

Cine Chat

March 2014

The Journal of Edinburgh
Cine & Video Society
23a Fettes Row, Edinburgh,
EH3 6RH



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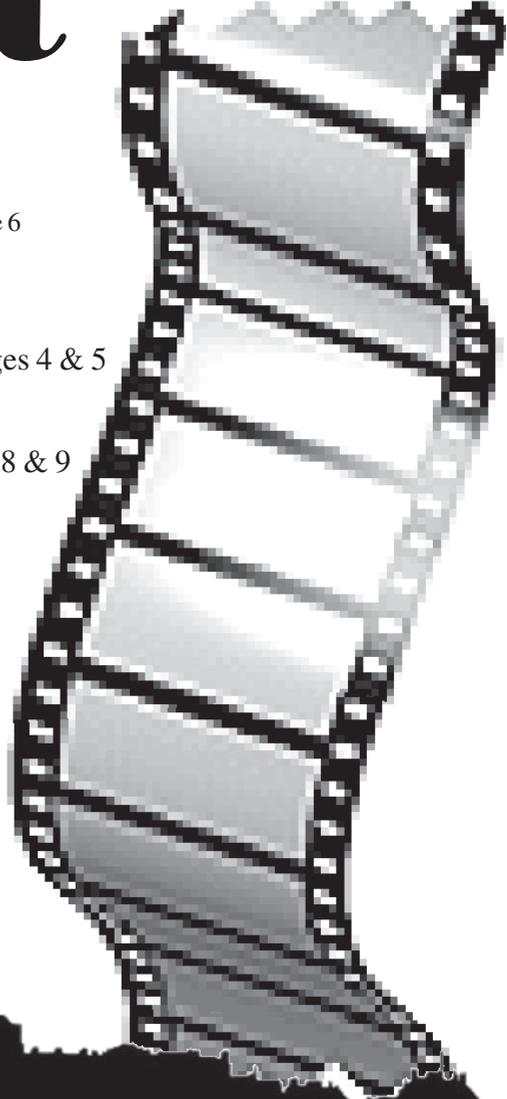
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<http://www.ecvs.co.uk>

About ECVS

Some things you might like to know if you are new to Edinburgh Cine and Video Society

The Waverley Cine Society which became Edinburgh Cine Society was founded in 1936, and is the oldest amateur movie-making society in Scotland. The Society has occupied premises in Fettes Row, in the New Town of Edinburgh since its inception. The society met in rented rooms until 1938, at which time, for £500, it purchased both the ground floor and the basement of number 23, Fettes Row to become the only Cine club in Scotland to own its own meeting rooms.

Escalating maintenance costs over the years forced the society to sell the ground floor of the building in 1975, and move downstairs to its existing clubrooms in the basement, which the society still owns. The clubrooms consist of a kitchen, toilets, and four main meeting rooms, one of which is fitted out with cinema seats for viewing video and cine films projected onto the large screen from the clubs video and cine projectors. The other rooms are used as a lounge and two multi-use studios or instructional areas, with video equipment and computer editing facilities installed.

CLUBROOMS

23A Fettes Row, Edinburgh, EH3 6RH

Website: <http://www.ecvs.co.uk>

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About CINE CHAT

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To whom all communications in connection with Cine Chat should be sent. Alternatively, members may leave notes in the Cine Chat Post Box, which will be available in the ECVS clubrooms at all times.

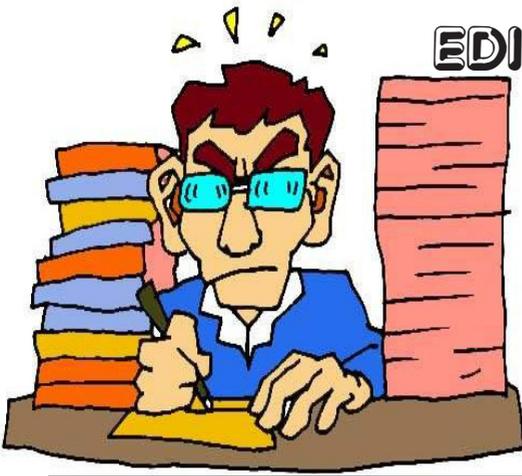
POLICY COMMITMENT:

To publish informative and entertaining articles, features, news, comments and opinion about movie making in general and ECVS and its members in particular. Never to cause intentional offence, but not to be afraid of occasional controversy. To publish members letters, comments, rights of reply, and submitted articles, as accurately as possible and to correct in the first available edition, any errors or omissions which may have inadvertently occurred in previous editions. COST: Free to members of ECVS unless and until the Committee decide otherwise.

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Vice-President:	Alan Brown
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EDITORS COLUMN



Welcome to the March 2014 issue of Cine Chat. Apologies for the delay in getting this issue to press, it was meant to be the January issue, but other commitments have taken precedence over the last few months - not least of which was moving all my film-making equipment and props to make room for a nursery - "What do you mean babies don't have any need for lighting rigs and a selection of wigs?" So with no further ado, here's the March 2014 of Cine Chat....

Short Film Making A Talk By Neil Rolland

Neil Rolland will be the guest speaker at Edinburgh Cine & Video Society, 23a Fettes Row, Edinburgh, on Thursday 6th March, at 7.30pm. This is a great opportunity for filmmakers to come along and discover what is happening at the cutting edge of Edinburgh's short film making scene.

Neil has made, and continues to make, short films, write screenplays, teach filmmaking and screenwriting and support and celebrate other filmmakers through various platforms.

In 2011 he created the website Write Shoot Cut which is dedicated to celebrating short and independent film; this was expanded in March 2012 with the launch of Edinburgh's only Monthly Short Film Networking Night; a hub for local filmmakers to screen their work, network and create partnerships. In August 2013 this developed into quarterly screenings at the Filmhouse in Edinburgh.

At Screen Education Edinburgh, (formerly Pilton Video) Neil works as the Engagement Officer and as a filmmaking tutor; supporting filmmakers, tutoring young people, running training courses and developing marketing and social media for the organisation. He also work on projects producing, teaching and shooting work for clients and as a screenwriting tutor running a ten week course called Blank Page, which supports adult learners through the process of writing a 10 page short screenplay.

Be sure not to miss what promises to be a fascinating evening on the 6th March!



Join us for a minute

22nd CROATIAN
ONE-MINUTE FILM FESTIVAL

May 28 – 31, 2014 in Pozega, Croatia.

Each minute you send will make our
festival more precious.

JOIN US FOR AT LEAST A MINUTE!

<http://www.crominute.hr>

DIY Camera Gear Projects

By Stewart Emm

Amateur filmmakers are a special breed of dreamers, idealists and romantics. They try to produce films to high standards, often with the minimum amount of equipment and support. As the camera and associated gear becomes lighter and smaller a different set of circumstances challenges the ingenuity of the filmmaker who wants to construct low cost alternatives to expensive professional gear.

The best resource now available to research for low cost alternatives is the internet. I have researched the available alternatives on it and having constructed several pieces of kit now offer you an insight into the problems and solutions encountered in the building process of each. This was my first project and basically con-



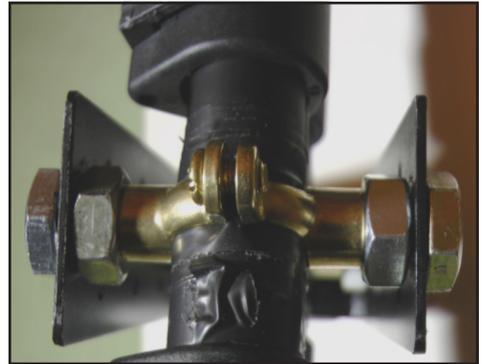
sisted of two monopods, made into a parallelogram so that the mounted camera would always be parallel to the ground when operating the tilt function of the jib.

The above image shows my variation of the Rorig Portable Jib. See the original version at (<http://www.youtube.com/watch?v=40e7T1x8s3A>). The parts listed were not all obtainable in the UK, so the following changes were made in the construction.

1. In place of metal shelf brackets pre-drilled mild steel strip was obtained from Wicks, this was used for the three metal parts required to support the two monopods. The right angles of the metal were created using a large vice and a heavy hammer. A tin

of black spray paint from the Pound Shop finished them off.

2. The monopods were obtained over the internet from China, and didn't cost too much. In the original these were connected to the metal supports using electrical ground clamps, not easily obtainable in the UK. In their place brass pipe clamps were sourced in various diameters, to match the diameters of the monopods, where they would be fitted.



3. To make it more portable I used training arm weights as counterbalances, to replace the circular weights used. Another counterbalance solution, to make it even lighter to transport, would be to fit a hook and attach a plastic water container that could be filled with water on location - if you can find any!

4. To mount the camera a ball joint mount with a quick release plate was purchased, again from China. This enables greater flexibility in directing the camera when using the jib. A small battery powered monitor, mounted on the tripod, connected to the camera by a HDMI cable, enables the operator to see the image more clearly and the camera remote can be used to start/stop and zoom into the subject being captured.



Ball joint mount with quick release plate

Now the portable jib is constructed my next article will be on its practical use and results obtained from it. In other words do the results obtained from its build justify the effort in making it. Watch this space!

Next build project will be my versatile DIY Camera Dolly.



Central pivot point and tripod mounting assembly mount



Portable Jib in transporting mode.



Camera ball mount and jib

The portable camera jib comprised of two Camera/ Camcorder Monopod - 67 Inches (1.7m). Other parts were fabricated from predrilled mild steel strips purchased at Wicks . The holes were large enough to take 10mm bolts that bolted into the brass pipe brackets (tapped M10).

The Budgie Cup Competition

The Competition Judge this year was Brian Lane who is an artist. Brian uses photography to record images of his subject and then uses it as the basis for his painting. His preferred subject is natural history with butterflies a particular favourite. Nature is in constant motion so the ability, using photography as a tool, to capture a detailed image of his subject is important by freezing time and capturing the finest features required for his painting. He showed a selection of his photographs and paintings following the competition.



Winner Stewart Emm with 'Tiddlers Five Fiddle' most judges, and viewers, his personal viewpoint played a major role in the decision making process.

In this year's showing the still frames from the video cameras matched the quality from the dedicated digital still cameras. This is good time to point out that HD video can be a source of quality stills. In addition to the moving image some video cameras have a still mode available. This should not be forgotten as video cameras have some of the widest lens focal length ranges available. This year's winning photograph was taken with such a camera.



*Runner up Peter Dick with
'The tide of dawn drowning Andromeda'*

There were 27 photographs entered and they were taken by very different means, traditional 35mm film, various digital cameras and frames taken from high definition television cameras. Brian commented on the merits of each photograph and provided an artist's viewpoint on the varying factors that created the image. In common with



*Highly commended Sean Groat with
'You spin me round'*

WOULD YOU VISIT EDINBURGH?

By Bob Bell

Imagine you saw a short film highlighting all Edinburgh has to offer and more!

I have a proposition. During the summer break, while the weather is good, why not make a film no longer than five minutes long. You make the decisions. No narration is necessary. Quick sharp edits and titles indicating locations, accompanied by copyright free music is all that is required. The idea is to make a punchy film to 'sell Edinburgh to Edinburgh'. The overall winner will win a bottle of wine.

I initially thought of segmenting the City into six areas, extending out as far the Forth Bridges in the west, the Pentland Hills to the south, Leith Docks and Musselburgh to the east, Gilmerton to the Braid Hills and all points outwards from the City Centre. I decided that this would prove difficult as some may wish to film in the same sectors. By leaving it open within the above parameters, it allows for a greater variety of shots.



You chose the theme. Historic buildings, museums, landmarks, monuments sports venues, walks, golf, fishing, the list is endless. It's how you see it.

Hopefully we get several films which can be merged or stand alone. The best voted film would be offered to the Tourist Information Board.

I will collect the finished films when we reconvene in October. If nothing else we should acquire a library of locations which can be used by others in film-making in the future.

ECVS CLUBROOMS CLEAN-UP

Some of our regular members may have noticed a vast improvement in the cleanliness of the ECVS clubrooms lately!

The works in the property downstairs have caused a very fine dust to be created that has got into all areas of the club, but thanks to the sterling efforts of Stewart Emm and several club members good progress is being made in returning the clubrooms to their usual state of cleanliness.

Thanks to Stewart and all those who have helped out for their efforts so far.

Meanwhile the work continues, with cleanup sessions scheduled for every Wednesday and Sunday, 2.00pm onwards, until the end of the month, all help welcome.

Losing Audio Sync during Editing

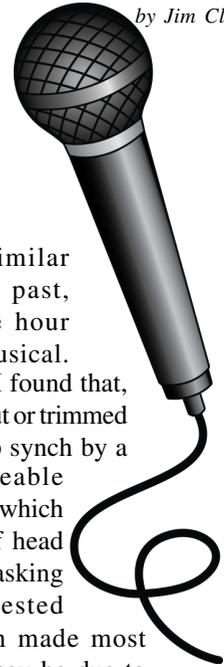
by Jim Closs

This is a problem I encountered when editing footage of an Interview project.

There were two interviewees sitting together on a sofa. Camera 1 held a fixed wide shot with a close mic to record the two voices. It recorded to Tape - so was in HDV format. Recording was continuous with no stopping and starting until the interview was finished. Camera 2 focused on getting close-ups of the person speaking at the time. It recorded to internal memory - so was in AVCHD format. Only the *video* from Camera 2 was to be used although its on-board mic was also recording sound.

The editing plan was to switch between Wide and Close-up shots to provide variety in the video. Track 1 of the timeline contained the footage from Camera 1 and the main audio track. The footage from Camera 2 was placed on Track 2 - both video and audio. The two tracks were lined up at the start of the timeline so that the Video from Camera 2 was in lip sync with the Audio on the Camera 1 track.

In theory, both tracks should have then retained lip sync through to the end of the timeline. That has been my experience when editing similar projects in the past, including a three hour recording of a Musical. But in this project I found that, frequently, when I cut or trimmed a clip I also lost lip sync by a small but noticeable amount - a mystery which has caused a lot of head scratching. After asking around, the suggested explanation which made most sense is that this may be due to the cutting of footage in the AVCHD format. Modern HD formats do not record every frame. Instead, they compress video by recording an initial "Reference frame" - which has all of the video and audio information for that frame. Then subsequent



frames only record anything that *differs* from the reference frame - up to a certain number within a Group of Frames (GOP). If you make a cut somewhere in the middle of a GOP, then you lose the Reference frame and your editing software has to work out how to compensate for that loss of key video and audio information. My software (Premiere Pro CS6) managed to re-adjust the video but at the cost of losing lip sync with the audio.



This seems to me to be the most likely explanation for this particular problem. All high definition video formats use compression but the AVCHD format uses far more compression than simpler formats such as HDV.

This may not be the right explanation but it is the one that makes most sense to me at present. I would be pleased to hear from anyone else who has experienced this lip synch problem or who might have another explanation for it.

So when you cut into the middle of a group of frames in the AVCHD format you also lose a lot more video and audio information - hence my loss of lip synch.

This also leads on to the question of how you put each cut clip back into lip synch - but that's another story!

Pilgrim Trust 2013 Winner

With the Pilgrim Trust 2014 Competition almost upon us (competition to be held 3rd April 2014), we somewhat belatedly announce the winner of last years competition.

Apologies in the delay in announcing the 2013 winner, this was a result of poor-filing on the part of the Cine-Chat Editor!

Michael Gough was the judge for the 2013 Pilgrim Trust Competition.

The winning film was entitled "*The Story of Doulton Fountain*" by Alistair Biggar.

"*The Italian Chapel*" by Pauline Johnson while Jim Closs's "*Burdiehouse Burn*"

Valley Park" were both Highly Commended.



This years winner, Michael Gough, receives the Pilgrim Trust Trophy

The theme of the Edinburgh Cine & Video Society Pilgrim Trust Competition is "Scotland" and almost any film made in Scotland or on a Scottish subject will be accepted.

The Pilgrim Trust Award Competition for 2014 will be held on Thursday 3rd April, 2014 at 7.30pm in the ECVS Clubrooms, 23a Fettes Row, Edinburgh. The closing date for entries is Friday 28th February 2014. Entry forms and full details available from our website at:

www.ECVS.co.uk



My Audio Adventures

By Alan Brown

Like most amateur film makers, for quite a few years now I've purchased a Mechanical Copyright Protection Society (MCPS) and British Phonographic Industry (BPI) licence to allow me to use commercially released music in my non-profit making amateur films.

This seemed to work pretty well, up until a few months ago when I uploaded a film to the YouTube video sharing site. Within a few days YouTube informed me that they had detected copyright music in my production, and if I believed I was entitled to use it, to let them know, otherwise the film would be removed. The credits of the film actually contained my valid licence number, but as I reckoned this was probably an automated process, I duly replied, citing my licence number, expecting the matter to soon be resolved.

A couple of days later, YouTube wrote back to say that the copyright holder had dismissed my licence claim, and that I should now either remove my film or enter into a legal process to debate the matter further with them.

It was at this point I decided to remove the film from YouTube, and consider whether my license fee might be better spent elsewhere, to obtain music for my films.

It was with this in mind that I came across the www.audionetwork.com website.

Audio Network claim on their site to provide "High quality production music for

TV, Film, Advertising and Corporate Video. Pre-cleared for worldwide and multi-platform use — forever" - indeed, I first heard some of their music on a documentary by the BBC.

One might reasonably expect such a site to be prohibitively expensive, however I was pleasantly surprised to see that they have a range of prices, depending on how you wish to use their tracks. For TV/Radio and Commercial film, use of a single track is £150, however for our amateur 'Home/Student Productions' use, this is a much more reasonable 83p (plus VAT).

I calculated that I could purchase 8 different tracks a year, and it would still cost less than my existing license fee, and hopefully with less hassle involved.

But is the selection any good?

Surprisingly so, at time of writing AudioNetwork boast of 71,420 original tracks, which are searchable by 'Musical Style', 'Mood/Emotion', 'Instrumentation', 'Production Genre', 'Composer' etc.

If, for example, one was making a film about World War I, browsing into 'Production Genre', then 'Military/War' and then 'World War I' produces a list of 41 different possible tracks. Each one can be previewed from within the web page, before deciding whether to purchase.

Having selected a suitable track for your production comes what I consider to be one of the best features of the site. Most

tracks have a number of available 'mixes'. These are variations on the core tune, for example if the track contains vocals, there may be a 'mix' without vocals, a 'mix' without drums, a 'mix' which only contains the chorus section etc.

Quite a lot of these variations on the track can be obtained by purchasing the main track, and editing sections yourself, however it's a nice feature, and allows you to perhaps have some variation in your soundtrack, while maintaining a common theme. The site will also suggest similar tracks to the current one.

The proof of the pudding of course is what happens when I upload a film which uses an AudioNetwork soundtrack to YouTube?

Well my latest film - "What a Mess 2" does precisely that and I uploaded it to YouTube a week ago. They have identified the music as being 'Acknowledged Third Party Content - Audio Network' but no requests to prove entitlement or remove the film so far, I'll keep my fingers crossed and report back!

Next Issue

The next issue of CineChat is (tentatively) scheduled for May 2014, if you have any articles, letters, advertisements for inclusion, they would be very welcome. The deadline for submission (either electronically, or in hard-copy) for the next issue is:

Friday 18th April 2014

The screenshot shows the AudioNetwork website interface. At the top, there's a navigation bar with 'audio network' logo, 'Log in / Sign up', 'Usage Type: No Type Selected', and 'GBP £'. Below that is a search bar and 'Help | Contact' links. The main content area is titled 'World War 1' and shows search results for '41 tracks found refine search'. The results are sorted by 'Random' and show tracks like 'The Fallen (10352)', 'March to Freedom (11551)', 'Prentiss Hymn (18174)', 'Christian Soldiers (20729)', 'Men At Arms (10335)', 'Battle of the Somme (10647)', 'Odey Be (10038)', and 'Last Post Soldier (152030)'. Below this, there's a section for 'Campaign - 8 mixes' with a table of tracks:

Key	Bb/A# (ends in Bb/A#)	Album Number	2007/1	Release Year	2013
Metre	4/4	ISRC	GB-FFM-13-00701		
Tempo	67 bpm (ends at 67)	Publisher			
Tempo Notes	Slow				

Below the table, there's a section 'If you like Campaign you might also like' with recommendations like 'Death Row 3 (206162)', 'Heroes of War (207216)', 'Herounn FBI (103313)', and 'Lest We Forget (152018)'. Each recommendation includes a track name, duration, number of mixes, and a brief description.

Cine Chat
 "WANTS YOU"
To contribute articles, news, comment, etc.
 Please email to alan@broon.co.uk, or leave in the Cine Chat submissions box at ECVS.

