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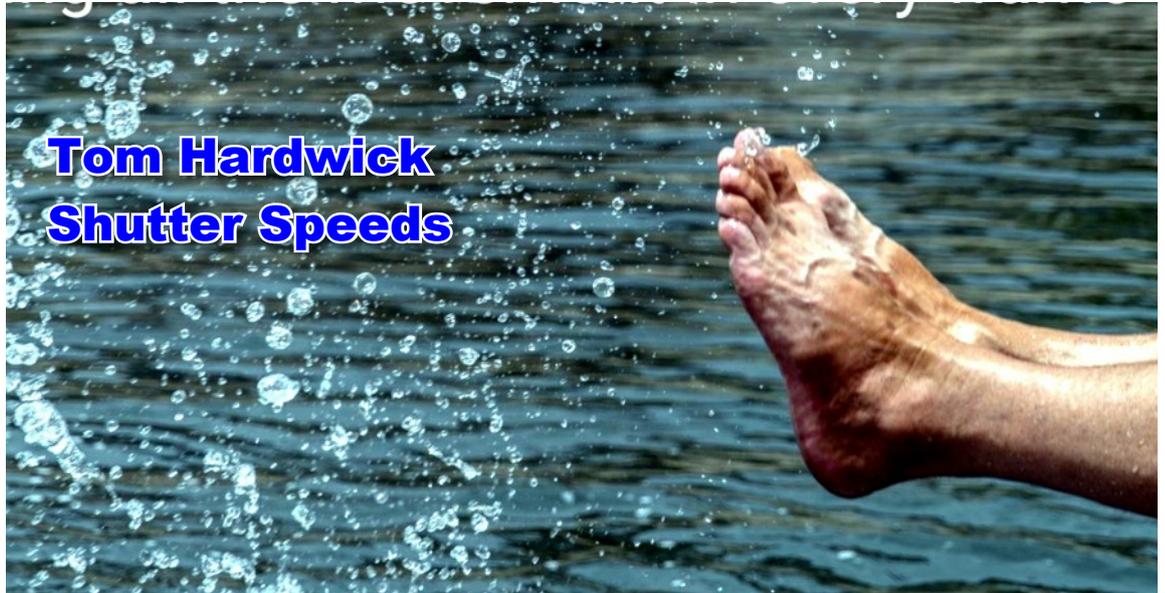
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Pip Critten  
Writes...

# Chairman's Chat & Editorial

## Annual General Meeting

The AGM was held as planned and you're stuck with me for another 12 months as Chair and News Editor.

At some point I will have to stand down to let someone else take the reigns of both posts. New blood is good and helps prevent things from becoming stale and repetitive.

The full list of officers who will do their very best to steer us through the next year are listed on the back page.

Brian Hibbitt stays on as our Treasurer and I am very grateful that he allows us to use his professional Zoom subscription to run our meetings and the competition winners show that we held a little while back.

We are very much hoping that Sue Cockwell will be able to continue in this role but are unable to confirm at this stage.

John Simpson has kindly agreed to take on the role of Vice Chair (not that we have much vice at meetings!) John has experience in other clubs as an officer and as a competition organiser. His input was greatly appreciated during our recent competition.

I was delighted to welcome some new faces to the Council. Paula Clare from Gloucester Film Makers, is bringing her experience and expertise in social media to help raise the profile of the SoCo region. The old title of the post was Web Master but things move very quickly and an online presence is much more than a web site nowadays. The new title for the post is Social Media Officer.

Regular columnist and avid film maker Robert Paget joins as a council member. He has been making films from a young age and has made a wonderful series of films on waterways. He is an accomplished drone pilot and has produced stunning shots to include in his films.

## Going Live

Many clubs have started to go back to live meetings. You know, old fashioned face to face, where interaction is so much easier. Plus, no one has to say the most popular phrase of the last eighteen months; "You're on mute."

Zoom has been absolutely brilliant at keeping video enthusiasts connected with many films actually being made via Zoom. And jolly good they were too.

What Zoom can't easily do is allow for small groups chatting about technical issues and interests they have in common. The, Oh, I must ask Jim about how he managed the sound on his production etc. Then all coming together for the main thrust of the evening.

Some clubs are now looking at how membership fees might change going forward. There have been very generous clubs who have allowed people from far and wide to join them free for their on line meetings. Now the dilemma is whether free membership for them should continue. There is still a cost to running the club with venue rental, insurances and IAC fees to name but a few.

Should clubs have a "remote/associate" membership for those who only join on line and cannot, for whatever reason, attend the live events in person. Would this be free, the same or reduced cost membership fee? It's a tricky decision for the committees of clubs moving forward. It would be good to hear what you think.

## Recording Zoom Meetings

One of the many benefits of Zoom meetings is that guest speakers can join you from any where in the world to share their knowledge and expertise. So what are some of the pros and cons of recording the meetings for others to see.

Clearly, permission should be sought from the guest in the first place as to record without permission would, I believe, be unprofessional and mean spirited.

So let's assume permission is given on the condition that the recording will only be viewed by members of that club. How could you police that? Once it's uploaded and a link has been shared it's almost impossible to monitor who is watching or who's sharing the link if it's set to private.

Perhaps sharing of the recordings may help to increase the membership of the club from people wanting more. Again, a tough decision to make. Let's hear your views.

## Zoom App Downloads

Because of my previous professional experience in business, employment and life coaching, I was enticed out of retirement to support start up businesses. Part of what I do entails editing pod casts on business topics.

One I edited recently was with the UK business representative who gave a fascinating insight into how Zoom has grown and developed during the pandemic. Zoom has continued to develop and introduce new services aimed at streamlining administration and communication for business.

The thing that I remember most about the interview was that Zoom had had more downloads than the NHS Track and Trace app. Does that show where people's priorities are I wonder.

## Zoom v Live

I mentioned in a previous issue that my business coaching work was being done exclusive online during the pandemic.

We have now started to offer the choice of Live or Zoom for the sessions which are run in small groups.

There are advantages and disadvantages for each method of delivery - as there is for video groups.

The interesting thing for me is most people are choosing the Zoom option as there is no travelling time to be taken out of their day.

I guess, as I said before, we will not go back to "normal" we will simply have a new normal to get our heads around!

## Missing Suzie

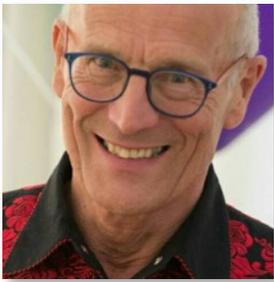
Our regular young columnist, Suzie Topolska, is taking a break for this issue as she is busy with her new university course where she is studying film making.

I am convinced that she will succeed as she has already shown a great number of skills and filming styles as a member of Teign Film Makers Club.

I hope she will be back as her articles have been popular with our readers.

Keep Smiling.

Pip



# Camera Shutters

Tom Hardwick  
FACI

This month Tom  
talks about  
Camera shutters:  
what have they ever  
done for us, huh?

## Camera shutters: what have they ever done for us, huh?

These days our DSLRs and mirrorless cameras are equipped with mechanical as well as electronic shutters. The former gives us the clackerty-clack noise when all the metal bits work in sync as the shutter opens to let light hit the sensor and then closes again to terminate the exposure. When we switch to the silent electronic shutter a moment in time is captured, and the sensor is read out pixel by pixel, line by line. This read out is recorded by the camera's flash memory, and this is the way our modern video cameras - and still cameras switched into their video modes - work.

Let's analyse what's happening as we film in an effort to understand what we mean by a term such as "motion blur" in our movies.

We generally shoot video with our cameras set to capture 25 different frames per second, (FPS) as this gives us an acceptably smooth representation of movement. If we set the camera to shoot at 1/25th sec shutter speed we'd effectively capture everything that happens in front of our cameras; we'd have a stay-open-the-whole-time 360 degree shutter. Using such a slow shutter speed would mean any movement within the frame will be recorded as a blur of course.

If we film with the shutter speed set at 1/50th sec per frame (commonly called 50p, but see more on this below) it's known as a 180 degree shutter. In this mode it's actually recording half of everything that happens in front of the camera. Shooting 50p means that the camera's sensor is exposed to the light (for each frame) for fully twice the amount of time of a camera that's using a shutter speed set 1/100th sec (100p), and 100p is only actually recording images for a quarter of the time the video camera is running.



Shooting at 50p gives motion blur that helps to smooth video visually

Consequently, and we're still shooting at 25 FPS here, there will be twice the amount of subject motion blur when shooting at 1/50th than when shooting at 1/100th, meaning the car (say) will be recorded travelling twice the distance on each and every frame of the video. On top of that the camera shake per frame will be doubled, and to give the same exposure at 50p as at 100p the iris will have to be stopped down by one stop or the gain reduced by 6dB. Interestingly, we don't see motion blur with our own eyes, even in very low light, but we do need it in video to smooth out movement.

"Cinematic blur" is a purely historical term that's come about by us all watching films at the cinema, films shot at 24 FPS. In film days 180 shutter sector angles gave us a shutter-closed time to allow the next frame of film to

be pulled into the gate in darkness, and without causing perforation damage.

In video we can bin all that nonsense, yet many refuse to - they film at 24 FPS with 180° shutters simply because that's what cinematographers did 100 years ago, whereas these days they could film at a proper 25 FPS (or 30 FPS in NTSC land) with (almost) 360 shutters.

Purists object to the latter as they say it gives the "soap-opera" look to their video productions (EastEnders, Coronation Street). They're prepared to add more light to the set and end up with a choppy looking movie. Yup, they willingly degrade their film for the "film look". Using a 360° shutter means (all other things being equal) that you need to double the amount of light in the room if you want to change to a 180° shutter. The latter only records half of everything that occurs in front of the camera of course, but the cinema has been showing us this for years and we "think" it looks like we're seeing everything because, frankly, we've got used to it.

## Interlaced or progressive?

Interlacing is, or was, a legacy of early TV transmission of pictures, where bandwidth could be conserved by sending each individual frame of video as two half-resolution images.

My early video cameras let me choose to shoot interlaced pictures because they figured (correctly) that I'd be showing my films on CRTs, which were by default interlaced displays. 50i is really 50 different, half-resolution, pictures per second, being shown on what is a 25 FPS display (a PAL TV).

Interestingly Blu-rays and DVDs and VHS tapes all hold interlaced (50i) footage, but of course every flat-panel TV in the land converts this to 25p.

Obviously no stills camera shoots interlaced still images, and these same cameras shoot video as well as any dedicated video-alone camera. The outdated AVCHD format still supports interlaced though.

50p actually refers to the 50 full resolution frames crammed into each second, not to the shutter speed of each individual picture itself (which could be 1/1000 th sec/frame, or 1/2345 th or whatever).

If I set my stills camera to shoot in burst mode at 25 FPS (as many can do now), I can choose to have all of these pictures shot at any shutter speed I like - as long as it's faster (less than) than 1/25th sec of course. In movie mode it's the same, but I CAN shot each individual frame at 1/10th sec if I forego the 25 FPS requirement.

## Let's look at slo-mo

If you take some slow motion of a running man using a frame rate of (say) 920 FPS (as my phone can), then





## Tom continues...

stopping the film anywhere on replay will show you that each and every frame is pin sharp - every frame is devoid of motion or camera blur.

That's because to cram so many frames into each second requires that each frame is only exposed for 1/1000th sec, and to film at such a fast shutter speed means you'll need to use a lot of light, or fast lenses, or lots of gain up (another term for high ISO settings).

### Any adverse side-effects of filming at high shutter speeds?

Well if you shoot at 25 FPS and expose each frame for 1/1000 sec, say, you end up recording tiny snippets of what's actually happening in front of you. Consequently your moving footage will look jittery, whereas your static footage will look perfectly normal. This staccato look, footage that's devoid of any motion blur, is often used to good effect in the cinema when the cinematographer wants to heighten the tension within a scene, to unnerve the audience in the frightening bits.



A lot of manufacturers that make camcorders that have small sensors in them are very aware of the damaging effect of diffraction - where the picture definition gets softer and softer the smaller the aperture that's used.

Consequently as the light gets brighter the camera isn't allowed to simply stop down the lens (to go from f/4 to 8 to 16 etc) to reduce the light getting to the sensor.

The number of frames per second your camcorder is shooting remains unchanged (most probably 25 FPS), but what the camera does is gradually increase the shutter speed per frame. So instead of using a 180° shutter sector, it uses much smaller sectors like 10°. What this means is that instead of exposing each frame for 1/50th sec, it exposes each frame for 1/500th sec, and the footage can start to look unintentionally staccato. We've all seen this in smartphone footage, where the lens aperture remains constant and exposure adjustments are all done with shutter speed changes.



This changing of the shutter speed over time sometimes does weird things to the pictures. The video is still being shot at 25 FPS of course, but using high shutter speeds means there's no motion blur at all. I see this staccato effect in a lot of amateur films taken at air shows. The Spitfire takes off with the propeller spinning normally as a radial blur (180° shutter) but as it climbs into the sky the absurd happens - the faster shutter speeds per frame appears to make the propeller slowly come to a halt and (if the sky gets brighter still as it climbs) start to turn in reverse. This is purely the stroboscopic effect of seeing 25 pictures per second in combination with the small shutter sector angle.

So when shooting video it's quite important to lock down the shutter speed and control the exposure using the iris, or (and this is by far the best way) neutral density filters.

Tom Hardwick

## Quick update

I'm thinking of doing a 5 metre sponsored walk to raise awareness of Apathy Sufferers.

Second thoughts, I'll just forget the whole thing.





# The right colour

Ian Simpson

Wollongong  
Camera Club Movie  
Makers,  
Australia

I decided to go with a cheeky title for this article, as everyone interested in photography and cinematography knows that both cine and video cameras never produce “right” or “true” colours. There is always some bias and often what is the “right” colour for one person isn’t “right” for another. So, if colour in photography and cinematography is so subjective, why discuss the “right” colour? One answer to this is to recognise that there are colour reproduction differences between cameras and so when you go to buy your next camera you should be happy with the colour that camera produces. Now I know some readers will be quick to mention that with modern editing software it is possible to change one colour “look” into another, but how many amateur editors will bother and how many are skilled enough to make these changes?

## The Film Era

The fact that cameras can produce slightly different colour renditions of a scene is not new. I learned that when I replaced my Canon 518 Super 8 film camera with a camera that had an Angenieux lens. With both cameras using the same film, Kodachrome 40, the Canon zoom lens gave “creamy” whites whilst the Angenieux zoom lens gave “Persil” white. For those who don’t remember the Persil washing powder advert, Persil white had a bluish tinge that made it appear “brighter”. Hence the terms of lenses being “warm” or “cool”. Also in the cine days even the “look” of the film was important. Those who did not like the bright colours of Kodachrome would go for the more muted palette of Agfachrome or the better reproduction of green foliage by Fujichrome.

## The Digital Era

You would perhaps think that when movie making transitioned from a chemical process to an electronic one there would be little significant differences in colour reproduction. After all digital sensors are designed to have a Bayer filter for pixels to capture the three colours, red, green and blue. So you would expect such a process to give a more consistent colour reproduction than the old chemical-film process. However, here even the colour filters over the pixels can vary in “purity” of colour and the processing of the digital data can also introduce colour variations, intentionally.

Thus, this combination of lens, sensor and data processing has led to different cameras having different colour “looks”. The *Sony Look* has developed a poor reputation, whilst the *Canon Look* is raved about, and the *Fujifilm Look* is loved by those who like to remember the colour of Fuji films. As Gerald Undone discusses all of this in:

[www.thephotographer.com/2018/11/06/heres-what-you-need-to-know-about-color-science-and-what-makes-canon-special/](http://www.thephotographer.com/2018/11/06/heres-what-you-need-to-know-about-color-science-and-what-makes-canon-special/)

Straight out of the camera, the “Canon Look” he attributes to “how Canon cameras render skin color, shifting the colors from red into orange to even out the differences between the reds and greens,” also Canon “noticeably renders the blues as cyan and deepens the blues in the greens making the color pop”. So straight away the image you capture does not have “natural” colours, rather the manufacturer is introducing biases to make the image more “pleasing”.

## Most Accurate Colour Reproduction Doesn’t Mean Pleasing Colours

So, what about the Sony Look? In a comparison of how accurately cameras can reproduce the colours of a *X-Rite Color Checker SG colour target*, Greg Scoblete found that the Sony cameras filled 4 of the first 10 places, Fujifilm had three cameras in the first 10 places and a Canon camera only made it to the last but equal 5th position—see the table and for further details see:

Ranking	Manufacturer	Model
1	RICOH	GR III
2	FUJIFILM	X-T30
3 equal	FUJIFILM	X-T3
3 equal	SONY	A6400
3 equal	SONY	A7 III
4 equal	SONY	A7R III
4 equal	FUJIFILM	X-E3
4 equal	LEICA	CL
5 equal	SONY	A9
5 equal	CANON	Rebel SL3

<https://pdnonline.com/gear/cameras/the-best-cameras-for-color-reproduction-ranked/>

So, it seems the quests for accurate colour reproduction and a nice, pretty or colourful photos or videos are mutually exclusive. For example, Sony cameras are said to not have good skin tones whilst Canon does. All this means we prefer photos of fair skinned people who have a “warm” look or perhaps a “glowing” look which may reduce blemishes and skin contrasts.

## Dial Your Own Colour

As most digital camera owners know, you can readily change the colour look of your videos by selecting one of the many settings that are offered in the menu.



Both images were shot on auto white balance and automatic exposure. The Canon photo clearly has the more saturated colours, whilst by comparison the Sony photo has a warmer representation of the brick work. Which has the truer colours—which is the better photo?



## Continues

The images opposite show the markedly saturated colours of the Fujifilm's Velvia film setting, even out "popping" the Canon image, but notice the difference sky renditions between the two. So, although colour photography / cinematography may mean greater realism compared to the black and white equivalent, it also seems that colour, and the brightness of that colour, are often considered synonymous, with the more realistic image losing out to the more impressive image.

### Control Your Own Colour

Of course, the professional cinema industry has controlled the colour in its films, starting from the Technicolor days. As Russell Merritt states in his article "Crying in Colour: How Hollywood Coped When Technicolor Died", "... by the mid-1940s the flesh tones Technicolor preferred were warm and darkish, which could better play off heavily saturated colour surroundings without being swallowed up by them."

The "Technicolor Look" came from Natalie Kalmus who applied her decorator's background and so for her, colour design was a cinematic element that had to please the eye.

Once audiences got over Technicolor's artificially coloured worlds, colours in films started to be used to manipulate the emotions as effectively as does music. This idea is not new, some black and white films were colour toned. However, a new challenge for coloured movies was how to present colourless or harsh environments which previously had been shot in B&W. The answer was the colour palettes became less saturated, no vivid accents, no pinpricks of primary colours, just neutrals and pastels.

The creative use of colour in amateur movies is not well developed. We concentrate on framing, composition, avoiding jump cuts but seldom the arrangement of colour within the frame. This is odd for how many Kodachrome slides have we viewed with a person wearing red in the foreground of a landscape to give the image some depth?

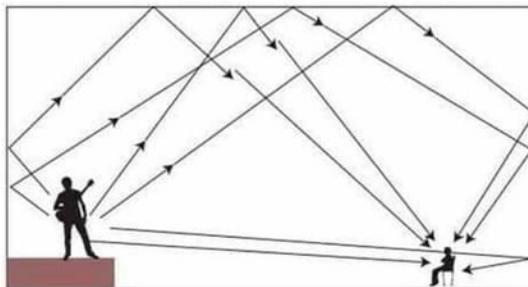


Both photos were taken with automatic white balance and exposure. The Fujifilm photo was shot using Fujifilm's Film Simulation Setting: "Velvia/Vivid" which produces more saturated colours than the Canon. Which is the "nicer" photo?

Ian Simpson

## Quick update Sound advice

Keep Smiling  
Pip



The sound from a musician on stage bounces off the auditorium walls to surround the audience.



The sound from a pigeon on stage does not do this. The reason is a coo sticks.



## Gloucester Film Makers

### Teign Film Makers Club (TFMC)

The new TFMC season got off to a great start with a Zoom meeting hosted by Peter Hiner who, in readiness for the coming physical meeting, recapped on the types of file that are compatible with the Club equipment.

At Bitton House on Monday 13th September, the much anticipated first physical meeting since March 2020, was held. As is traditional now, it was essentially a social gathering that gave everyone the chance to catch up with each other.

Members also brought along their favourite films to show and a good time was had by all.

The other Zoom meetings for September and October have included an update on the planned physical green screen evening; a talk by visiting presenter Derek Clare, of Gloucester Film Makers, on how to improve sound on films; a very interesting and insightful presentation by member Dave Johnson about the music videos that he makes with member and song writer/singer Ewelina Chatfield and a review by Ivan Andrews on 'J' and 'L' editing techniques.

It had been hoped that, at the physical meeting of Monday 11th October, club members could complete a delayed green screen project that had been commenced before lockdown in 2020 but, once again, they were thwarted. Nonetheless the green screen evening went ahead and several members came with ideas already formulated and the event resulted in a very successful and entertaining time.

The results of that evening are due to be screened on Monday 25th October.

Anyone is welcome to both the Zoom and physical meetings, whatever your expertise and wherever you live. A limited number of 'visitor' places are available for the zoom meetings which can be 'booked' via the website contact details. Feel free to visit and if you find that it isn't for you, we shall not be offended if you leave early.

Both the website and Facebook page are normally updated on a weekly basis during the season.

<http://www.teignfilmmakersclub.org>

Our 10 main competitions for this year have been completed and 32 films were entered.

The 10 winning films from the varied subjects were judged by members of the Bristol Club and we thank them sincerely for so doing. Never an easy task with each winning film on a different theme.

Stroudwater Restored and Connected made by Robert Paget won Best Film and Best Cinematography.

The Best Sound film was Cragside by Chris Wheatley.

There are 2 Open Competitions to complete our current programme this year and details of these can be seen in our website .

We are now back to almost normality and had our first meeting recently in St. George's Church Hall.

Video Road Shows have also restarted with 6 having been done to date. Many thanks to Mike Morris who has done most of these single handed. We have 2 more to do this year with 4 bookings for next.

Our draft programme for 2022 is well underway and being our 60th year we will endeavour to make it special.

Many thanks to Chris Wheatley for all he has done in organising the many Zoom meetings which were so instrumental in keeping us in touch and together.

A thank you also to Paula Clare and Kevin Daws for their input into the 1 Minute Competitions and dealing with publicity for them through Facebook.

Also we are grateful for Mike Morris for his steady hand on the tiller to see us through a very difficult time.

In closing, a first for the club, Paula Clare has agreed to join the SoCo Committee. Thank you Paula.

I am sure your expertise will be greatly appreciated.

John Greene

Gloucester Film Makers

[www.gloucesterfilmmakers.org.uk](http://www.gloucesterfilmmakers.org.uk)

It's probably a long time ago that you gave your email address to head office and some of the email addresses are no longer current.

If you have received this email direct from the editor then we have your current email address.

If you have received it from a third party, such as a club secretary or friend, could you please let us have your current email address.

Please send any email address amendments to:

[picritten@googlemail.com](mailto:picritten@googlemail.com)



# Free Software

Melvyn Dover

Two pieces of software which I find useful

Recently I was browsing the I.A.C. website, (<https://www.theiac.org.uk/>) when I came across a list of free software. Listed is a file converter, audio level meter, software for making and burning DVDs, a video player and more. See:

<https://www.theiac.org.uk/resourcesnew/toolbox/toolbox.html>

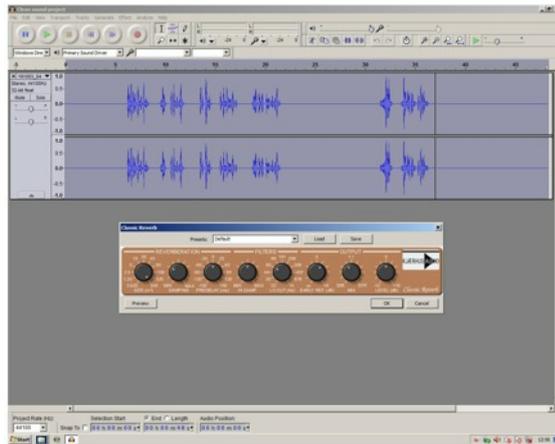
Some people abhor the thought of free software, which I think is a little over-cautious. There's a feeling that because it's free it can't be any good. Unfortunately the people clever enough to write free software are also clever enough to write scams and viruses and so caution is justified to a degree. An awful lot of time is wasted because of the negative side of the internet.

There are, however, two pieces of software I've been using for years. One is a sound editor and the other an image editor.

## Audacity.

Audacity is a versatile, multitrack sound editor. The program has been downloaded more than 100 million times, so it must be doing something right. There are versions available for Windows, Linux, and Mac PCs. I use version 2.0.0. for Windows but the latest is 3.0.4. Using this software I have been able to convert 78 rpm records to CD, which involved a speed change, a noise reduction, and usually a touch of equalisation. The resulting quality always amazes me; the microphones they used back then must have been extremely good. As well as for vinyl, Audacity's noise reduction is useful for cleaning up tape recordings (cassettes), 8mm film sound (stripe), and radio broadcasts when digitizing those too.

It has many effects - amplitude, reverb, pitch change, and fades to name a few, and there's capacity to install third party effects too. I've toyed with several which have an analogue representation on screen, so the mouse is used to turn "knobs".



Note the flat baseline in this example. I've obviously used the noise reduction, so no blips or electronic background hiss.

Being multitrack, it's easy to set up and mix music and narration tracks to complement live sound. Various input and output formats are available and I usually output WAV sampled at CD quality. (16 bit PCM, 44100 Hz).

Audacity can be found at:

<https://www.audacityteam.org/download/> or <https://www.audacityteam.org/>.

## GIMP.

The other piece of free software I use regularly is the GIMP. It stands for GNU Image Manipulation Program, but don't let that worry you. It's an image editor, and once again I use an old version (2.4.6) rather than the latest (2.10.24). That's for two reasons. One of the things I do sometimes is drawing - I'll attempt cartoons and line drawings for greetings cards for instance - and the brush editor and the use of brushes after version 2.8 lost the plot in my opinion. A simple task to alter various aspects of the brush became difficult, which I haven't worked out to this day. The second reason is that they changed the onscreen sliders, which were suitable to adjust using a mouse, to dual gauge ones, which are not. Horrible!

So what use is it in movie making? Well, the video editor I use is Videopad, which has a title function, which usually is more than adequate for doing film titles. But sometimes I need to set up title cards with words appearing one or two at a time - such as for the spoof trailer reels I've just finished. Using the GIMP, I can set up layers with the different words on and export them from the native format (.xcf) to jpgs as needed without leaving and opening GIMP every time.

I often do more than one "title" at the start and again at the end of the film. Thus I might need several still images and sometimes in a 4:3 format. These I've set up using the GIMP, write them as jpg or png files, and then import into videopad to adjust timings and dissolves between them as necessary. In this way one thing I can easily do is add a freeze frame (using a frame dumped from the film as a jpg) with dissolving credits and end titles.



I also like to start and end a film with a black screen, so I have a stock 'image' set up for that, (1920x1080) which is easy to add in the right places. Videopad can indeed do most of that but I find it convenient and it's something I'm used to.

The GIMP can use a large range of fonts and backgrounds can be any colour or image. By employing 'layers', titles and end text can easily be set up in exact alignment - remember the days of trying that with 'Letraset' letters?

Like audacity, the GIMP is multi-platform. It can be found at [gimp.org](http://gimp.org). Beware - other sites offering downloads sometimes add adverts or malware. Stick with the original site.

I find these two pieces of software complement my video editor and are used a lot.

Happy Filming

Melvyn Dover



# It had to happen - Blackmagic goes to 12k

Dave Jones

Shares his thoughts

On the YRSA Mini Pro

In my previous articles, it has always been argued that going to 8K wasn't so much pushing the envelope as going completely overboard, then they brought out 8K T/V's, but to justify their existence, they had to be what was then thought as huge. We must remember that the definition of the screen is fixed, namely, if you sat 2-metres away from it, show 4K, then 8K, then 12K, you wouldn't notice any difference at screen level. Namely, the number of pixels per square centimetre remains unchanged, but the additional information is taken up, 'unconcentrated' in area. In other words, it is like a pot off paint. No matter how big the pot, the paint goes on the job at the same thickness and looks the same all over, but there's more of it.

Having got thus far, we fully realise that this 12K camera is primarily designed for the professional cinema market. However, do remember, we used to watch films in the cinema which were just 2K, which was both challenging and incredible, the incredibility being, the picture being both very acceptable and huge ... and for the amount of data available, damn nigh miraculous.

We should also remember that every video camera ever made produces RAW, and that it is the processing of RAW that produces the compressed picture results ... and that the more we compress the greater the aliasing we face ... this shows up on the edges of an image, not overall, but around the subjects that walk and talk within the frame.

Whichever way you look at it, Blackmagic shocked the camera industry when they announced the Ursa Mini Pro as being 12K. Much of this 'surprise' may have been due to the market forces not actually showing 'The need', or indeed, the trend, so there is some doubt, best described by my using the phrase 'why bother'?

It's the same body design as used previously, but what is going on inside the camera is completely new, and not just new to Black Magic, new to the entire industry. In this case, the chicken is a huge leap forward in resolution, and the egg is 12K video.

Elsewhere, the present technology used is that of a CMOS sensor arranged in a Bayer pattern.

Formerly, Bayer patterns gave bias to green, of course, which could be corrected in the edit and proved problematical when filming in low light ... even the human eye gives up the ghost when it tries to resolve colours at low lighting levels. If really low, colour is unable to be resolved.

Above, it was mentioned that all cameras produce RAW files at the outset of producing a picture, across the board, no exceptions. It follows that, if you change the pixel layout, the RAW being produced from the new layout will differ from convention. It thus became necessary to design both the sensor and the RAW file as a single project.

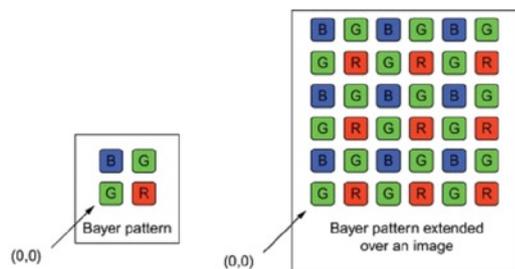
One must perforce accept that professional cameras are designed to be able to satisfy very discerning users. Documentary filmmaking will be demanding slow motion in low light without the crawling grain of noisy amplifiers and due to the enormous files that 12K will produce, a great deal of attention will be paid to the creation of compressors. This camera must be full of compressor settings, to be revealed later.

Design-wise, it must have been considered a blessing when it came to the design of the compressor software, because, instead of dealing with a lop-sided or asymmetrical RAW output, this sensor is producing poetical symmetry, which simplifies matters immensely. We see the upshot of this symmetry when we observe the high frame rates this camera's designers managed to obtain ... but it didn't end there. As if to answer a prayer, the design team of Black Magic went into a huddle and went to the ultimate levels of design magic, they designed the whole caboodle from hitting RECORD to hitting PLAY on the finished post production edit.

I think it is safe to say that this is the first time a manufacturer has designed a professional camera, its sensor, its software, its editing software + Black Magic bringing about compatibility with the main professional editors, Resolve, Adobe Premier Plus and Avid ... and something I thought would never pass my lips ... the words: they have managed to bring about the possibility of playback at 12K on a 2017 MacBook Pro ... I had to read this twice to make sure, but that's what they claim.

Not previously mentioned is the weight of the body ... it's 4.6 Kg, which, for my now elderly friends back home in the UK and their cousins across the pond, is 10 lbs 2 oz. If you've owned a previous model, you would be able to pick this 12K camera up and use it straight away. However, it differs externally, because the Ursa Mini Pro has a USB-C port in its back to receive external SSD, or its recorder back, which becomes a necessity being as the amount of data to be handled is beyond the pale.

The retention of the original body brings about a feel of tradition, despite its 'obsolescence' in this fast-moving world of technology. If you want to compare notes with 'ordinary' cameras, we'll start with the price, taking the highest in the world, which must be rip-off Britain, of course, where it is £5,000 for the body alone. This equates to \$9328 AUD and \$6781 USD. The body size is necessary to make room for the hardware.



Acknowledgment: Peter Wilson, in *Design Recipes for FPGAs (Second Edition)*, 2016.

You will be quick to note that there are two greens for every single blue and red one.

Far from following convention, Black Magic have manufactured their own sensor (no mean feat) and made it an RGB design, namely, giving an even spread of pixels. From this, it may be considered intuitive that they will have achieved a spectrum spread of colour, without bias, bringing about a more natural appearance, because it is with greater accuracy.



## Continues

The main things to note from the spec sheet are as follows:

- 12K DCI at a maximum of 60 fps
- 8K up to 120 fps ... still using the whole of the sensor, no cropping.
- If you do crop down to 2.4:1, then the frame rate at 8K goes up to 160 fps.
- In 16 mm mode, it records at 6K up to 120 fps.
- 4K will produce up to 240 fps.
- **N.B.** This is all in RAW.

Due to its hardware's performance, it doesn't have to crop into the sensor's pixel numbers and this is the biggest achievement that belongs to the new sensor's pixel layout. This makes this camera so unusual; it means that it uses the full 12K width of its sensor in 12K, 8K, and 4K without 'Windowing'. However, there is an exception and that comes with selecting Super 16 mm crop mode ... if you need it. It will record 6K or 4K at >110 fps then.

It becomes pretty obvious that this camera will be used at 8K, which is a happy compromise between the reduction of data and resolution.

Whilst it is fully realised that this camera is not aimed at the man in the street, but the specialist filmmaker, it has been a part of this month's SoCo for its news value, more than anything else. When you think that there are cameras out there costing \$40,000+ that can't match it for resolution and it's less than \$10,000, you begin to drool.

In about 5 years' time, we will be watching films in a cinema that have been filmed in 12K ... and I hope they let us know during the title's run.



What's the betting that nobody notices? I'll be honest with you, throughout the decades that I've been attending cinemas, we noticed Cinemascope, Panavision, 70 mm films with 3-screens (wrap round), so let us hope that the future holds 16:9 pictures and not 'Letterbox'.

It has occurred to me that if they projected an image of the sky on the ceiling of the cinema, day or night, street lamps etc., these moving and synched with the film, it would improve our cinema-going experience and provide that extra dimension, giving reason to visit our local cinema.

Black Magic developed the technology and went for it, hook, line and sinker and must be congratulated on producing a quantum leap in technology.

Dave Jones



## Alan's Ramblings

Well, this has been a "very" stressful month, the last thing I need at my time of life! It all began after I found someone to interview for one of my nine planned films this year. As I use my camera and tripod on a regular basis, I am always aware of any problems they might have, but it's a different story when it comes to microphones. If the sound is not important, I use my standard camera mounted mic that has an XLR fitment.

As I was going to interview someone a few weeks ago, I decided to test my radio and my Sennheiser ME66 super directional microphones, both of which have given me excellent results over the years, but due to Covid neither had been used for sometime. Anyway, I asked a friend to help me out and we went to a field where the interview was planned to take place.

First the radio mic. I decided to use it at a distance, but it wouldn't work unless I was within a few feet of the transmitter and the voice seemed distorted. I did adjust the incoming sound levels, but it made no difference. I then tested the Sennheiser, but all I heard through the headphones was a lot of noisy interference. I checked everything, but to no avail. Disaster!

Once back home, I first tested the radio mic. The main problem was that all my recorded speech was distorted, no matter what sound level was set. That took me back two years when I attached the mic to a singer's dress and hoped that the camera's ALC would cope with the high notes. The result was a very, very distorted recording. I know I should have set the sound level manually, but I was under pressure to get it done! So did the singer damage the system or was there a problem present at that time that I was unaware of?

Next it was the turn of the Sennheiser. First step was to use another camera, but the result was the same, even a change of cable failed to stop the interference. Finally I removed the ME66 mic and just connected the module and I found this was the cause of the noise.

With my interview only a week away my first thought was to visit Ebay to see if there was a Sennheiser like mine and sure enough there was one with a 'Buy it Now' option. I wasn't cheap, but I didn't have much choice. It duly arrived with lots of cables to go with the mountain I already have and it was soon connected to my camera and, with fingers crossed, I tested the sound again and thankfully it was fine. What a relief! I then realised that I

Alan Wallbank

Shares his thoughts



## Alan's continues

now had a spare mic as only the module was faulty. Wrong, as the mic would not work with the new module. Does anyone know why this is please and is it worth finding someone to repair it? The interview went ahead, but I was surprised by the amount of passing traffic on the adjacent country lane. Despite the mics highly directional abilities and that it was pointed away from the road, it still picked up a surprising amount of road noise.

It was obvious that I would have to do it all again and by good fortune I was able to borrow a Rode radio mic system from one of our club members which became available the day before I repeated the interview. This time we moved away from the road, but not too far as I had to be close to where we were originally. On this day I had attached the lavalier mic on the gentleman's blazer lapel, but as I began the interview a breeze began blowing across the field in which we were stood in. I changed the mics wind shield to one that was more appropriate in this situation, but then breeze began to pick up even more, yet we continued between the lulls and it worked out okay. In the past I have used a wind break, but the gentleman I was interviewing had to stand at a higher level, so a wind break would have been effective.

Shortly afterwards, I sent my radio mics to MLEC a company based in Staffordshire who sorted out the problem and returned them within a couple of weeks. That's when we come to sticky's, covers and the professional loop. These were phrases I came across when looking for wind shields. I believe it was a YouTube video from Rode or Rycote with a young lady talking about how to use lavalier mics.

It's well worth watching, as I found the information to be relevant to my film making. The best way I can describe a sticky, is a thumb nail size light bulb shaped patch that is sticky on both sides, its adhesive properties protected on one side by the sheet they come on and a removable paper cover on the other side. The sticky is removed from the paper sheet and applied for example to the inside of a shirt and pressed into position. The next step is to take a felt like round cover about the size of a 1p and put it over the lavalier mic, then remove the protective paper from the outside of the sticky and push the mic onto it. This now allows you to have the mic out of sight and it should not pick up any noise such as rustling as the wearer moves about. To my surprise, these items came with the radio mics lent to me, but I didn't have time to try them out before the interview. The YouTube video also explained the 'Professional Loop' a way of mounting the lavalier on the person. At the bottom edge of the screen there are a number of broken bars, each one appertaining to a particular explanation of the presentation.

I have to say that I watched the piece about the Professional loop countless times, but was unable to

grasp the way the mic wire was looped round the clip as the presentation was too quick.

As far as I could see, the mic lead was placed between the jaws of the clip to provide the loop, but I found by doing this makes it is almost impossible for the jaws to grip a lapel as the lead keeps the jaws apart. While everything I have mentioned was going on, I was also making arrangements to meet people for filming on different projects and it got to a point that I didn't know if I was coming or going so had the use a diary for the first time since I retired 12 years ago. I still get my railway one from ASLEF, but have never use it until now.

Finally, I filmed myself carrying out a task in my back garden using the sticky's and covers with my repaired radio mic and it all seems okay, so perhaps I will try it out in earnest the next time I go filming.

Finally, I had a senior moment when making a note of the So-Co Competition winners zoom meeting on the 30<sup>th</sup> August as I planned to log in on the night. Due to my forgetfulness these days, I now set my alarm on my phone to remind me of the various meetings and other events. I remember setting the alarm for 19.00 on the Monday, but when it went off I could not remember what it was for. I knew it wasn't the Competition, because that was the following night. The next day I received an email from Pip with the Comp results and it was only then that I realised I had got my days mixed up. I have no idea why I thought it was on the Tuesday, but perhaps it was something to do with our video club meetings on that night.

I am sure most of you will be asking why I didn't add a note next to the time? Quite simply, I didn't know this could be done! That's been rectified now so hopefully I won't make the same mistake again!

I finish with a tip and a question. Have you ever reviewed footage, only find that you have recorded a mark on the lens or UV filter. This is especially annoying when they were cleaned prior to filming. This has happened to me on a couple of occasions and the reason the mark has been missed is because only a faint almost invisible outline of the mark has remained. I have found that by switching the camera on and pointing it at the sky for example while in wide angle setting, then looking at a monitor of the image, you will see whether the lens is clean or not.

The question. My tripod has a circular level bubble, so its level is easily viewed, yet when doing pieces to camera it looks on occasions that the camera is slightly tilted sideways. I also have a level capsule sellotaped to the top of the camera lens hood, very useful when not using the tripod. Yet this level is not giving the same reading as the tripod and when adjusted to the hood setting, the camera does indeed look level?

**If you have any video equipment for sale contact the editor to feature it in this magazine:**

**Pip Critten**

[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)



Robert Paget

## Tips and advice

# This and That

**Shortages** of Motor Fuel, new car tyres, road transport drivers, timber, garden sheds, but no shortage of dramatic headlines, has become the normal. However, my attention became focused when I heard there was a shortage of computer chips. The car industry taking the cream of the product, resulting in a shortage of cameras. Was any of this going to affect me?

An offer of a barely used 4K Sony camera at half price had me researching and comparing new video camera specifications, and generally “window shopping” on my tablet. Horror of horrors! Yes, there was a shortage of new video cameras. I wasn’t going into panic shopping mode, but when you research newer products and decide on a product at the right price, that is the day you want it. My main video camera is barely six years old, very reliable, and I would only be interested in cameras with at least the same features but offering higher image quality.

A minor operation on my hand had been put on hold over a year ago, but a surprise telephone call from the NHS, had offered me the option of an operation on my hand at the end of the following week. It would be at the nearby private hospital. Would I be happy with that? I instantly replied; “Yes please!”

With my hand and fingers in a splint, I found that I could operate the computer mouse with my left hand. I could type, and more importantly edit film, but “right click/drag drop” was difficult. A few days later I attempted putting my improved right hand through the video camera side strap, which I had not been able to do for a long time. I had never thought how unfriendly most cameras are for left-handed use in terms of flip out screen, controls and camera strap.



### Wedding film as a gift

Knowing that some readers of this article may well be professional Wedding Film makers, and may have fixed and reliable routines of filming in Church, my anxieties of getting it all wrong may seem foolish.

By the time of the wedding, I had two new cameras and had replaced a failing tripod. The film would be a wedding present, and my youngest daughter would operate the second camera from the side aisle. From prior experience filming “Royal Event” in Stroud, I knew that she was reliable behind the camera, and that by keeping the camera rolling from the very start of the service would mean that I would only have to “sync” those video tracks once on the timeline.

She was happy with how I had set up the zoom speed and slow start zoom, knew how to “touch screen” focus and verify that audio was being recorded. I had set both cameras to minus ¼ EV to reduce the chance of losing any fine detail in a white wedding dress. During the week

before the event, Met Office weather forecasts were changing daily from rain to sunshine, and as a result, I never filmed the Saxon Church using the drone. Would it be raining? Did I have umbrellas? Should I put a neutral density filter or Circular polarising filter on the second camera? (On the day I selected a Hoya UV for one camera and a Hoya Fusion circular polarizer for the other) Had I put new batteries in the back up audio recorder? I knew that thinking out the basic plan, and working within my capabilities was vital.



The worst experience I ever had when filing in the late 1960s using the bridegroom’s Standard 8 camera, was turning over the film at its 25ft halfway point, and seeing the spool bounce on the floor and start to unroll. A close second to that in a planned “film it all on two Standard 8 films” was mistaking the arrival of an attractive bridesmaid for the Bride, wasting precious footage, and then seeing an Armstrong Siddeley Sapphire draw up carrying the Bride.

The day of the event arrived, as did good weather and low wind speeds. With the main cameras each set to relay record to a second card should the first 128Gb be fully used, and audio recording on a Rode VideoMicPro+ and a Rode NTG2, filming went well. Between us we took good coverage of the recyclable confetti throwing at 100fps on an Osmo pocket2, and we each thoroughly covered shots of the long walk from the Church to the road. It transpired that Emma and I chose to slow zoom out at almost the same time for at least three points in the service, which was superb for editing. We also each managed to move the tripods slightly at the same time just before the procession out of Church, which would be an editing problem, since I had not had time to film cutaways of stained glass etc. I was taking handheld shots for the first time in years, but now getting used to a top handle. Thereafter in the day, I would not have as second camera operator, but had no idea what the reception event would be like.

### Emotion

I had been planning an article about “Putting emotion into films” for ages. The editor and sound designer Walter Murch describes how “emotion” is the very last thing he edits out of a film. That demonstrates to me just how important it is, but how on earth am I going to film it, or plan for it? Perhaps I will just trip over it, or simply edit footage to what I consider to be emotional pieces of music. Write down a list of “emotions” and you get a lot



## Robert Paget continues....

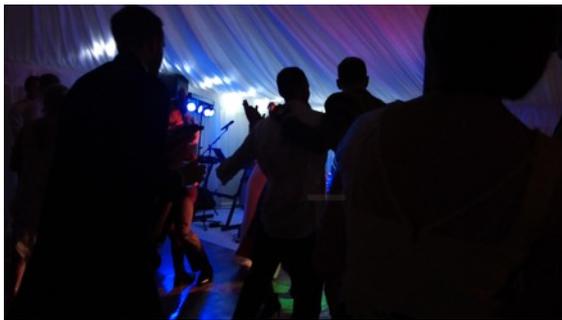
of words. The prosody of speech from a skilled presenter or actor can change so much. In "Cathedral of Cloth", I had edited the spacing between almost every word of voice over to improve my delivery, and on Radio 4EX, I heard BBC presenter Jenni Murray describing how to bring extra meaning and emotion to the most basic of announcements or readings. She carefully read out a fairly grim news report and paused. After a planned "smile" to herself, she read the same item again, now with added emotion and sympathy, albeit in tiny nuances of voice. I am going to try that before I attempt another voice over.

But, was any of this going to be relevant to my efforts in making the wedding film?

Perhaps there would be tears or laughter at jokes from the best man.

Sitting at the PC the following day, I copied all of the previous days clips to duplicated folders on external drives for safety. From two main cameras, the Osmo pocket2 and drone footage, it was about 210Gb, That was the penalty of recording in 4K with two cameras which ran for nearly 40 minutes for one continuous shot. I settled down into producing a two-minute musical style film of the outdoor event, and planned the "Arrivals of Guests" as a separate film.

Editing the Wedding Ceremony took at least two weeks, runs to 45 minutes and was far more interesting than expected. A soloist sang "Stand by Me" with piano accompaniment during the signing of the register, and inter cut between two cameras would stand on its own as a short film. The singer heard her baby cry during the song, her eyes turned briefly and there was a smile as she continued to sing. I had actually captured emotion. Just that section could be inter cut with scenes from other parts of the day, should I wish to produce a more condensed "snapshot" or "trailer" of the day.



### Struggled

Thirty-nine minutes of Wedding Celebrations including speeches and disco completed the four films. I probably enjoyed the disco edit more than anything, and used one and two second slow-motion clips overlaying handheld footage taken on the camera with a one-inch sensor. With various music tracks played by the DJ, I edited the shots to the music, adding brief slow motion sequences for impact. The Osmo pocket2 struggled far more in the low light situation. But performed at its best when I walked outside and parallel to the perimeter of the marquee, recording at 100fps the flashing disco lights and dancing. I took some night time aerial shots of the illuminated marquee, but forgot to remove the ND filter on the drone. Although very grainy, they were useful.

Having made the short two-minute film had familiarised me with the footage used, so when building that into the "Celebrations" film, I made different and more daring decisions on the treatment. This included allowing small crops and gentle zooms to take the viewers eye elsewhere in the frame, at one point seeing a still photographer whom I had not noticed between guests in the background. I attempted better frame positioning as "screen magnets" with a following shot, and to draw attention to the smiles and emotion of guests.

Editing cropped slow-motion clips of sparkling "Crème d'Alsace" to live music, began to show me how I could not have done some of this post production work in 1080p without serious loss of quality. You pay a premium for a one-inch sensor, but it does make a lot of difference and performs very well in extreme low light. Original 4K footage when rendered into 1080p does have the edge over a comparable camera shooting 1080p. From my experience in the last month, with the cameras I was using, I see the 4K recording better detail in blacks, greys and strong colours. It gives a greater cinematic look, and offers greater possibility to fine tune contrast.

### Jack Mills Visit

Over twenty years ago, the now late Jack Mills visited Gloucester Cine Club to talk about his camera work in "One Million Years BC" (Raquel Welch) and as part of the second camera crew in various films such as "The Battle of Britain" or Hammer's "Twins of Evil". It was often the mistakes and disasters in filming that contained the most interesting of his stories. We generally learn something from the mistakes of others and of errors in our own film making.

So, did I make mistakes in the four films completed from the Wedding? I certainly did. The most glaring mistake was not recording the speeches of the Bride's father and stepfather.

There are other current shortages: hairdressers willing to carry out hairdressing for the Bride and bridesmaids, plus professional wedding filmmakers. The risks of being sued for claimed unsatisfactory hairdressing and filmmaking are common place.

Thank heavens my attempt at a wedding film were just a wedding gift.

### Can composition ever be perfect?

Some will tell you that it is entirely subjective to the viewer, but I am certain that there can be bad or poor composition, so it must be on a sliding scale from good to bad. Watch a TV news presentation from France and it will be a wider angle shot. In an expensive Netflix production or a Nordic drama and you may see the different styles and thought that has gone into composition.

Older TV and cinema films shot in academy format, make me wonder how much attention was paid to composition, especially where the actor's face is simply placed central frame. I imagine that where this was to be viewed on Television with very small screens and very rounded corners, it worked.

In my teenage years of filming, newcomers to the hobby often fared better where they were already very used to taking stills. At a club meeting in the 1960s the now recently deceased Les Leach, a location news cameraman for TV gave a talk, with explanations of how



## Robert Paget continues....

the exposed 16mm film stock was rushed by motorcycle to Bristol for processing and televising. Working with a prime lens, he started every shot on one subject panned diagonally to another fixed position, held and then stopped. This worked well for rapid TV news, and is now a technique rarely seen on TV reportage.

Was I taking sufficient care or putting enough thought into composition?

It is very easy to carry on filming in the usual routine which may have weak points, so I devised a personal challenge. Having gone into the garden to take stills on a standard IS zoom lens of flowers before an impending storm of rain arrived, I wondered how reasonable my image composition would be if I took the images rapidly and relied on just instinct. It is something you often have to do when filming events unfolding in front of you, and over which you have no control. I opened the still images in a photo program, and experimentally overlaid the various grids such as Golden Spiral and Golden Ratio, to assess what I had been achieving.

That 1960s news cameraman had been panning from one well composed and framed image to another, but it immediately gives the clue that the intervening frames of film were possibly less well composed. Video shot in wide angle of a slow-moving pastoral scene with cattle, clouds and people, may appear perfectly composed, but try to find the individual frames in it which are “better” composed and more “telling”, and the number you find will reduce. Logically, a lengthy film clip is more likely to deviate from its starting point of “perfect composition” unless the camera follows the subject, or changes focal length and repositions framing during the shot.

### Could I use this to advantage when editing?

The “better frames or sequence” may be all at the end or the start of a clip, distributed like a graphic histogram display, and just what you could look for when editing to better tell your story. My stills of flowers were easily cropped from their original 25Mp to show an insect I had not noticed when shooting.

When asking myself why I have retained a shot in a film, I question what it “tells” about the story to an audience. A four second shot which looked out of place, and was going to be deleted from the timeline, became important and part of the whole visual story when I started it slightly cropped, and then opened it up to full size with a slight pan, as if zooming out. The last few weeks of experimentally cropping 4K footage to produce additional shots and cutaways has shown me how this technique would be so useful when filming a drama with a limited number of cameras.

Risking any cries of “heresy”, I have always perceived film and still photography as very close partners, and the more you start to analyse any differences, you are more likely to produce a list of the similarities. On one hand, the challenge is to tell every part of the story in one image, although you may have to take dozens of images to achieve that, whereas with film making, the challenge is to tell the story through a sequence of images. Produce a sequence of stills as a Diaporama, and in France that may be considered to be a documentary. For myself, any sequence of stills where one dissolves to the next still, even if the rate cannot be altered, becomes a basic “film

to music”, once an “underscore” of background music is added.

### My first projector: courtesy of Weetabix in the Cinema shed.

Constructing a new wooden workshop to replace two old sheds in the garden, reminded me of a pretend cinema I had as a child. Those Weetabix and Shreddies cardboard boxes always had cut out panels and figures on the obverse side. Once you were old enough to be let loose with the scissors, creation, disaster and injury could follow. I glued together sheets of paper in a line to make a pretend film. After drawing and colouring smaller pictures, they were stuck to the horizontal “film”, which could be pulled by hand through slots cut into the empty cereal box. Hold that over your head, narrate the story, and you had a film show. I remember charging a penny (1d) for my Gran’s cousins from Birmingham to sit in the shed for the home-made show. That very same pair of scissors sits in a jar close to my computer keyboard, and show no sign of damage in the 1950s from cutting through the family tablecloth or reducing the length of the cat’s whiskers.



So many influences throughout our lives, often impact on what type of film we set out to make.

Documentary style of Grierson or that from Canada, “documents” a story, made up from facts, experiences, right down to data, theorems and calculations. That means it covers almost anything that is not drama, and possibly even dips into propaganda presented as factual information.

So much of our learning process unfortunately depends on the teacher, their communication skills and enthusiasm. As a result, the only time the school subject of “Chemistry” became interesting to me was when we watched 16mm information films by oil companies such as Shell, Regent and Caltex. Scratched film with fleets of small oil tankers spread across the North Sea, they were very much in the “John Grierson” style, with well framed strong images, and a clearly laid out explanation or message. Such were the films from “The Post Office Film Unit” which made films with a socially useful purpose.

Next to the infant school I attended, Halas and Batchelor had their Cainscross branch of “Animation Studios”. When I was eight, my class were given a tour of what was happening there, and some instruction by the owners. I remember asking how the rostrum camera worked, and we were shown cells being painted and fitted on registration pins.

My attempts at basic animation with Cine film were poor, but that visit to the animation studios gave me a taster experience of meeting people who were enjoying making a film.

Robert Paget



## Back to Front

Lee Prescott  
FACI

Filming in public  
places

So the Kids are back in school and public gatherings, sports meetings are once more permitted! So where were we?

Without any doubt it's true. Anyone using a camera and a **video camera** in particular near schools, swimming pools etc. is a probable paedophile these days in the view of over stressed parents and others!

I read recently again a tale about some guy videoing in the street whilst kids were proceeding to a school. Seemingly the Police were called but by the time they arrived at the location of the "criminal" he had disappeared into the morning traffic haze. Apparently the guy had also been operating near a school too!

They've called for the "criminal" to come forward apparently and said that there could be an innocent explanation for this parental worrying activity!

Our active hobby has become a real can of worms somewhat? If we're not careful the IAC could become possibly known as the "Institute of Amateur Criminals"! Many people have become paranoid and without a doubt, the future will suffer because all these Kids will have been brought up in a world of mistrust, paranoia through long time lack of social contact due to the "Pandemic"!

Of course children (and others) must be protected, it was ever thus, but it's gone way over the top. Like the "compensation culture".

Previously it had occurred that a bloke in Gloucester made the gross but innocent error of shooting video through his bedroom window as Kids and "Yoofs" were smashing and tearing up road barriers on their way home from "school".

Some so called "neighbour" saw him and 'phoned the Police whereupon they were banging on his front door unusually - P.D.Q. although his actions proved innocent he was still given a verbal warning!

Frampton Country Fair is now up and running again here in darkest Gloucestershire. I went along, hopefully to shoot some interesting Video of activities.



It was known that I would be videoing stalls, machinery, fairground rides, events etc. I took along my small Sony TRV950E. No problems until I got to the fairground rides once again where numerous kids of all ages were enjoying the fun. Obviously I started to shoot video. Literally, almost immediately, ONE overstressed Daddy pounced on me and not for the first time at that event and demanded to know "why are you filming my kids"? I replied, "how would I know which are your kids in that lot? I followed him as he returned to his "wife"(?)

I presented them with and insisted they look at my IAC membership card, (I always carry it), and explained how and why I was there. I added a few more words of "advice". The lady blushed and spoke some words of advice to the guy and not to be so stupid. That helped I must say! Looking at them I concluded they'd sort it later! At the same time a female Press photographer, whom I knew was from the local paper, with a zoom lens on her

rather large camera went about snapping all and sundry - without incurring any problems at all. Was it because she had a big lens mounted or was it because she was female - I wondered?

Once again I used the solution of swapping my small camera for my shoulder Pro. VX9000. mounted camera. Big and bulky these days but superb results. Never another problem!

Again I went all over the site. Obviously if you have a "big one" everyone thinks you're probably from TV! In fact further nuisance value proved it with one and then another "camera hogging" my viewfinder, plus 'teen V fingers up with some carping daft noises off. Obviously, they don't know anything about editing.

How do we deal with this nonsense? First of all in UK currently there isn't any law which prevents you from videoing or taking pictures in a public place or street. The Police do have the power to question you, especially if you are framing public buildings, MOD sites. Ships etc. Government offices. They are entitled to answers and can demand to view your footage.

There is a law and has been for many years, which prevents you from shooting footage on any railway station - without permission - but to my knowledge it has never been enforced - yet! You didn't know that did you? It's hardly - if ever applied!

You can be stopped from shooting footage on any ship, i.e. cross Channel Ferries, Irish Ferries - if you do not have permission. Further, people enjoying such journeys can object and have you stopped If you did not seek their permission. This is true of any situation where people are "confined". However, in most cases they are unaware of this. It is courteous to ask their permission in any case.

Any sort of commercial or private land, building interiors, (and previously according to some "Burke" in the E.U. - exteriors), requires the owners or occupiers, manager's permission. i.e. Supermarkets etc. Additionally near the E.U. also this same "Burke" tried to introduce for buildings the architects permission. *Cor luv-a-duck that would have caused me problems videoing the exterior of the Vatican!!!*

If you are contemplating shooting in any "unusual" way - always visit and tell the local Police. Especially if it involves real or model fire arms.

Schools, Youth Clubs, Swimming Pools etc. **Never** operate adjacent too or in, without express permission. An appointment with a School Head or whoever may be insufficient because he / they in turn are supposed to seek each individual parent's permission. Admittedly all of this is commonsense but very much more so in our present day paranoid world. The oddity of course is that our local newspapers and no doubt yours too - feature youngsters in all sorts of activities including the annual "Just Started School" group photos - with every child's name and the name of the school. Quite nice for those featured BUT if anything, such is a "gift" to any weirdo.

NOTE: Several years ago now as a result of comments previously made by me The IAC "Board" contacted ACPO, The Association of Chief Police Officers who in return sent an official letter which now should be filed in the IAC office.

See letter on following page  
Also see vide in One to Watch



## Association of Chief Police Officers of England, Wales and Northern Ireland

### Communication Advisory Group

Andrew Trotter OBE QPM BSc (Hons), Chief Constable  
Chair of ACPO Media Advisory Group  
British Transport Police, 25 Camden Road, London NW1 9LN  
T: 0207 830 8810 F: 0207 383 3023 email: [andrew.trotter@btp.pnn.police.uk](mailto:andrew.trotter@btp.pnn.police.uk)

26 August 2010

Dear Colleagues

#### **Guidance for Photographers**

I am writing to you in my capacity as Chair of the ACPO Communications Advisory Group which sits in the Presidential Business Area.

There have been a number of recent instances highlighted in the press where officers have detained photographers and deleted images from their cameras. I seek your support in reminding your officers and staff that they should not prevent anyone from taking photographs in public. This applies equally to members of the media and public seeking to record images, who do not need a permit to photograph or film in public places. ACPO guidance is as follows:

- There are no powers prohibiting the taking of photographs, film or digital images in a public place. Therefore members of the public and press should not be prevented from doing so.
- We need to cooperate with the media and amateur photographers. They play a vital role as their images help us identify criminals.
- We must acknowledge that citizen journalism is a feature of modern life and police officers are now photographed and filmed more than ever.
- Unnecessarily restricting photography, whether for the casual tourist or professional is unacceptable and it undermines public confidence in the police service.
- Once an image has been recorded, the police have no power to delete or confiscate it without a court order.

If you require further guidance please refer to the ACPO website or contact my Staff Officer Robin Edwards at [robin.edwards@btp.pnn.police.uk](mailto:robin.edwards@btp.pnn.police.uk).

Yours sincerely

**Andrew Trotter**  
**Chief Constable**  
**Chair of ACPO Communication Advisory Group**



# One To Watch

A couple from Lee Prescott

The incredible effects of ice on a town.  
<https://www.youtube.com/watch?v=uTSpdD6MswA>



Selected  
Movies  
from  
the  
World  
Wide Web

Send your  
contributions to

[piperitten@googlemail.com](mailto:piperitten@googlemail.com)

A Few from Pip Critten

The right to film or take photographs in public is explained by a barrister.

<https://www.youtube.com/watch?v=ZZ5d7TVNYUs>



Disney are reusing animation scenes

<https://www.youtube.com/watch?v=FepHlzaXTyg&t=1s>



The Time Traveling Sheriff - Zach King Western Short Film

<https://www.youtube.com/watch?v=IrOuwWnp8pU>



Behind the scenes with Zach King

<https://www.youtube.com/watch?v=-3SF0Ahj5PQ>



# SoCo Regional Council

**Chairman:** Pip Critten

**Email:** [pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

**Vice Chairman:** John Simpson

**Email:** [johnsimpson57@yahoo.co.uk](mailto:johnsimpson57@yahoo.co.uk)

**Secretary:** Vacant

**Email:**

**Treasurer:** Brian Hibbit

**Email:** [brian@brianhibbitt.com](mailto:brian@brianhibbitt.com)

**Competition Officer:** Susan Cockwell

**Email:** [susan\\_cockwell@hotmail.com](mailto:susan_cockwell@hotmail.com)

**Social Media Officer:** Paula Clare

**Email:** [paula@newday.tv](mailto:paula@newday.tv)

**SoCo News Editor:** Pip Critten

**Email:** [pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

## Council Members

Ivan Andrews – Teignmouth

Lee Prescott – Stonehouse

# Changes

## New & Rejoined:

## Change of address / contact:

## Resigned:

MR STEPHEN HUNTER, Andover  
MR JIM REED, Farnham  
MR C.J. DURHAM, Dorset  
MRS JENNY GOODMAN, Cambourne

## Cancelled:

## Deceased:

## Moved into SoCo Region:

## Change of Name

The SoCo News Archive can be found

at either:

<http://www.theiac.org.uk/iac/regions/soco/soco.htm>

[Pip's SoCo News Archive](#)

# SoCo Diary Dates

To have your event featured in SoCo News drop an email to  
[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

For a full list of national and international events

[Click Here](#)

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**Copy Deadline** for Jan - Feb 2022 Issue

To reach Editor by 15th December 2021