please put a coin
in your pocket so that we don't need to hunt for change.**

Please support the Event!

SPOTLIGHT ON THE FUTURE



SATURDAY NOVEMBER 17th

**NTR AGM & ANNUAL MOVIEFESTIVAL at the
Barn Hall, Amersham Community Centre, Chiltern
Avenue, Amersham, HP6 5AH. Start: 2 pm. (See above)**

APRIL 25—28th 2019

**BIAFF 2019 in the Hilton Garden Inn, Brindley Place,
Birmingham B1 2HW
*Details to follow in FVM***

**Alan French, from Hemel Hempstead MM, tells us that the Club has returned
in full swing for the 2018—19 season.**

Club Directory

The Region now has just 18 Clubs who want to appear in this list, which will be a permanent fixture on the new website. Please inform me of any necessary updates. If I have or receive a website or e-mail address, I will create a direct link to it from our website.

ACORN FILMS, CHINGFORD

Contact: David Piggott
Tel.: 020 8524 9642

AYLESBURY CAMCORDER ENTHUSIASTS

www.the-ace.org Contact: Alan Bowles,
50 Queens Mead, Bedgrove, Aylesbury,
Bucks., HP21 7AP

BOURNE END VIDEO MAKERS

www.bevm.co.uk Contact: David Jarman,
4 Lowlands Crescent, Great Kingshill, High
Wycombe, Bucks., HP15 6EG.
Email: enquiries@bevm.co.uk

BRENTWOOD VIDEO CLUB

Contact: Betty O'Neill, Secretary, 28 Leafy
Way, Hutton, Brentwood, Essex CM13 2QW

CHANNEL 7 PRODUCTIONS

Contact: Darren Lalonde 01480 405615 or
07887 932498
E-Mail: Darren@channel7.org.uk.

COLCHESTER FILM MAKERS CLUB

www.Cfmclub.org.uk
Contact: Lionel Bloomfield, Secretary.
Tel.: 07914 800022
Email: secretary@cfmclub.org.uk

THE ESSEX AUDIO-VISUAL GROUP

www.essexavgroup.org.uk
Contact: Mr. R. Williams
Tel.: 01708 748580

FINCHLEY FILM MAKERS

www.finchleycinevideo.co.uk
Contact: Alan Douglas, 1 Nethercourt
Avenue, Finchley, N3 1PS.
Tel.: 020 8349 3623 or 07715 171 446
Email: aljendouglas@btinternet.com

HARROW FILM MAKERS

www.harrowcinevideo.org.uk
Contact: Geoff Foord
Tel.: 020 8868 4021

HEMEL HEMPSTEAD MOVIE MAKERS

www.hemelhempsteadmoviemakers.org.
Contact: Mary Harris
Tel.: 01442 256393

POTTERS BAR FILMMAKERS

www.pottersbarfilmmakers.co.uk
Contact: Penny Love
Tel.: 01707 656446

RADLEY VIDEO

www.radleyvideo.co.uk
Contact: Radley College, Abingdon, Oxon.,
OX14 2HR

SOUTH ESSEX FILM MAKERS

www.sefm.org.uk
Contact: Stewart Cope
Tel.: 07740 366937

ST. ALBANS MOVIE MAKERS

www.stalbansmm.weebly.com.
Contact: Mike Cobert
Tel.: 01727 853819

STAINES VIDEO MAKERS

www.stainesvideo.co.uk
Contact: Helen Mills
Tel.: 01932 845616

WALTHAMSTOW AMATEUR CINE VIDEO CLUB

www.wacvc.org.uk
Contact: Roy Garner
Tel.: 01992 577568

WANSTEAD AND WOODFORD MOVIE MAKERS

www.wansteadcinevideo.org.uk
Contact: Martin Page
Tel.: 020 8508 6312

WOODSTOCK VIDEO CLUB

www.woodstockvideoclub.co.uk
Contact: Brian Battrick
Tel.: 01993 812891

So here we are, the last page of the last Newsletter on which I shall work as Editor



More time for film-making now!

I started at the beginning of 2012, when there were 25 Clubs who wanted their names included in the Club Directory. Now, on page 7, there are just 18.

In 2012, we had the Triangle Competition, with 18 Clubs entering. This year, we had the KnockOut Competition, with just 8 Clubs entering.

In the March/April 2012 Newsletter, I talked of using the Newsletter “to help each other with reviews of equipment”, of featuring “discussions about issues that arise in Clubs”, and “tips about different aspects of our film making hobby”. “Moaner Geezer”

was introduced to give members a place to air frustrations anonymously. It was hoped the Newsletter would become a forum for the Region.

But the readership did not seem to want a two-way arrangement. Yes, readers would contribute adverts for Club events. But despite pleas in almost every Newsletter from Council members for members’ thoughts, opinions and suggestions on Council proposals, the silence was deafening. Over the seven years, I think I could count on one hand the numbers of non-Council Members who have volunteered articles without being asked to or chivvied.

This Nov./Dec. Newsletter has had to be reduced to eight pages—it also happened in March this year—because there is insufficient material for twelve.

The deadline dates for the Newsletter, dictated by the need to fit in with the distribution of the national IAC Film & Video Maker magazine, can also be problematic. This Newsletter, for example, had to be with the printers by October 5th, so reports on the November AGM, Festival Day & Competition would not appear until the Jan./Feb. 2019 Newsletter, which you would have received probably seven weeks after the event. In these days of instant news, that’s not good.

Nevertheless, it has not been an unenjoyable stint. I’ve learnt a lot about how to edit a magazine, and the need to put things in writing for the public certainly promotes clarity of expression & attention to accurate detail. Features, structure, clarity, conciseness – qualities I also try to incorporate into my films!

Thanks to those who read the Newsletter, and particular thanks to those who contributed. Look out for the new website in the New Year. *John Astin*

**If you have anything for the new NTRIAC website,
please send all contributions by e-mail & attachments to:
john.astin1@ntlworld.com**