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## CHAIRMAN'S CHAT

In May we aired the new club Banner in the Old Lobby of Farnham Library as part of Farnham Creates, in June we were part of the Gostrey Meadow Charity Fair and Family Fun Day, one of 36 organisations taking part.

Despite the weather being cold and wet, we had considerable interest in our stall helped somewhat by the chocolate muffins and Danish Pastries we were selling! **MP Jeremy Hunt** stopped for a chat and the newly elected **Mayor of Farnham, Lucinda Fleming** showed interest too. The small amount of money we made will go towards the new portable screen we hope to purchase to replace the present one.

If you want to see the Banner, I am sure Neil could do with some help at the Bourne Show on Saturday 18th July. For

the last couple of years Neil has set up our stall, the first year in pouring rain, last year in gale force winds. With the barbeque



summer we have been promised, I hope the weather is better this year. Taking the time to attend these events helps to promote the Club but don't assume it is always up to the committee to help. You can help too.

I do hope you regularly check our club web site: [www.surreyborder.org.uk](http://www.surreyborder.org.uk) which

Neil Cryer has created and maintains. If there are any problems or errors he would like you to

notify him. While browsing on the internet check out Gillian Gatland's website: [www.gillianguideo.co.uk](http://www.gillianguideo.co.uk) This features some of the many travel videos she has made and there is also a page for showing some of the films she has been involved in as a member of the Oddbods as well as some of the club films she has helped with.

Tonight when we vote for the best Film in an Evening effort, remember Fred's noticeboard message of last week. One vote will go for best effort for Film in an Evening, the other vote will be for the best two films that can be further developed or improved, the ones which have 'legs' i.e. the substance to possibly make a longer and better film.

Al and I are looking forward to welcoming you to the Summer Social. If you remember, last year it was raining so heavily we couldn't light the barbeque and had to cook everything in the oven. Then as soon as we had eaten – the sun came out! Let's hope we have better weather this year.

**Rita Wheeler**

## JUNE CLUB NIGHT

Members of Surrey Border Film & Videos Makers enjoyed an evening of "Kit and Gadgets" a talk given by Peter Matthews.

Peter brought along four cameras to demonstrate the clarity of High Definition, Sony Z1, Sony HC1, Sony HC3 and a Sony CX6. One camera he focused on a section of the audience and displayed the picture onto an LCD screen, pointing out that only the people immediately in front of the screen would be able to see it clearly which is something to bear in mind when purchasing an ultra modern screen.

He also pointed out that with many of the cameras we use, the smaller the camera, the smaller the controls and it is often difficult for the operators to use them

without jarring the picture being taken. With this in mind Peter uses a remote operating device which is attached to the tripod arm, this way he can pause, record and use the zoom or pan without jolting the camera.

Talking about useful gadgets, Peter mentioned that a Fisherman's Jacket was a handy piece of equipment on a shoot. We never have enough hands and carrying a camera plus tripod plus anything else bulky, the many pockets in the jacket are ideal for spare batteries, film, leads, tape, all the many things you may just need.

When packing to go on holiday sometimes a tripod is considered too bulky to take, so Peter always carries a small beanbag

with him. It fits into a pocket and can be leaned on any surface to steady the camera. A monopod is also useful and less obtrusive than a tripod.

After the coffee break Peter demonstrated the difference between the quality of High Definition and standard digital. With his High Definition, wide screen projector he showed several films to show the clarity of HD. The scenes in the countryside in "Baby's Day Out", a film made using a standard camcorder were not half as clear as the ones filmed using HD.

Everyone thoroughly enjoyed the evening and appreciated Peter sharing his knowledge, equipment and experience with us.

# KLONDIKE'S FILM-IN-AN-EVENING

Here is a sneak preview of The Klondikes contribution to Film-in-An-Evening. They have kindly offered a sample of their storyboard to show how the film was planned and prepared for shooting.

			
			
			

## FOOD FOR THOUGHT

I wonder if Denis Nordon was born holding a 'clip board', certainly it has/had become an integral part of his person when presenting those amusing TV clips from the past. Sadly nowadays this sort of programme has deteriorated, and we are persuaded (very often with canned laughter added), that someone's misfortune or accident in front of a camera is 'funny'.

Wouldn't have happened on one of Denis's own programmes. Denis Nordon, and the late Frank Muir had such wonderful imaginations. I was recently reading a book by Denis Nordon, entitled 'Clips from a Life', when I came across a list of phrases which Mr Nordon says that he heard as he walked along a corridor of an Australian broadcasting company which specialised in radio soap operas.

The list conjured up for me so many dramatic possibilities for a series of club video dramas, that I felt I just had to share them with you.

- 1 ***'What happened to us John ? Sometimes I have the feeling that I don't know who you are anymore'***
- 2 ***'Don't you understand, you are not the child's father.'***
- 3 ***'And then, my friend, the voice of the Tong will once more be heard in the land.'***
- 4 ***'We'd better not see each other again till after the trial.'***
- 5 ***'Why are you doing all this for me ---- --- a stranger?'***
- 6 ***'All right, it's true. I hated him. But I didn't kill him.'***
- 7 ***'I don't belong in your world, and you don't belong in mine.'***

You can put so much emotion into all of the seven lines above, and don't you just want to know what happened before and after those lines? Are there any budding authors in the Club?

**Dick Hibberd**

## GETTING THE LOW-DOWN (perspective, that is) on changing your camera angle, changes the mood and emotional impact of a story.

For instance, perhaps there's a dog in the scene, and someone has just given him his bowl of food. While you can use a "normal" shot of him munching as you hear your actor's dialogue in the background, using a low-angle shot of the dog with his nose in the bowl gives things a look from his point of view.

Low-angle shots are also very useful to make mundane scenes more interesting. Let's say that the scene calls for an important letter to plop through the letterbox. Wouldn't it look a bit more interesting if you shot it from a low-angle, as the letter falls to the doormat?

Another good example of a good low- angle perspective is when videotaping children. They look so angelic when shot from above, but shooting at their eye level gives the viewer a sense of life in a child's world.

# SO WHAT CAMCORDER SHOULD I BUY?

Notwithstanding Peter Matthew's enlightening talk last month about the variety and benefits of certain cameras, the following article by Tom Hardwick from the IAC should make us feel better if a quality HD camera is going to be out of our price range for a while yet!

## So what camcorder should I buy?

The choice out there is bewildering, and the state of the pound has meant prices are rising. It may well be a good time to upgrade, but to what? Lets say you come down to breakfast to find your fairy godmother has been out and bought you a big cardboard box full of glinty new camcorders. She hadn't a clue what to get you - only told the salesman that she wanted hi-def (whatever that means) and that your old camera was called something like a PD150 - is that right?

So you open the box, and out spills a Panasonic, Sony, Canon, JVC. And you know what? It doesn't matter what comes out of the box - it doesn't matter two hoots. The minute web forums discuss ad infinitum, the extra stop, the extra

millimetres, the tape or solid state, the 24p, the 1440v 1920, zebras - all are but tiny details in the great big scheme of things.

And you know what that is, don't you? Of course you do - its about making movies. Its not about the pretty insignificant details we obsess about constantly, its about the shooting, shooting, shooting.

There isn't a bad camera out there, not one. There are a lot of bad film-makers out there, and that's probably because they sit at home polishing their knobs and buttons rather than doing what must be done. You only get good at what you, good people, and if what you do is discuss camcorder differences all day, that's all you'll be good at. You and I know this: your brain



makes the movie, your camcorder is but a senseless lump of magnesium and glass. It sits there dumb, waiting for input - any input. Then like an obedient moron it does what its told - not a smidgen more and not an ounce less.

Choose a camcorder blindfolded, and then go and work it hard. You'll find they all bring home the goods; all have miraculous powers to capture images and sounds in near impossible situations. Its very often we, the camera operators, who are lacking.

Successful film-making is much more to do with your shooting and editing decisions than ever it is to do with your kit, believe me. So go forth with the HV30; remember that if time-travel could take you back 10 years the Hi-8 videographers would fall unconscious at your feet in gob-smacked shock and awe. All things are relative.

**Tom Hardwick (IAC)**

# MARKETING YOUR FOOTAGE

## The marketplace for stock footage is booming.

Knowing the video quality needs and who to contact is just the beginning. It's your time to get a piece of the pie.

Your video footage is worth something. Of course it is. It's worth something to you - that's why you have it. Fortunately, it may also be worth something to someone else. We might even say you can assign a dollar figure to it.

## Show Me the Distribution

If you've shot a documentary or feature film, you know that the real payoff comes with a distribution deal. You might be able to make some cash here and there on ticket sales as you premiere your film, but the real money is in distribution. The same holds true in marketing your stock footage. You need to distribute your footage where you'll have the greatest return on investment. You need a distribution channel that will put you right in front of consumers. The channel you need is online, and it's ready to be put to use.

## Online Stock Footage Exchange

There's one big fish in this pond and that's iStockPhoto. There are more options out there (we will discuss them shortly), but iStockPhoto is very popular

among creatives and can provide the type of traffic to your content that can be profitable. The downside is that you are working in video, and typically video is in less demand than photos. The video channel is growing, however, so there is no better time to get on board.

Shutterstock is another successful stock photo and video website. While they don't drive as much traffic as iStockPhoto, they still manage to have a very successful group of users. Shutterstock has a multiple payout per download system, and they also have referral program. If you refer stock video buyers or stock video submitters, you can earn extra cash from their activity.

## Submission Criteria

Most, if not all, stock footage distributors have criteria for accepting your submissions. Believe it or not, there are only so many sunset videos a place like iStockPhoto will take. Hopefully, the content you will submit is original, yet broad enough to have some appeal in the stock footage market.

If your content is truly unique, you can think about charging a premium for it by using a more specialized distribution channel. Economics aside, always check

to see what the competition has in your subject area. Let's say you have a rare video collection of gorillas in the wild. Check iStockPhoto by doing a simple key word search with "gorillas, wild" as your search criteria. What were the results? Can your footage compete? Will the footage enhance the offerings? Originality and variety are always good on these stock footage sites.

To find out just what kind of potential your content has, we suggest you find similar content on iStockPhoto using the search tool and see how many downloads that content has. Although it won't show you what resolutions were downloaded (resolution determines price), you can get a sense of what the worst and best-case scenarios would be.

Let's not forget we need to address legal considerations, too. In every scenario, you'll need a signed model release for anyone who is identifiable in the video footage and a signed property release for any identifiable private property. You're a good video producer, though, and you've been doing this, right? In order for your content to be accepted, you must have these legal forms signed. It's a critical part of the agreement that the footage you supply is indeed royalty-free.



**MEETINGS** are held at St Joan's Centre, 19 Tilford Road, Farnham on the 1st Friday of each month at 7.30pm for 7.45pm. Meetings close around 10.15pm

New members are very welcome, either phone 01252 717877 or turn up at the door!

St Joan's Centre is 200 yards south of Farnham station and is in the grounds of St Joan's Church. The entrance to the church is by a narrow road opposite the junction with Alfred Road, and St Joan's Centre is to the right of the church. There is ample parking.



## COMPETITIONS

You don't have to be a member to look on the IAC website:

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

Here you will find an events diary and all the competitions being held, entry forms, news and competition results.

It will keep you busy for hours. You can even watch many of the winning videos from BIAFF and other IAC competitions and the write-ups on how they were made.

## DECEMBER COMPETITION

It isn't too early to start thinking about your club entry for the December meeting, our club competition. Any subject at all as long as it is not more than 6 minutes.

If you haven't entered before, there is a trophy for the best 'first time winner', also for the best holiday movie and the best documentary.

Technical trophies are offered for the best sound, editing, photography and creativity. Then there's the big one for

**October 16-18th** Guernsey Lily Festival. Oct entries close for Southern Heat TBA  
**November** North V South Southern Heat TBA

## EVENTS

**October 30th** SOCO Region weekend at Bournemouth

the overall winner.

The judges will pre-judge the entries, scrutinizing them at home and writing helpful comments for you to be able to improve your masterpiece the next time round. This is a good learning exercise.

So get busy now as the entries will have to be in no later than the November meeting. It always goes to the last minute!!

**Pennyj**

## CLUB DATES

- 3 Jul** Film in an Evening - the theme this year is 'Trapped'
- 7 Aug** David Longley 'The Surrey'
- 4 Sep** Tana Fletcher and 'The Dolphin Puppeteers'
- 2 Oct** Inter Club Competition

## DIARY DATES

**6 Jun** 11.00-3.00 Farnham Garden Party in Gostrey Meadow. We are Stall 7. If you want to help talk to Rita.

**13-28 Jun Sat/Sun 10-4** Bucks Open Studio, Exhibition of Miniatures used in sets. **Wed 4-7** for the puppet animation series 'Willoughby Drive'. Email: [tana.fletcher@dolphinpuppetfilms.co.uk](mailto:tana.fletcher@dolphinpuppetfilms.co.uk) or Website: [www.dolphinpuppetfilms.co.uk](http://www.dolphinpuppetfilms.co.uk)

**5 Jul** Summer Social

## DONT FORGET

- If anyone has any camera or editing questions, don't forget to ask Fred - he will put you in touch with the right person to help you out.

## IMPORTANT CONTACTS

Name:

Telephone:

Email: