



Surrey Border
movie makers

Border Post

The Journal of Surrey Border Movie Makers

www.surreyborder.org.uk

Affiliated to the



www.theiac.org.uk

Editor: Philip Morley

Sub-editor: Brian O'Connell

July 2025

**Free Open Air
Film Shows
throughout July!**

Header Creation Peter Frost

EVERYMAN SCREEN on the CANAL at CANAL STEPS, GRANARY SQUARE, KINGS CROSS - THREE SHOWS FROM 15.00 to 19.30 DAILY. (For more info, go to Everymancinema.com to check program and times. Seating is first come first served)



Calling All Club Members

Members Survey

As valued members of our club, your input is essential in helping shape the experiences we create together for the future.

We encourage all members to share what they hope to gain from being a part of our film making community.

In order to design a monthly programme going forward, the Committee feel it is time to get member's feedback on their filmmaking interests in the club.

Please take a few moments of your time to fill in the online survey.

With your feedback we can deliver, as close as we can, what club members are seeking from our club.

CLICK: [HERE TO COMPLETE YOUR SURVEY](#)

Mike Sanders.
Chairman

Member communication update

We are testing a New Email System

We are trialling a new email system, **Brevo**, and would ask all Club Members to look out for the test message that Rita will send. It will be sent on **10th July** and if it's not in your inbox by the next day we would be grateful if you could check your spam folders. If it's in there, please mark it as 'not spam' and move it into your inbox. **No other action is required.**

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FILMMAKERS DISCUSS WINNING INTER CLUB COMPETITION ENTRY

By Kathy Butcher

The May Surrey Border Movie Makers meeting was scheduled to look at past entries of Group Challenges and Documentary Competitions in preparation for the new 2025 entries. In addition they were also to view some finalised edits of the Live Band Music Video. Unfortunately due to a vehicle breakdown, the essential projector technical arrangements could not be completed and films could not be shown on the night.

But all was not lost! Instead, the members and visitors had a very enjoyable and successful evening chatting about all things across the filmmaking spectrum. The quality and range of the discussion was a clear demonstration of how our Club is such an asset to filmmakers experienced or new. The content of the original Programme for the evening will now be shown at a future meeting.

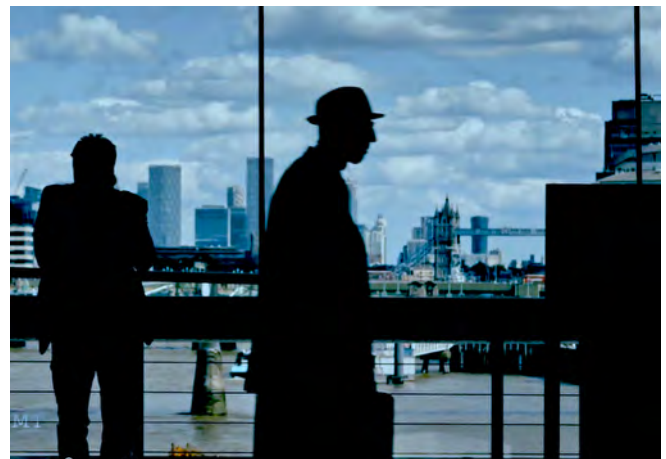
June Meeting

The subsequent meeting on Friday 6th June hosted filmmakers Alan Cross and Chris Morgan from South Downs Film Makers via Zoom link.



They showed their superb Inter Club Competition winning film
'The Briefcase'

followed by a discussion of how their film was made with some 'behind the scenes' footage. Our appreciative audience also enjoyed the opportunity to ask lots of questions afterwards.



DID YOU KNOW?

By Philip Morley

THE TITANIC MOVIE WAS 17.7 REELS LONG WHEN RELEASED

Titanic came out in 1997 when film reels were still the only way to project a movie. With a run time of 3 hours and 15 minutes, each copy of **Titanic** was 17.7 reels long. That means, at 25 FPS, it consisted of over 17,700 feet of film. That's over 3 miles for a single movie. For reference, the Titanic was 883 feet long ... that's nearly 20 Titanic's long.

THE FIRST FEATURE-LENGTH FILM WAS PRODUCED IN 1906

The Australian film, *The Story of the Kelly Gang*, was the first feature length film in history. You can see the cast, box office, and budget details on IMDB. It was over an hour long, and the reel length was about 4,000 feet. To put that in

perspective, a small 5-inch reel of film holds up to 200 ft., a 6-inch holds 300 ft. and a 7-inch 400 ft. Depending on the size of the reel that, movie is housed in, that's at least 10 reels of 7-inch film and at most 20 reels of 5-inch film. Imagine that!

Crazy enough, it was almost lost forever, but a few pieces of the *The Story of the Kelly Gang* film surfaced in 1975, which helped preserve some of the history-making movie.



13 FRAMES PER SECOND IS THE SLOWEST SPEED THE HUMAN BRAIN WILL PROCESS IMAGES CONSECUTIVELY

13 FPS is the minimum speed that the human brain needs in order to process consecutive images as movement. Anything less than that and the human brain will process each frame as a separate picture. 16 FPS is pretty close to 13, which is why old movies look so choppy and unnatural.

Cinema^{22/1} - Animation, Sylvain Chomet Style

Three films from this French master of animation



Researched and
Compiled by Peter Frost
with Ian Absolon;
Layout Peter Frost

Sylvain Chomet is a French animator/director who I discovered thanks to a free DVD given away with the daily papers.

His character designs are uniquely his style and behind the action, the backgrounds are beautifully detailed paintings of rich, decaying France of the 1950-60s. So I'm devoting a page to his feature films which are not many but each one is a gem, in my view.

THE OLD LADY AND THE PIGEONS (1997) was his first, a bizarre tale of a starving gendarme, wasting away from hunger, who is reduced to grabbing cast-off snacks from fat American tourists. When he sees an old woman feeding pigeons, in desperation he hits on the bizarre idea of dressing up as one.

There's no discernable speech and it's quite a wacky story but well worth 22 mins to watch.

The starving gendarme

The old lady and the gendarme in his home made pigeon head



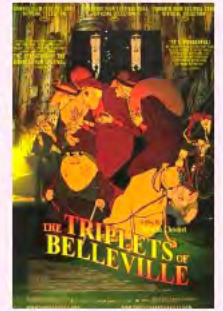
FULL MOVIE <https://www.youtube.com/watch?v=d0PioYGdLI4>



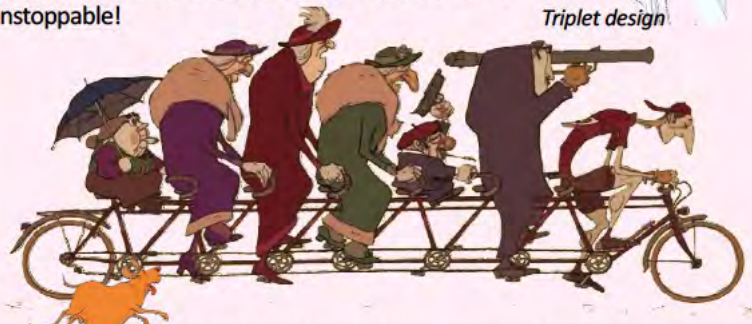
THE TRIPLETS OF BELLEVILLE (2003) was my introduction to Chomet and I loved the characters and humour - many funny visual observations and opens with a dig at American tourists 'doing Europe' but not knowing where they are. For the rest of the film it's like a silent movie with the action conveyed by songs.

Once again the atmospheric backgrounds give the action a quality stage that is not often seen to such an extent in animation and there are so many brilliant touches in the action itself. The characters are caricatures of life.

STORY: When her grandson, Champion, is kidnapped by the Mafia during the Tour de France, Madame Souza and her beloved pooch Bruno team up with the Belleville Sisters to rescue him and she is unstoppable!



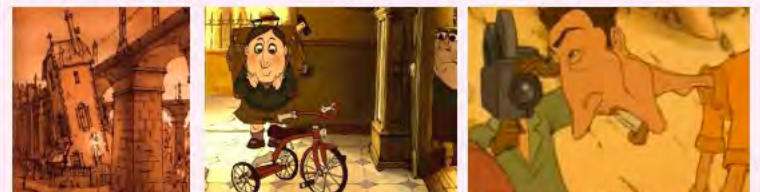
Triplet design



From the left: Bruno; Mme Souza; Belleville triplets; Mafia; Champion



Souza, Bruno pup, Champion Bruno, now huge, sketch and finished scene



Souza's House Champion's first bike Champion in the Tour de France



On the left: US tourists On the right: The background it's performed against

TRAILER: <https://www.youtube.com/watch?v=PZeWp1D8MIU>

THE ILLUSIONIST (2010) Chomet's adaptation of comedy genius and cinema legend, Jacques Tati's original script, a love letter from a father to his daughter which was never produced, is a heartwarming tribute to Tati, whose closely observed animated self stars in the film as the magician. Tati wanted to move from purely visual comedy to an emotionally deeper story and the beautiful hand drawn style makes it a must view.



Tati in Mr Hulot's Holiday in his typical bent stance

STORY: A French illusionist finds himself touring Scotland's shabby pubs and run-down restaurants. But things brighten for him when he meets Alice, a girl who believes his powers are real.



Magic doesn't bring in the money anymore



Bedtime telly



Gifts for Alice



Layout drawing

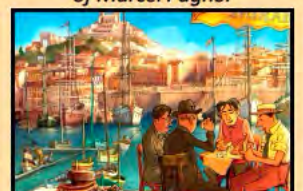
TRAILER: <https://www.youtube.com/watch?v=BMqpU7IUIlg>

MORE TO COME from Chomet

The Thousand Miles



The Magnificent Life of Marcel Pagnol



Cinema^{22/2} - Animation, Hayao Miyazaki Style

One of animation's most accomplished filmmakers

Researched and
Compiled by Peter Frost
with Ian Absolon;
Layout Peter Frost



TRAILER - SPIRITED AWAY:

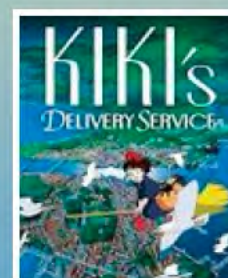
<https://www.youtube.com/watch?v=fDUF7EeXLE>



Miyazaki's highest grossing
animated film worldwide



Written by Hayao and
directed by his son, Gorō



Hayao Miyazaki was born in Tokyo in 1941, growing up in the devastation of world war 2, a subject which can be seen in his films.

At a young age he was drawn to manga strips, which he wrote and drew for friends. He began his animation career in 1963 at Toei Animation as inbetween artist, soon graduating to key animator.

He co-founded Studio Ghibli on June 15, 1985, with fellow director Isao Takahata and producer Toshio Suzuki. Working long hours himself as writer of all the films on this page (and many more) and director of all but three, he demands the best from his artists and will redraw animation that he feels is not true to his vision.

He is a prolific animator himself, sometimes drawing whole films, a stress that he has put on himself which has lead him to retire three times, but he then misses animation as the core of his being and returns to make another story of mysticism, legend, fantasy and the determination of the human spirit, often in worlds of the most extraordinary characters.

For Miyazaki animation is not a string of jokes but a well crafted story which he has in his head as the film develops, not always knowing the outcome.

Today he is recognised as one of the most accomplished animation filmmakers, coming out of retirement again to write and direct *The Boy and the Heron*, released in 2023.



スタジオジブリ作品
STUDIO GHIBLI

<https://www.youtube.com/watch?v=1zi7JlZkS68>

To learn more about Hayao Miyazaki, click the
above link.



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

<https://www.youtube.com/watch?v=CsR3KVgBzSM>



By Jim Reed

The Latest Ai for Film Making.

Note: Every image in the feature is a screen grab taken from Veo3 Ai

Last year my videos 'An Editors Struggle' and 'Not Real' used a lot of Ai, with images from Flux, lip synced Avatars from Heygen, and audio from Google Notebook LM, Eleven Labs and Suno. The result was very impressive at the time, but a great deal has changed since then.



At the turn of the year many professional commentators were talking about Ai running out of steam and 'hitting the wall', where nothing new could be produced. There was some logic to their reasoning, but they were wrong. Suffice to say that Ai developments continue to confound those who thought that the rate of improvement couldn't last, and we video makers continue to benefit from newer releases.

It's now getting increasingly hard to keep up with all the changes in Ai video making. This year, new video generators from companies such as Haiper, Tencent, Luma, Minimax and Kling were released,



pushing forward a new era in video creation, and a vast range of Ai utilities are now helping video creators in all areas of post production:

Assisting in editing with auto cutting scene changes or key moments, and smart trimming based on dialogue, motion, or silence (Descript or Wisecut); and auto framing, for example converting from 16:9 to 9:16 (or the reverse); or creating missing backgrounds to enable the subject to be better positioned in the frame.



Speech can easily be transcribed for automatic generation of subtitles (Whisper, Eleven Labs, Kapwing, VEED.io), or cloning and dubbing, or enhanced by removing background noises. Products such as HeyGen, DeepDub or Papercup enable language translation, auto dubbing and lip-sync generation. Ideal for correcting errors or enabling animated characters to speak.



Backgrounds, objects or features can be masked or removed, and slightly out of focus recordings corrected. Videos can be upscaled to higher resolutions and frame rates correctly changed using frame interpolation (FlowFrame, Topaz). Motion tracking and Ai generated keyframe become straightforward.



Videos can mimic specific cinematic film effect looks using filters and automatic grading together with Ai assisted LUT generation. Original footage can be used to create style transfer (Cartoonise) or create new style footage (Runway Act One)



Audio generation for background scores (Suno, Unio, AIVA, Soundraw) can result in much better and more appropriate music tailored to the films mood, and auto generated music matched to video cuts or beats.

All these post production utilities make the work less arduous for the editor, and make the saying 'we can fix it in post' a realistic possibility.

Ai provides pragmatic and sensible time conserving tools, and those who work with it quickly realise the added potential it gives to help release their own creativity – not only by freeing up their time – but also, for example, enabling those who have never composed music before to find a new way to express their creativity.

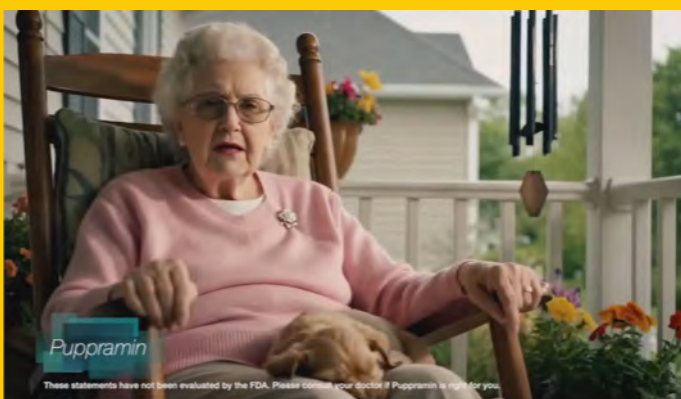
All these Ai utilities are on a seemingly unending cycle of upgrade and improvement, with new releases almost weekly. And now we are very close to the point where Ai cannot only assist video makers with the post production tools, but can be utilised in the actual making of a film.



Which neatly brings me to Google's Veo 3, announced during Google I/O event in the US during May, and released in the UK in June.



A year ago we were pretty happy if Ai could produce a video with the correct number of fingers on a hand and a person could walk properly. Now we are very close to the point where Ai can produce video clips that are stunningly accurate, and could possibly pass as genuine footage.



Google's Veo 3 is significant in that it not only generates high quality video from text prompts, but it also generates the speech and background sounds.

This link to Googles I/O event features a 1:22 min introduction entirely generated with Veo3.



And this spoof advert for Puppramin was created by P J Ace Films. He explains below the prompt used for the first 5 seconds, and how it was made:

[Muted colours, somber muted lighting. A woman, SARAH (50s), sits on a couch in a cluttered living room. She speaks (melancholic, slightly trembling voice) "I tried everything for my depression, nothing worked."]

I then worked with Grok/ChatGPT on the rest of the script (I wrote most of it but it helps me come up with the ideas). Once the script was done, I then had it create a shot list based on that prompt structure. 13 shots. 5-10 gens per shot to get right. About \$500 in credits.



But like most things, there is a catch, and for us club makers that's it – the cost of \$500 dollars in credits to make this 1:12 min video.

The simple fact is that someone has to start paying for the billions of dollars invested in Ai, and the days of free or inexpensive software are fast disappearing. Low cost product is still there, but the really good abilities are beginning to come with a price.



Not only do these better quality versions require a monthly subscription, but they also need tokens to pay for the generation. As an example, the only way to access Veo 3 is through Google's AI Ultra monthly subscription at \$250 per month, and although this includes 12,500 tokens, it only amounts to about 11 minutes of video. Each 8 second clip consumes 150 tokens, and extra tokens can be purchased at \$1 per 100.

Knowing the variability of output, more tokens would be required for each scene. The advert above required 5 to 10 generations for each of the 13 shots. If we were professional users (for example creating adverts such as the spoof above) then compared to a spend of tens, or even hundreds of thousands of dollars, the cost would be negligible. However, as a club, the cost could easily become prohibitive for individual members.

It is increasingly apparent that in the same way that tape replaced film and then digital replaced analog, Ai will play a major role in future film making. I believe that there is an exciting future ahead of us and Ai is not only going to get better over the coming months, but it will become far more integrated, such that it can't be ignored.



But, based on today's evidence, it's likely to come with a significant dollar price tag too.

All of which poses the question; how best should video clubs such as ours embrace the potential (and the cost) of Ai in their movie making activities?

Now that should be an interesting discussion!

Jim Reed

PostScript:



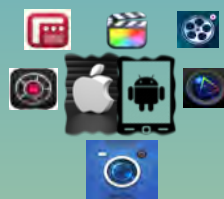
PJ Ace reported that the original 'Puppramin' advert video was taken down by X for being 'fake' even though it was marked as such, and his account threatened to be removed...

[Here](#) is P.J.Aces subsequent 'advert offering'



Mastering the Art of Filmmaking on your Smart Phone with Blackmagic Software!

On the 1st August.



Philip Morley will share his extensive research into methods of unleashing your creative potential by transforming your phone into a professional filmmaking powerhouse. Join us for an exclusive presentation where you'll discover how to craft stunning cinematic visuals using Blackmagic's cutting-edge software.

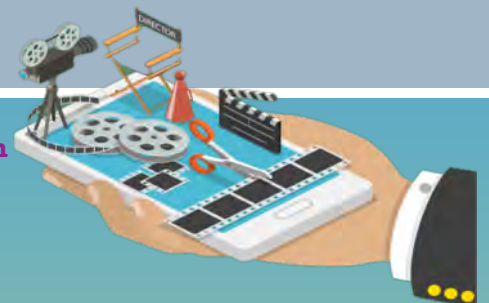
What You'll Learn:

- How to maximise the capabilities of your phone camera.
- A brief review on the available software Apps capable of producing professional results.
- Tips for setting up the Blackmagic App on your phone (Apple & Android).
- A hands on example of producing live multicam on your phone and tablets.

Whether you're a budding filmmaker or a seasoned creative, this session is tailored to elevate your storytelling skills.

Be sure to be at the August meeting.

Don't miss out on this opportunity to revolutionise your filmmaking capability.



Exporting your videos from your timeline.

By Mike Sanders



Every editing program has built in the ability for you to export a final file to be played on multiple devices.

When faced with a choice there is **CBR** and **VBR**.

Constant Bit Rate is often best for live streaming and requires less effort on both the encoding and decoding devices, but has a larger file size.

Variable Bit Rate has a smaller file size and the bit rate goes up on fast movement and high detail complex scenes, and down on a talking head. Harder to encode and requires the encoding device to buffer a few seconds worth of frames, as it needs to “look ahead” to see what complexity is going to come it’s way and note the scene changes in advance. It can be a two pass process for best quality.

Now we have got past that there is another something else to understand, **PROFILES**.

Some basic rules:

- **Baseline profile** if you're targeting old mobile devices (probably a disappearing choice).
- **Main profile** for modern devices and web streaming.
- **High profile** for long-term storage, PCs or Macs and Blu-ray authoring, etc.

Then there are two more extensions:

- **High 10** this is a 10 bit file with chroma subsampling at 4:2:0 should give better shading on gradients such as the sky above a sunset, but 8Bit hardware players might not like it.
- **High 4:2:2** this is as High 10 but with improved colour detail and shading. It also can deliver High Dynamic Range (HDR) but the preferred HDR codec is H265 HEVC.

It should be noted that not all older players and TV's recognise H265.

For 4k, I would up the bit rate to 18 average and 36 maximum. (The rule is always double the average).

Some experimentation with HEVC bit rates may be required as you still want to maintain sharp images and detail whilst taking advantage of the smaller file size.

Double Compression:

Original material should be shot at the highest quality available, and according to the BBC should stay in the same format until it is finally exported to the delivery format such as H264.

The advantage of doing that is that every time you encode a video the quality gradually decreases the more encode iterations the footage goes through.

Starting with higher quality source material than the deliverables is always a prudent move. So for example the HEVC/H265 codec produces a small file size but might have you muttering that it doesn't really look like a 4K video's detail. Whereas Apple ProRes has that high quality but the files are huge. This means that an external hard drive is needed to store the clips when filming on a phone.

The issue with double compression

If the source material is poorer than the delivery quality the final encoding process will only make it a little worse, not better.

The general rule with encoding is the more compression you apply the less detail you get, and the risk increases of the intrusion of blocky artefacts on fast movement.

Video Noise:

This is the number one headache for encoders as for each noise spot it has to decide what to do with and they are changing rapidly. This may appear as “worm like” artefacts on plain surfaces, so removing noise before encoding is always a good idea.

The Future:

Watch out H266 is on the way! Another thing to get our head round but so far very few devices support it.



Now, what did Mike recommend ?
4:2:0, 8 bit, HEVC at H265, no worms....
I think I need a drink!!

Rita's

Rib

Ticklers



Do you know
how weird it
is being the
same age as
old people?



Year seven students will be presenting Shakespeare's Hamlet in the church basement on Friday at 7:00 pm. The congregation is invited to attend this tragedy.



The new vicar unveiled the church's new campaign slogan last Sunday: "I upped my pledge - Up yours!"

Editor's Note

Although the zoom content was good for our last Club meeting (June 2025), yet again it was an evening of 'passive' entertainment and beset with technical issues. Unfortunately it did not allow for a proper coffee break and it overran by a considerable margin. It is important that we do not become a 'film watching' rather than a 'film making' club and the socialisation of members with each other is important to facilitate the creative and technical interactions that make film making fun. Please step forward if you can suggest more 'hands on' and engaging activities for members on club nights.

We need some well structured practical evenings that enable us to explore and learn more about the various aspects of film making. Topics such as lighting for effect, rigging a film set for optimum sound, and camera technique are but a few of the activities that we can explore. Please fill in the questionnaire on page 1 to give us your views and If any member has an interest in hosting an event, please contact any committee member.

Philip and Brian



Contributors!

Thanks to all members and guests who helped us by contributing to this issue:

Rita Wheeler, Peter Frost, Ian Absolon, Brian O'Connell, Philip Morley, Jim Reed, Kathy Butcher and Mike Sanders.

COPY DEADLINE! August 2025 issue will be 14th of July so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation - Eds!



Next Meeting

July 4th July 2025 - Films by Surrey Border groups using a specific object and a line of dialogue.

Future Meetings

The Summer Social will be on Sunday 29th June.

July 4th July 2025 - Films by Surrey Border groups using a specific object and a line of dialogue.

1st August 2025 - Masterclass on using the free BlackMagic software for Phones given by Philip Morley.

IMPORTANT INFORMATION



HOW TO UPLOAD YOUR FILMS

For future reference, all videos for club showing should now be uploaded via the website.

Simply click on 'Competitions', then 'Members Video Uploads', and then after you have read the simple instructions, click on 'Go to the online upload page'.

For even easier access, this is a direct link to the 'online upload page

HERE

Select the relevant upload choice.

Come and see what we do! See what other movie makers are up to and

you may get inspiration for your own projects. We always welcome new members and you can sound us out for free, too. You can find out more about us by visiting our web site www.surreyborder.org.uk

or email the secretary: secretary@surreyborder.org.uk

We are also on Facebook:

www.facebook.com/SurreyBorderMovieMakers/timeline

Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, on the first Friday of the month, starting at 8.00 pm and finishing at 10.00 pm. If you are interested then email: secretary@surreyborder.org.uk

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.

Remember your first visit is free

Your Club Contacts

Name:

Email:

Chairman	Mike Sanders	chairman@surreyborder.org.uk
Vice Chairman	Philip Morley	
Hon. Secretary	Rita Wheeler	secretary@surreyborder.org.uk
Hon. Treasurer	Gillian Gatland	
Webmaster Slack & The Brain	Jim Reed	
Competition Officer	Andrew Hillary	
Movie Projects Co-ordinator.	TBA	
Public Relations Officer	Kathy Butcher	
Editor - Border Post	Philip Morley & Brian O'Connell	
Social Events	Rita Wheeler and Gillian Gatland	

Your contributions for

inclusion will be appreciated together with photographs if possible. Please send them to The Editor Border Post for the next issue: pffilms1@mac.com