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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR

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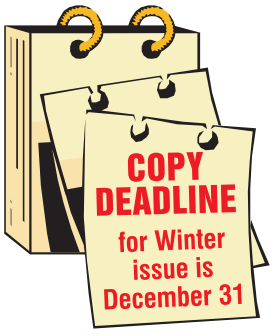
Front Cover:
Joe Bochsler
Top: L to R - **Frank Birch,** Brant Videomakers, **Stella Magic,** Toronto Film and Video Club & Hamilton Video/Film Makers, **Harold Cosgrove,** Hamilton Video/Film Makers, **Barb Owen,** President, Hamilton Video/Film Makers, **Marilyn Reid,** Toronto Film and Video Club, **Richard Ogner,** Toronto Film and Video Club, and **Helen Gruber,** President, Ottawa Film and Video Makers.
Bottom: L to R - **Ben Andrews,** Eastern VP, **Thom Speechley** Membership, **Stella Magic,** Video Librarian, **Fred Briggs,** President, **Carolyn Briggs,** Treasurer, **Keith Gloster,** SCCA Contest Chair, **Joan Bochsler,** PANORAMA Editor.



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PRESIDENT'S MESSAGE

Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

"For the first time"

For the first time in two years, I'm pleased to be able to report that, while some of our members are becoming increasingly aware of their advancing years, none, to the best of my knowledge, have departed us in the past three months!

I'm also happy to report that we have recently mailed a DVD with the 2003 CIAFF Program, to Buchans, Newfoundland, for a public screening in the local theatre on Wednesday, November 15th. We understand that the proceeds from the voluntary admissions will go to the Buchans Ministerial Association Christmas Fund, and a reporter from one of the Newspapers (apparently there are two) from Grand Falls-Windsor will be in attendance. Maybe, with the publicity regarding Hugh Dimaline's two awards in the SCCA Video Contest, and about the SCCA and CIAFF in general, a new SCCA affiliated video club will spring up in Central Newfoundland!

This week we have also mailed off a copy of the 2004 CIAFF Show to the Vancouver Cub, and we expect that it will soon be viewed by their own members as well as by other video makers in the Vancouver area.

Has your club considered showing the 2003 CIAFF Winners at a special night arranged by your club, with invitations to video makers from another club, a co-op, or film students?

And speaking of the SCCA Annual Contest, we are printing in this issue the 2006 winning script entry, and Marilyn Reid has graciously agreed that you may use her script for a video of your own!

While still on the subject of the SCCA Annual Competition, we hope that every club is aware by now that the "Theme" or "Assigned Subject" for the Intercities Competition for 2007 will be "*Your Call Is Important To Us*", and is planning a club contest with the same theme, a club video production, or both!

Also in this issue you'll find some suggestions on using your new digital camera as an accessory to your camcorder, three book reviews for new camcorder owners, and some resources for those individuals or clubs that would like to present their videos for viewing on the internet.

Thom Speechley, your hard working Membership Chairman, who has written a full third of this issue, has included in this issue his report on the longevity of materials used for archiving your projects. Typical of the thorough way Thom researches all his reports, he submitted that article to the Oxford County Archives for criticism and comments. The Archivist, Mary Gladwin, found it excellent, and asked for his/our permission to submit it for publication in the Archives Association of Ontario's monthly newsletter.

Also in this issue you'll find an updated Roster of Members in Good Standing, but you might notice that the Membership Renewal Form usually found on the back cover has been dropped temporarily because of the need for the space.

In the Summer Issue we welcomed two new members, Tyrone Ball (our second member in Buchans, Newfoundland!) and Ryan Kucherew of Brantford, Ontario (whose picture appears on Page 11).

This month we'd like to welcome Doreen Jones of Burlington, Ontario (also shown on Page 11).

Growing out of a discussion at the Annual General Meeting in September, an idea has developed to help make our Royalty Licensed Music Library more useful to our membership. We now have a new page on our web site (http://s-c-c-a.ca), where you can view a list of all the music in our/your collection (complete with times for every track), read the few restrictions pertinent to each library, and listen to samples of all the music! For all of this, look for SCCA Music Library on the pop-up menu at the bottom left of each page. All of this music may be used for any of your own amateur video projects for home and club use, and for entries in the SCCA and CIAFF Competitions. Most of it may also be used on videos made for commercial purposes by our members, as long as they don't sell more than 10,000 copies of the video! If that's too restrictive, you can probably afford to buy yourself any music you want to use!

After considerable delay occasioned by protracted illnesses in the Director's family, the judging for the CIAFF has now been completed, and the results have just been posted on the CIAFF web site (http://ciaff.org). The problem continues, complicating attempts to set a date and place for the presentation of the Awards and Screening of some of the winning videos. The time and location will be added to the CIAFF web site as soon as it can be known.

A poll was conducted at the AGM to determine the feelings of those present about the continuation of SCCA Conventions. The Directors have analyzed the results, and are now planning for a convention to be held in the Hamilton area in the latter part of August. We are considering several sites for the meeting, and plan to choose a weekend that will provide several choices of activities for those who attend.

The dates aren't finalized yet, but if there is any hope that you might be able to attend, please try to keep the weekends of August 17 - 19 and 24 - 26 open. The dates chosen will be posted on the s-c-c-a web site as soon as they are set, and, of course, will certainly be in the Winter 2007 issue of PANORAMA. By then we should be able to provide more information about the meeting place and optional local activities for your enjoyment.

Bring your camcorders. We'll supply the pies! (See Page 4. We expect Dan Kennaley to attend!)

I'd like to ask each of you to consider carefully who you might introduce to the SCCA in an effort to increase our membership, and how you might convince them. Lend them your PANORAMA. Show them the s-c-c-a.ca web site. Tell them about the Links Page, the Music Library, the Sound Effects, and the competitions.

Consider too what you could write for PANORAMA. Submit a tip, or a list of tips, a story about a problem you overcame, or an interesting project you have undertaken. Even a joke!

Merry Christmas and Happy New Year! ■

CLUB NEWS

By Thom Speechley

Most clubs are now well under way and we will tell you about some of the interesting activities planned for the new season.

BRANT VIDEOMAKERS -
Brant Camcorder News
Dan Kennaley, Editor

The season's first meeting, September 28, was chaired by Joan Jacquemain in the absence of President Dan Kenalley.

Winning videos by Frank Birch and Alex Szatmary and other entries from this year's SCCA contest were shown by contest chair, Keith Gloster.

The October meeting featured a workshop on the subject of "Directing" moderated by President Dan Kenalley. The plan was:

Three Skits ---

1 --- *Moving objects.*
2 --- *Pie in the face routine.*
3 --- *Expressions*

Everyone who brought their camera was allowed to administer a pie to the face of Dan Kenalley! We are all anxious to see the final results.

BUFFALO MOVIE- VIDEO MAKERS - *"Camerama",*
John Weiksnar, Editor

The Buffalo group kicked off its 73rd season! President Phil Utech's "welcome back" message makes reference to the many outside activities which members get involved in. Member Bernie Rice reports:

"I had the pleasure of performing for RED SCREAM in their film 'FRIGHTWORLD.' I spent one day on the set, and although EMIL NOVAK and others from the club were not there, it was still a very professional set up, with all the markings of a real 'Hollywood' style production group. Look for me in the credits, 'Killer Clown,' if I don't end up on the floor in editing!"

The October meeting is the night for the traditional viewing and judging of entries in the "Shorty Contest". Five-minute (max) films from paid-up members only, are judged by the audience the same night. Certificates are awarded to first and second place winners.

Here is a useful lighting tip from the October newsletter.

"I have been using Par Cans when I am lighting scenes for a few years now. These are the type of lights most bands use on stage and DJs use to illuminate events. Par Cans are cheap, lightweight and portable. For about $50.00 you can pick up a Par 64 from Guitar Center. These fixtures are typically 500 Watts (smaller units are available too), have a gel frame, and can be fitted with colored gels to give your video depth. They throw a lot of light, have a lot of 'punch,' and are great for simulating sunlight outside of windows and doors. One drawback is that they do run a little hot, so they should be fixed to stands, and stands should be weighted with a sandbag to prevent them from tipping. This is a great lighting tool to add to your gear."

-- President PHIL UTECH

HAMILTON VIDEO/ FILM MAKERS
"Reel News", - editor Dave Stewart

The September issue introduces us to the club's new president, Barbara Owen.

"My fellow videographers, I feel proud and honoured to be the new President of the long standing HV/FM Club. I wish to take this opportunity to express my extreme appreciation to Dave Stewart, the President that precedes me, and would like to begin by expressing my profound gratitude to all the talented videographers that I am surrounded by at each monthly meeting. The word *Videography* combines "video" from early Greek and later Latin, meaning "I see" or "I apprehend", with the Greek terminal ending "graphy", meaning "to write". Therefore, a videographer's journey begins as a simple desire to search and capture "something" of beauty, interest, humour or information.

I joined the HV/FM Club in 2004 and found friendship and acceptance. I found talented cinematographers/ videographers who helped me gain the knowledge and real benefit of videography - I discovered the unique spark within myself and the unique way of expressing it through Videography. I look forward to a great year of innovative, informative and entertaining videos."

Barbara Owen

The October issue contains a message from SCCA President Fred Briggs which highlights the ongoing contribution which the Hamilton club makes annually to the SCCA competition as well as to the Annual General Meeting.

"Congratulations to HV/FM Members Harold Cosgrove, Ken Davy, Doreen Jones, Ryan Kucharew, Stella Magic, George Montgomery and Alex Szatmary for their successful videos which placed among the winners at the Annual General Meeting of the SCCA on Friday, September 22, and thanks to all of them for contributing to Hamilton again being named Amateur Movie Capital of Canada.

Thanks also to Harold, who demonstrated SonicFire Pro 4, Jim Small who ran the equipment all day and evening, and to the HV/FM for the use of their equipment. Thanks also to all our club members whose presence helped to make the day such a success."

Fred Briggs

The November "REEL NEWS" reported on another successful "Visitor's Night", which welcomed John Weiksnar from the Buffalo club and welcomed back popular long time Hamilton member, Don Svob. The evening also honoured

Joan and Joe Bochsler who were inducted as "Life" members in appreciation of their long time contributions in many roles.

LONDON VIDEOGRAPHY CLUB

"It's A Wrap", Bob Thorn, Editor

After viewing several members' summer videos, Jim Town brought us up-to-date regarding the work we were doing for the Oxford County Historical Society and the Beachville museum. Volunteers were recruited to film the war of 1812 re-enactment at the Fanshawe Pioneer Village and further on-site interviews in and around the village of Beachville. We were fortunate to obtain a letter of recommendation from Oxford which will permit us to use tripods at the Fanshawe village. This is becoming a problem for amateurs at many public sites, where the use of tripods is either forbidden, or permitted after paying a large fee.

The October meeting was our "Bag Shoot" night, which has become a tradition. We get to see the results at our festive December meeting.

TORONTO FILM AND VIDEO CLUB

"Shots and Angles", Sam Spence, Editor

President Josephine Black's message reminds us that the Toronto club is starting it's 72nd year! Another astounding number, especially for members of clubs barely entering their second decade. Josephine also advises that promotional pamphlets have been prepared to launch a membership campaign. Several members have already passed out pamphlets at a senior's day at the Toronto zoo. The club's full season schedule also appears in this issue.

Sam Spence offers a 'consumer's report' about a $119 digital still camera he bought on the Shopping Channel. While it doesn't stack up to the more expensive models, Sam tells us that with some operating limitations, it can give very good results. It is a 5.1MP from "Polaroid". He recommends it as a good value for a beginner in digital photography. Sam doesn't give the model number but I suspect it is the iZone 550w.

THE VANCOUVER VIDEO PRODUCTION CLUB

"Reel Talk", Cathy Caravan, Editor

The club's September 22 meeting featured an extensive look at High Def, presented by Mr. Stephen Melvin, ProVision Video Sales.

The October executive meeting discussed, among other things, the need to feature more members' content on the club website. A new format for selected meetings will be "Members' Night", in which one or two members will present and talk about their work-in-progress. The object being to solicit help and constructive criticism. An interesting initiative for the club is the setting up of an ongoing exchange of video and communications with the club in Darlington, Durham, UK.

THE VICTORIA VIDEO CLUB

Bulletin. Sheila Perkins, Editor

The September meeting featured a presentation by Dave Fuller on techniques for "Sound Layering". The Bulletin describes several of the club's programming plans:

THE 'ANYTHING GOES' CONTEST deadline is the September 26 meeting. In this contest, you may use video generated by your computer. None of the footage needs to be shot by you. Entries may be on any topic but may be *no longer than* ten minutes in length.

THE 'SONG TITLE' CONTEST deadline is the October (?) meeting. In this contest, you are to produce a video based on the words of a song of your choice. Your entries may be *up to* 6 minutes long.

CLUB PRODUCTION FOR THE FALL

Thank you everyone who attended the May 2006 "Ideas" workshop. We had some fun and came up with some great ideas for a club production. A summary of the ideas from the workshop were distributed at the June meeting...so hopefully folks have had a chance to go over these a few times. Bring your handout to the September meeting as we will be discussing a club production for the fall.

This issue also contains an interesting article by Dave Fuller about "Holistic Videography", which Dave defines as:

"The essence of "holistic" approach for us amateurs, is much the same as a Pro film-maker's mental-set: he recognizes a "workable script", how to "direct", plus a good deal about camera work and editing. Four interdependent skills. Intuitively, an experienced individual amateur takes a shot at managing all four skills simultaneously: "Holistically". Dave then goes on to describe how he dealt with each of these skills in shooting his production, "Barkerville".

Drawings of a new club "logo' were submitted to the membership and a new design has been adopted, based in part on an earlier version.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

"Newsletter", Wallace and Jeanette Robertson, Editors

Another venerable movie group, the Winnipeg club starts its 72nd year with viewing of member's summer videos. To cope with a decline in contest participation, it has been suggested that a record be kept of monthly showings and some kind of recognition be awarded at the annual Banquet for films in several categories. In his club review, Wallace Robertson drew attention to the many varied and valuable articles appearing in the SCCA "Panorama" magazine.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

"Film and Videomaker", Garth Hope, Editor

In his final message outgoing Chairman John Gibbs asks members to maintain a positive attitude regarding the operation and future of the Institute. The September/October issue continues its summaries of the many 2006 competitions in UK and on the continent. Final notice is also given regarding the IAC Annual General Meeting to be held in Chester, Derby, on October 22nd. Two excellent technical articles discuss additional audio tips from Howard Gregory and very good advice from Tom Hardwick on care and cleaning of your lenses. Old stuff, but with up-to-date technical references. Clubs reading this article should note that IAC is sponsoring a new competition in celebration of their 75th year of operation. There is a set theme, "The Way Forward" and a time limit of 7½ minutes. Closing date is August 28, 2007. Film, video and AV productions will be accepted. You can check out the rules and download entry forms at www.theiac.org.uk ■

Digital Cameras VS Video

By Fred Briggs

My first brush with a digital still camera came in 1997 at the SCCA Convention in Kitchener, Ontario. The reporter, editor, and probably owner, of a small weekly newspaper in nearby Elmira (memorable to many for the Mennonite horses and buggies on its streets) interviewed me about the convention and the SCCA, and then took my picture for the article, on a digital camera. I'd already heard of them before, of course, but I didn't really see any need for them, not just for me, but for the marketplace. But when I asked about his need for this gadget he explained that he could now drive back to his office, transfer the picture to his computer, insert it in the article, and go to press without any delay caused by a trip to the darkroom, with its chemicals and odours. I came home from that trip with a new appreciation for the digital camera as a reasonable investment for the press, at least.

Now they've exploded onto the scene almost as quickly as the ubiquitous cell phones, and might be even more popular if it wasn't for the competition provided by some of those phones! Camera makers from Eastman Kodak to Nikon have ceased production on most of their 35 mm camera models.

And even I have a digital! I bought mine in 2004 for what was then a good price, on eBay, from Olympus America. There were many just like it available, used, and at lower prices than I paid, but I felt more secure buying a refurbished demo from the manufacturer, with a good guarantee and still at a lower price than for the new model that was replacing it. Today I might have bought more megapixels, but 4 seemed enough then, with a resolution of up to 2288 X 1712 pixels, quite enough considering that I planned to use it to capture stills for inclusion in my videos, with its 720 X 480 resolution! I also chose this camera because it had an option of saving the snaps in uncompressed tiff format, important if I later wanted to manipulate the photos in a good editing program.

I have made no effort to upgrade since, and many of our SCCA members have newer and much more capable cameras than mine. There have been suggestions that we feature digital cameras in PANORAMA, and possibly grow our membership. However, I feel, along with most of our SCCA Executive, that growth in that direction is growth away from the core interest of our present members, the art and technique of movie making, originally on celluloid (or polyester) film, and now on video. It doesn't matter if you're using analogue tape, miniDV tape, miniDVD's, or moving now into HDDV. We've seen a rapid movement over just a few years from VHS tape through miniDV tape, to DVD's for presentation of our final product, but it's still movies, or *film* if you like to sound artsy!

So if you like making slide shows from your digital stills, or putting them on CD's for showing on your television, or into PowerPoint Presentations for viewing on a computer, go ahead! This is merely a natural evolution of those Kodachrome 35mm slides, projected in a darkened room on a portable silver screen, and no one I know will wag any fingers at you for doing it. I'm sure there are more people presenting digital slide shows than there are editing videos into complete movies, but slide shows aren't movies, and this society exists to serve amateur moviemakers.

In this article I hope to show several ways in which a digital camera can add to the ease and quality of your videos, and maybe, along the way, point out some of the features you might want on your digital camera, but I don't pretend to be knowledgeable about the different models available. Maybe another member can do a good job on that for another issue, but I'm certainly not qualified.

If you've read many of my articles, I'm sure you already know that I've been working for many years on a video history of Burlington Beach/Hamilton Beach, where I spent my early years (http://beachvideo.info). I'm always on the lookout for old film footage, of course, but there isn't much available, and there's nothing at all for many of my subjects. As a result, I have to depend heavily on old photographs, and I have more than 5,400 photographs already scanned to my hard drive.

I already have nearly 200 miniDV tapes on my shelves and stored in suitcases, and I also have a growing collection of my own digital stills of grave stones, statues, historic buildings still standing, historic plaques, sunsets, etc.

The earliest of these were shot with my camcorder (SONY DVX2000), using the still feature and the memory stick. I loved the great 10:1 zoom lens that let me frame the picture exactly as I wanted it, but then I was stuck with the framing I had already chosen. If I later wanted to pan, or zoom, on my subject, I was out of luck, because the resolution available was only 640 X 480 pixels. So I would have to shoot several shots on video, panning and zooming, and hope that later I would be happy with the speed of the pan or zoom as I shot it. (I know that I could change the speed later in editing on the computer.)

So I bought the 4-megapixel digital camera, not to let me print huge paper prints, but to let me do after-the-fact pans and zooms. I use DigiRostrum Pro by Lumidium, from England. It's a little expensive (£70 or £270 for the new HD Version) (http://www.lumidium.com), but it does a good job on what I want to do - simultaneous pans and zooms, accelerating from slow starts and to slow finishes, starting and ending up wherever I want. I originally bought it for panning and zooming my scans of old photos, which I always scan at a high resolution if I think I might want to pan or zoom later or be selective on how much of a picture I show, and it works just as well with my high resolution digital photos. Don't let the cost throw you, though, as there are other programs that cost less, and some are free!

Using the pictures that way, there isn't any need to crop it carefully in the

camera when shooting. There's ample resolution to crop the picture later, as I decide what I want. In most cases, I keep the lens toward the wide end, and then crop it later, not when I get home, but when I use it in a video! It's a good thing, too, because I only have a 3X zoom on this lens! Your might have a longer zoom ratio, and I sometimes wish I did!

Recently someone lent me an old photograph of the Hamilton Airport shot circa 1930. Nothing unusual here: I get lots of old pictures like that. But this one was blown up to 3 ft. by 4 ft. and mounted on a strong and thick Styrofoam board! I could have scanned this in many sections (see the HP 4600 Scanner on Page 21 of the Fall 2004 PANORAMA) and then "stitched" it together with any one of several "panorama" programs (not to be confused with panning software), but it was so big that it would have been a lot of work. The picture had been enlarged way past its capacity to reveal new, sharp detail, so I wouldn't likely be concentrating on just a part of it, but I would probably want to zoom from the overall shot which showed the entire property with 2 hangars, 2 houses, runway, roads, tents, and old cars, down to just one or two of the biplanes on the ground.

I decided to shoot it with the digital camera, so I hung it on the fence in the sun, set up my tripod and camera (so it wouldn't move around as I set up the shot), and tried to frame the picture as closely as I could, to get the maximum resolution remaining after I cropped the big picture to the edges. This was the first time in several years that I realized how coarse, and uncontrollable, the zooming was on the camera! First, with the sun right behind me, it was very difficult to see the actual photograph in that little display on the back of the camera. (TIP: If your camera doesn't come with a shade for the view screen, you should buy one of those collapsing shades you can attach to your camera. It isn't ideal, but it's better than nothing.) Second, while the view through my eyepiece changes as I zoom, it always shows more of the field than is shown on the rear screen, making it useless for accurately framing the picture. And third, there isn't any manual zoom like on an old 35 mm. camera. You zoom in and out by pushing a lever back and forth, and the lens zooms internally. It doesn't start when you start to push, and worse yet, it doesn't stop zooming when you stop pushing!

The solution? I did the best I could, over and over, and then ran into the house with the memory card, inserted it into my computer, and inspected my pictures. Unsatisfied, I removed the memory card, ran outside again, and went through it all again, until a got a shot that was straight and filled the frame almost to the edges. At least, EVERY SHOT IS FREE, because after I have transferred the better shots to the computer, I reformat the card!

This really made me appreciate the still picture feature of my camcorder: the lens can be zoomed and focused manually, with great precision. And the picture is easily and accurately viewed in bright light by pressing my eye to what may be the best fitting eyecup in the business, at least for small, prosumer camcorders. And the lens is excellent. If only it had a lot more resolution for the digital still.

That got me thinking. I had bought the best camcorder I could afford, and later the best, or nearly the best, still camera I could afford, but now there are new camcorders out there with much higher resolution digital stills (and with a flash when needed). There are even digital cameras that will take short lengths of video! In fact, one of the runners-up in the Hamilton club's annual competition was shot with just such a digital camera! Maybe a combination camera would be better than 2 separate cameras, with good manual controls, high resolution stills shot through a fine 10X lens, or more, with a bigger viewing screen, a good eyecup, and good video besides. I'm not going to try to advise you on this. It should be enough to point out the opportunities, and let you decide for yourself which features are most important to you.

But I would like to point out some other good reasons to shoot digital stills for use in your video. As long as nothing in the picture is moving, a still is a great way to get a steady shot without using a tripod. This can be useful when hiking, or traveling light. If you want to pan (on video) with a motorboat crossing the lake, you might get away without the tripod, and a little unsteadiness will be tolerated. But a video telephoto shot of the cross on top of the cathedral will definitely look wobbly without a tripod. Shoot it if you want, as a test of your superior powers, but be sure to get a still shot on your digital camera, too. Of course, if a bird flies through your shot, you'll have to try again. Even a shot of the Town Hall Clock will work, if you don't hold it too long in the video!

On a traveling vacation, as I was running low on tape, or batteries, or both, I got a lot of shots of the interiors of a fort with the digital camera, to be mixed in with the video shots of people moving through the scene outside the fort. You can even use flash shots of interiors that will look much better than under-lit video. If the flash shot looks a little uneven, you can retouch the still in Photoshop or a similar program. (Learn to "burn" and "dodge", two old techniques from the days of wet photography!)

And that brings us to perhaps the most powerful use of digital stills in video - retouching! At its simplest it can be as easy, and effective, as retouching electrical or telephone wires out of a scene. When you aim your camcorder up to get second storeys or roofs, or even mountains in the distance, there always seems to be wires in the foreground. These can be removed from a digital photo so easily, by "cloning" bits of the sky onto the wire, or even using the "healing brush" if the areas behind the wire are complex. It may take a few minutes work, but it can be done, and can't be done on video by people like you and me.

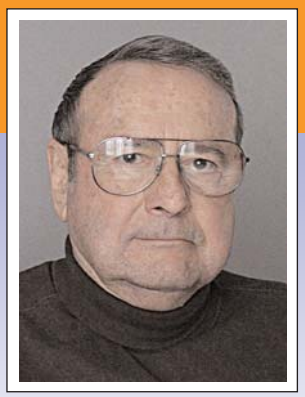
At the other extreme you can even use a digital picture as a substitute for a background that appears in your video, as long as nothing in the background, or the replacement background in the digital still, moves anytime during the scene. Here's a scenario that I haven't actually done yet, though I have done every one of the separate parts in different circumstances.

I need a scene of American 1812 Soldiers moving by the King's Head Inn. I toured the Atlantic seaboard of Massachusetts and Maine, looking for a Georgian house that matches some famous sketches of the King's Head Inn. I never found an exact match, but I found several very close, and by photographing a lot of them, and a lot of different features (chimneys, attic win-

Continued on page 19

BACK TO THE INTERNET

By Thom Speechley



In the Summer issue we expanded on an original article about "podcasting" by Dave Hardy of the Vancouver Club. We were able to add several podcasting/streaming sites which contain material which may be useful to the videographer. At that time we also mentioned that this could be a way for clubs to exhibit their work and thereby increase their exposure in their community.

If your club already has a website it is possible to "stream" your video offerings from there. However, your server will have bandwidth limitations (the size of the video file will be restricted) and, streaming from the server, (your internet service provider), is an extra service which can get very expensive. If you have the space for a short video, your viewers can download it to their hardrive and watch it from there. Depending on the connection, this can be very time consuming. Just a few reasons why signing up with a 'podcaster' service is becoming attractive to active video and film clubs.

A lot has happened in this area of activity since our last report and a current review of the possibilities is in order.

You probably read the headline: "Google buys YouTube for $1.65B"

A later headline reads: "NBC orders removal of video from YouTube download site". "YouTube" is one of the most popular upload sites for streaming personal video.

Podcasting is obviously going big time, so where can a club, or individual, get the best results for their efforts and also keep out of trouble? "Intellectual Properties" is an issue your club will have to discuss. But first we should look at some of the possibilities for an appropriate site.

The following are personal observations and I would encourage you to check them out yourself. A list of possible sites is offered at the end of this article.

SUITABILITY - This is of course a subjective judgment. You may be sending your viewer to a place offering everything from pre-teen fantasies to heavy adult content. This may not be your first priority but check to see where your viewer will be left after seeing your feature.

ACCESSABILITY - It should be possible to place a link on your website directly to the video you want to show. Some sites require that you sign in and wade through several layers, accompanied by advertising, in order to get to the actual feature. There is the danger the viewer may get lost or simply give up. Of course that will also depend on the sophistication of the intended audience. This is also part of the "suitability" question.

FORMAT - Most sites accept any of the three or four popular Internet video formats. These are "Quicktime" MOV, MPEG4, MS Media Player WMV and "Realvideo" RM. Some sites then convert them to "Flash" files (FLV) for reasons unknown except that "Flash" files are not easily downloaded and are therefore protected from copying. Other sites have settled on MOV format and will in fact only accept that type. One site listed below offers a choice of two or three formats for viewing. This is handy if you only have one player (usually Windows Media Player) or don't have an appropriate codec installed.

FILE SIZE - You probably won't be wanting to upload feature films but there are still limitations on the amount of the host's space you can use. Typical limitation is 100MB, which in most formats will accommodate a 10 minute video.

SHARING - Depending on format, videos at some sites can be downloaded directly by right clicking. Others have a "sharing" feature which actually requires you to forward a link to the file by e-mail. You will have to decide what degree of security your club members require. For purposes of public relations it is probably best to allow casual visitors to download and circulate your work.

SUPPORT - Most of the sites visited are quite helpful, offering tutorials and on-line support. There are several sites devoted to the general subject of podcasting and these have useful tips and links.

Here are observations regarding a few popular sites.

YouTube - http://youtube.com/

Unlimited number of uploads up to 10 min. each and 100MB maximum size. Several formats supported but all end up in "Flash" format for viewing. Files can be linked directly from an external site. This site contains several thousand videos in several categories and groups. It's a bit of a slog for browsing so linking is very important.

"BlipTV" - http://blip.tv/

Not quite as elaborate as YouTube but offers viewer selection of format. Files are also linkable and can be downloaded. Upload restrictions similar to YouTube.

"MyMovienetwork"
www.mymovienetwork.com/

Somewhat less crowded than the previous two. Not much help on the front page. Would have to register, free, to find out what they are all about. "Terms of Use" contains the usual limitations regarding copyright etc.

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AGM 2006

THE SOCIETY OF CANADIAN CINE AMATEURS

M I N U T E S

Minutes of the Annual General Meeting of the Society of Canadian Cine Amateurs, held at the City Hall, Stoney Creek ON, Friday, September 22nd, 2006. The meeting was called to order at 2:55 PM by the President, Fred Briggs.

PRESENT

Ben Andrews, Juliet Armstrong, Robert and Kathleen Bayne, Trevelyan Beard and Rosalie Brown, Frank Birch, Josephine Black, Joan and Joe Bochsler, Fred and Carolyn Briggs, Harold and Mary Cosgrove, Ken and Iris Davy, Manfred Ernst, Keith Gloster, Helen Gruber, Adam and Agnes Houston, Joan Jacquemain, Ryan Kucharew, Stella Magic, Em Marjama, Richard Ogner, Marilyn Reid, Phil Sargent, Jim Small, Thom Speechley, Alex Szatmary, and Jim Town. There were 21 paid up members in attendance and the President held proxies sufficient for a quorum under the constitution.
Fred Briggs, President, welcomed all members and guests present.

MINUTES of the 2005 AGM had been circulated. Acceptance of the minutes was moved by Harold Cosgrove, seconded by Ken Davy. Carried

SCCA CONTEST

Keith Gloster reported that a total of 42 videos were received for this year's competition. This year all but one entry were submitted in DVD format. The technical quality of entries continues to improve. Keith then explained the new trophy schedule, which is intended to cope with rising trophy and judging costs at a time of declining numbers of entries.

The subject for the 2007 competition "Compulsory Subject" is: "Your Call Is Important To Us"

LIBRARY

Librarian Stella Magic reported that there has been little activity in Library borrowing since we have only a few compilations of SCCA videos in our collection. Fred advised that he and Keith have plans to get this year's best entries onto a DVD and in time, will do the same with the last two or three year's collections.
From the floor: Jim Town asked for an explanation of the "No Return" policy. Keith advised that requesting a "copy", rather than the "Master" or original was part of the policy which protects the entrant's interests and makes the no-return policy more acceptable. With present technology, i.e.: DVDs, the low cost of reproduction and postage contribute to the practicability of this policy.
Fred added that another of our intentions is to produce a one-hour DVD from each year and send it to each member club while respecting the copyright of the original entry.
In a similar regard, Keith once more asked that all entrants try harder to avoid any use of copyright material in their submissions.

FINANCIAL STATEMENT

Fred explained why he did not post financial details on poster boards as in previous years. He pointed out that few people seemed to notice and it was therefore not worth the time and effort. He then gave a brief summary of our major costs for 2005 operation.

CIAFF	-	$ 3,167
Convention	-	3,074
"PANORAMA"	-	2,407
SCCA Contest	-	432

Our net loss for the year was $2,424.

Our organization is not intended to produce a profit but we still struggle, especially with the SCCA Contest, to break even.
Fred then took this opportunity to report that judging is not yet completed for the CIAFF but will be completed shortly. Jon Soyka, Director of CIAFF will also shortly announce the venue for the CIAFF and film showings.

PANORAMA

Fred advised that we had published four issues of "PANORAMA" since the last AGM. He expressed some disappointment that not many people are faithfully reading the magazine. He is hoping for more feedback and contributions to the publication. There were several favourable comments from the floor expressing the same sentiments.

MEMBERSHIP:

Membership Chair Thom Speechley presented the statistics for this year's membership and compared it to September 21, 2005.
Paid up membership to September 21, 2006 was:

Club Memberships - 3 (-5)	Patrons - 7 (-2)	Sustaining - 1 (0)
Honorary Members - 7 (-3)	Life Members - 3 (0)	
Family Memberships - 5 (-3)	Individual members - 14 (-19)	

Motion by Thom Speechley that the membership report be adopted as read. Seconded by Carolyn. Carried.
Fred asked members to try to recruit new members at every opportunity. A question from the floor asked how many attended the 2005 convention. Fred reported that in total, for the three-day affair, there were forty people in attendance. Harold Cosgrove submitted that he had counted 32 people at this meeting.

ELECTION OF OFFICERS

Fred stated that the present slate of officers is prepared to stand again. He invited further nominations from the floor. There were no nominations.
Jim Town moved that nominations be closed. Harold Cosgrove seconded the motion and it was carried.
A show of hands confirmed that the present executive is returned by acclamation.

NEW BUSINESS

Trev Beard repeated his comment that PANORAMA is the best feature offered by SCCA and asked for a brief explanation of what else is offered by the Society. Fred described the very large royalty free sound and music library available, our collection of training videos and the added advantage to members for entering our competitions. He then described the simple steps required to access any of the materials.
Fred intends to place on our website, a series of links which will permit members to audition sample sounds before they order them from the library. This will make the process simpler and is expected to increase usage.
Adam Houston commented that members should be considering what they can contribute to help make SCCA a greater success. Fred thanked him and expressed his agreement.

MEETING CLOSED on a motion by Mary Cosgrove at 3:50 PM.

Secretary: Thom Speechley _____ President: Fred Briggs _____

Thom Speechley
(For Sandy Whitehouse)

Fred Briggs

AGM 2006

L - Jim Town, London Videography Club
R - Richard Ogner, Toronto Film And Video Club

L - Robert Bayne, Ottawa Film And Video Makers
C - Doreen Jones, Hamilton Film/Video Makers
R - Ken Davy, Hamilton Film/Video Makers

L - Robert Bayne, Ottawa Film And Video Makers
C - Ryan Kucharew, Hamilton Video/Film Makers
Brant Videomakers
R - Juliet Armstrong, London Videography Club

Harold Cosgrove, Hamilton Film/Video Makers

L - Alex Szatmary, Hamilton Video/Film Makers, Brant Videomakers
C - Marilyn Reid, Toronto Film And Video Club
R - Ken Davy, Hamilton Video/Film Makers

Joan Jacquemain, Brant Videomakers,
Helping with all the Awards

SCCA COMPE

CLASS "A" (ADVANCED)
THE BETTY PETERSON MEMORIAL TROPHY

WINNER
INTO THE BLUE
HAROLD COSGROVE

FIRST RUNNER-UP
NORTH TO ALASKA
HAROLD COSGROVE

SECOND RUNNER-UP
TRINITY'S TREASURES
DAVID FULLER

THIRD RUNNER-UP
OLD FAITHFUL
DAVID FULLER

CLASS "B" (INTERMEDIATE)
THE TORONTO FILM & VIDEO CLUB TROPHY

WINNER
MEMORIES OF NOVA SCOTIA
KEN DAVY

FIRST RUNNER-UP
THE IMPOSSIBLE RAILWAY
KEN DAVY

SECOND RUNNER-UP
BUSY BEE
ALEX SZATMARY

THIRD RUNNER-UP
STANLEY PARK
MARILYN REID

CLASS "C" (NOVICE)
THE EUMIG TROPHY

WINNER
BULL FIGHTING PORTUGESE STYLE
GEORGE MONTGOMERY

FIRST RUNNER-UP
WILD WINGS
DOREEN JONES

SECOND RUNNER-UP
GUESS A NUMBER
ROBERT BAYNE

THE BEN V.W. ANDREWS TROPHY
BEST ENTRY IN CONTEST
INTO THE BLUE
HAROLD COSGROVE

THE VANCOUVER CLUB TROPHY
BEST SCENARIO
'ORANGES'
HUGH DIMALINE

THE ST. KITTS TROPHY
MOST HUMOUROUS ENTRY
"SUPER BOB"
ROBERT THORN

THE GERALD F. ROBINSON MEMORIAL TROPHY
BEST SENIOR PRODUCTION
"IS MODERN ARCHITECTURE DEAD?"
FRANK BIRCH

THE DIXON TROPHY
BEST VISUAL SPECIAL EFFECTS
BLUE LIPS
RICHARD OGNER

THE FAIRVIEW TROPHY
BEST USE OF SOUND
THE MEANING OF LIFE
JAMIE WENSLEY

AMATEUR MOVIE CAPITAL OF CANADA

TITION 2006

CLASS "D"
(CLUBS' BEST VIDEO)
THE GARLICK TROPHY

WINNER
TREASURES OF THE TRAILS
LONDON VIDEOGRAPHY CLUB

FIRST RUNNER-UP
BIRTH OF JESUS
VICTORIA VIDEO CLUB

SECOND RUNNER-UP
GUESS A NUMBER
OTTAWA VIDEO CLUB

THIRD RUNNER-UP
JADE
HAMILTON VIDEO/FILM MAKERS

CLASS "E"
(COMPULSORY SUBJECT)
THE INTERCITIES TROPHY

WINNER
IT'S IN THE BAG
TORONTO FILM & VIDEO CLUB

FIRST RUNNER-UP
IT'S IN THE BAG
MARGARET CHAMBERLAIN

SECOND RUNNER-UP
IT'S IN THE BAG
LONDON VIDEOGRAPHY CLUB

THIRD RUNNER-UP
IT'S IN THE BAG
TORONTO FILM & VIDEO CLUB

CLASS "F"
(SCRIPT)
THE SCCA AWARD

WINNER
NEVER ASSUME
MARILYN REID

SPECIAL AWARDS

THE OTTAWA CLUB TROPHY
BEST CINEMATOGRAPHY
WRINKLE COMMERCIAL
WAYNE SCHALER

THE LEN COBB TROPHY
BEST TRAVELOGUE
TRAVELLIING WITH MONET
STELLA MAGIC

THE CALGARY CLUB TROPHY
MOST ORIGINAL ENTRY
DRAW BEFORE THE MEAL
RICHARD OGNER

ADAM HOUSTON AWARD
BEST DIALOGUE
HIT AND RUN
MARILYN REID

THE TELECINE TRANSFER TROPHY
BEST EDITING
'ORANGES'
HUGH DIMALINE

THE ALLAN WRIGHT MEMORIAL TROPHY
BEST TEENAGE ENTRY
HEAD RUSH
JAMIE WENSLEY

Hamilton, Ontario Canada

by Thom Speechley

The Archiving Challenge

The profession of "Archiving" is a very broad intellectual pursuit desperately trying to preserve our fragile cultural heritage. The purpose of this article is not to try and describe this massive effort but at least, to help the amateur film and video maker appreciate some of the challenges and borrow some of the techniques used, for preserving our own legacy.

WELCOME TO DIGITAL

It was a very exciting time when I discovered that I could now "burn" my own CDs, and CD-ROMs and thereby enter the digital age of data storage. The advantages were incredible: a file drawer full of corespondence could be compressed onto a single disk, an album full of family photos could be easily stored and indexed and my old LPs could be saved for easy access. There was the added advantage of now being able to back up my collection of purchased commercial CDs, but that's now a different issue. A few years later, the introduction of DVD burning made it possible to store my precious home movies in the same way. I had previously transferred most of them to tape. Now, instead of a twelve foot shelf of slide trays, photo albums, film cans and tape cassettes, I could place my entire creative legacy in a shoe box! What a wonderful gift for my children. (Although they may have other thoughts about the idea.)

All that was back in the days when we thought that the optical disk format was forever. That's what we were led to believe. Since then we have been getting messages of quite the opposite nature. Articles about "CD Rot", wide variations in quality control and great debates showing up on the internet dealing with the alternatives. Corporations and government organizations began to scramble to understand the implications and plan strategies to insure preservation of their most valuable documents.

But it wasn't until 2004 that any real effort was made to actually measure the extent of the risks and answer the question, how long will data remain accessible on a CD-ROM? Testing was initiated by NIST, the National Institute of Science and Technology in the US. Details available at: **http://www.itl.nist.gov/div895/loc/index.html** While the tests are not yet complete, you can read about the current status of tests at that site.

ALTERNATIVES

Other media such as magnetic tape and disks have been evaluated in the past but hard numbers for actual longevity are not available. AMIA, The Association of Moving Image Archivists, has an extensive review of preservation methods for magnetic video tape. In that review, they state: "*Although there have been numerous studies about tape longevity and stability that have produced valuable information, such as the work conducted by the National Media Lab in the mid-1990s, an accelerated aging test that produces meaningful quantitative data about magnetic media longevity does not exist. Hence, no method is known which will indicate the life expectancy of various brands and formulations of magnetic tape. Some experts state that generally magnetic tape "lasts" anywhere from ten to sixty years.*" Similar estimates are given in reports from the National Media Lab ("Imation") and The Digital Preservation Coalition (DPC). **http://www.dpconline.org/graphics** (See the charts at the end of this article.)

What the professional archivists and preservationists have learned can also serve as a guide to anyone who wants to insure that future generations will have the benefit of valuable information from this era. The bottom line seems to be, present digital technology does not have a storage format suitable for "true" archival purposes. The media, whether tape, optical or film, are all useful for cataloging and accessing saved data, but the original document, film or audio recording must be preserved.

Obviously the greatest efforts today involve updating and maintaining preservation methods for the type of artifact being preserved. For those of us still guarding our photographic films and pictures, the AIMA website offers tutorials and well researched directions for preservation. **http://www.aminet.org/** With regard to digital acquisitions, the emphasis ("buzz" words) involve "strategy" and "migration". The strategy establishes what kind of long range program can be created to insure data is kept 'current' with respect to copying and storage technology. "Migration" is that part of the strategy which takes place when a format or method becomes obsolete and the archivist must now 'migrate' or transfer the data to a next generation of storage media. Earlier, I made reference to transferring (migrating?) my old 8mm film to video tape. I'm also presently transferring those tapes to DVD or CD-R. But I continue to keep the originals. Why bother? Well, I don't delude myself that my early movie efforts have a whole lot of artistic merit, but they do offer a look at our time for anyone in future who may want to reconstruct our family or local history. In the meantime, the digital format allows viewers to see the film without the inconvenience, and cost, of projection. Salvaging and preserving amateur and 'ephemeral' film is a growing occupation. In fact, recognition of the importance of this part of our culture has resulted in the founding of "*International Home Movie Day*", held in various places every year to view films and exchange information about conservation. Go visit: **http://www.homemovieday.com/**

One of the best examples of the real value of these materials is the successful TV series "Canada's War In Colour", produced by Karen Shopsowitz. The use of old, mainly amateur film has a much greater impact on younger viewers than any kind of "re-enactment".

I might have mentioned that a few of the tapes I transferred had gone from "Beta" to VHS and then DVD. An even more ridiculous scenario is a short recording I have of the world's last living castrato, Alessandro Moreschi. (Obviously a 'must have' recording!) It was originally recorded on a cylinder in

1903 or 1904 at the Vatican. Then, to 78RPM lacquer, eventually to LP and now on CD. I copied it from FM to a "Compact Cassette". Incidentally, it's now a free download at: **http://www.archive.org/details/AlessandroMoreschi** Of course, in MP3 format.

This example illustrates not only the foreshortening of technological change but how quickly we are being faced with an unwieldy choice of alternatives. This is the other part of the archivist's nightmare. The rapid change in media is accompanied by equally fast changes in file format or type. Is MP3 going to be around for awhile? Or should I convert the Moreschi recording to WMA, WAV or Ogg Vorbis? (There are many other options of course.) Where can I find a program to read my old "WordStar" files? Well, actually there is a website dedicated to that problem: **http://www.wordstar.org/** In fact, there is a 'cottage' industry growing out there to provide conversion software to help cope with the rapid obsolescence of many programs. Products such as "Quick View" and "Grace", for looking at old graphic files for example. And some companies offer on-line services of converting old files. The problem becomes more acute as more information is actually being created in digital format. Less and less material is starting out on paper, magnetic or photographic format. Many film purists predicted that motion pictures would never be produced in anything other than film. Well, although digital projection isn't widely used, many first-run features today are being shot in digital format and transferred to film. There is little doubt that eventually we will have the new challenge of preserving our cinematic culture in digital as well as on film

Archivists are busy trying to anticipate which current digital formats will be around longest. Many authorities favour Adobe PDF and XHTML, a relatively new language, for general use. There are more ambitious programs to develop languages or formats exclusively for archival purposes. These will probably have little impact on the way we preserve our legacy.

Here is a brief summary of what we might be doing for the present.

A SUMMARY

PRESERVATION - Visit some of the sites we have listed and follow the tutorials and comments for good practices in cleaning, repairing and storing our film based artifacts. Few of us can afford to create the recommended environment but we can try to meet the minimum requirements.

DIGITAL MEDIA - Experience and expert opinion favours magnetic media (tape, floppy discs, "Zip" drives and hard disk drives) as the best alternative to photographic materials. Preserving such media requires conditions very similar to film.

CD-ROM, DVD - Most of the reservations regarding the longevity of these alternatives is with the initial quality of the disks. The early reports of rapid deterioration were later attributed to poor quality control in early commercial audio CDs and poor material quality in purchased blank disks. Some of the references given below show how we can monitor the quality of what we buy. As usual, you get what you pay for and 'brand' name doesn't always count.

PROGRAMS, FILE FORMATS -

Video Editing - Ideally, preserving the original camera tape, following the guides mentioned above, provides the best guarantee of quality. But it represents the gamble that a camera or deck will be available to some future editor. Saving in formats such as AVI and MJPEG are now standard across amateur and professional lines so they will probably remain compatible for some time to come. To accommodate the evolving high definition technology, any revisions should be backward compatible as well. How you preserve your finished opus is more of a guessing game. Converting to DVD format, MPEG2, is the best alternative for present usage if your main purpose is to burn a disk playable on your set top player. However if you preserve in this format and plan to edit in future, there is still the problem of insuring that the appropriate 'codec' is available. This compression scheme is still evolving (ever heard of MPEG21?) so it may not be the best alternative.

AUDIO - WAV (PCM) format, because it is uncompressed and quite universal is probably here to stay. Various compression formats, such as MPEG Layer-3 WAV are tempting because they can save a lot of space. However, the future 'codec' availability problem still applies.

GRAPHICS - Image files have, in the past, been most volatile. Whatever happened to ARC, PXL, PICT? The changes in this area have been driven mainly by web considerations which demand small file size and quick downloading by your browser. Faster computers and internet connections have resulted in a swing from raster (bitmap) images to vector graphics which are more versatile and accept more effective compression. Now, the trend seems to be to accommodate the growing use of digital still cameras. This is helpful for the video editor because conventional formats such as BMP, TIFF and JPEG will probably be preserved.

OTHER FORMATS - There appears to be growing support for Adobe PDF to become the most universal general file format after HTML. Once again, the increases in computer and internet operating speeds accommodate this versatile format. The only connection this may have with your video hobby is that many useful tutorials and help pages are now available from manufacturers in PDF format. You may want to convert other text or information file you have to this format for long term storage. You don't have to own the "Acrobat" PDF creator. Several 'free' programs will convert almost any screen format file to PDF. Try one of these: "Cute PDF Writer" - **http://www.cutepdf.com/** or "BroadgunPDFmachine" **http://www.pdfmachine.com/** These install as "printers" which you access through the "Print" command and file your document in PDF format in the directory of your choice.

LINKS

Preservation -

Film Forever
http://www.filmforever.org/
The Home Film Preservation Guide. Includes tips on how to preserve your home movies on a budget.

Little Film
http://www.littlefilm.org/
Information about home movie preservation, history and lab services. Written by Toni Treadway.

The Center for Home Movies
http://www.centerforhomemovies.org
Home Movie Day's sponsoring organization.

There are many websites devoted to preservation of photographic materials, most associated with a major school or university. Use your search engine to locate "photo preservation". You can also start by going directly to a site such as Kodak.

SELECTING MEDIA

www.digitalfaq.com/media/dvdmedia.htm
Best resource regarding disk quality

www.videohelp.com/dvdmedia - Excellent general reference for all video questions

www.cdmediaworld.com/hardware/cdrom/cd.shtml
All about CD

www.cdfreaks.com/ Another good site devoted to cd/dvd questions.

USEFUL SOFTWARE

DVD Identifier Identifies actual maker of CD and DVDs. Free from: **http://dvdidentifier.cdfreaks.com**

Nero CD-DVD Speed - has quality check for disks when tested in most burners. Download at: **http://www.cdspeed2000.com/**

PROFESSIONAL ARCHIVING

Visiting these sites might give you a better view of the challenges.
http://archivists.ca/
Primary Canadian site

http://www.digitaleduurzaamheid.nl/home.cfm
Very progressive Dutch site

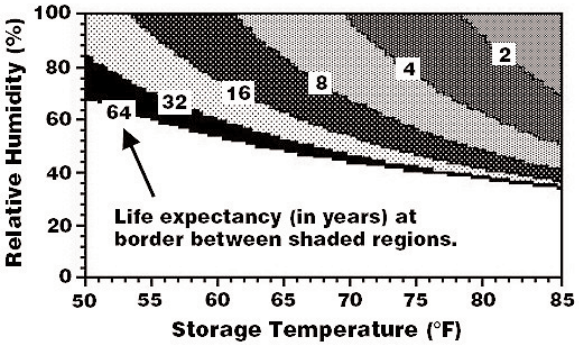
http://www.itl.nist.gov/div895/carefordisc/CDandDVDCareandHandlingGuide.pdf
Useful guide from NIST on care and handling of CD/DDVD

http://www.erpanet.org/
ELECTRONIC RESOURCE PRESERVATION AND ACCESS NETWORK

SOME DIGITAL HISTORY

www.jetset.nl/lostformats/03.html
A mind boggling collection of obsolete digital ventures.

http://oldcomputers.net/
Extensive links to computer history and museum sites. Say hello to your old TI994A. ■



Graphic summary of life expectancy of magnetic tape prepared by Imation for NIST

Brand	Factory	Quality	Misc
Imation	Taiyo Yuden	Good	
Kodak	Kodak	Good	
Philips Gold	Kodak	Good	
TraxData Gold	Kodak	Good	
Philips Silver	Taiyo Yuden	Good	
Ricoh Premium	Ricoh		
Sony	Taiyo Yuden		
TDK	TDK		
NoName Mitsubishi	Mitsubishi	Medium	
Ricoh Standard	Ricoh	Medium	
That's	Taiyo Yuden	Medium	
Arita	Ritek	Bad	
Philips IQ Silver	Ritek	Bad	Problems writing the "aged" CD-R's
TraxData Silver	Ritek	Bad	
NoName Ritek	Ritek	Bad	

Http://www.cdmediaworld.com/

Part of quality report chart at Mediaworld website.

Media	Temperature	Relative Humidity (RH)
CD, DVD	4°C to 20°C (39° to 68° F)	20% to 50% RH
A temperature of 18°C and 40% RH would be considered suitable for long-term storage.		
A lower temperature and RH is recommended for extended-term storage.		

Kodak recommendations for storage of their "Gold"CD storage media.

Device	25RH 10°C	30RH 15°C	40RH 20°C	50RH 25°C	50RH 28°C
D3 magnetic tape	50 years	25 years	15 years	3 years	1 year
DLT magnetic tapecartridge	75 years	40 years	15 years	3 years	1 year
CD/DVD	75 years	40 years	20 years	10 years	2 years
CD-ROM	30 years	15 years	3 years	9 months	3 months

Predictions in studies by Digital Preservation Coalition for various storage media.

Never Assume

by Marilyn Reid

WINNER of SCCA Class "F" Script Competition

A chilly. windy Sunday, mid morning in the park and a well dressed, middle aged man wearing a hat (fedora, bowler), is seen walking, head down, shoulders drooping.

(Camera follows as he starts in the upper left hand distance walks past the camera, camera follows him to the water's edge)

He raises his head and the brisk wind blows his hat into the air where it twists and turns and gradually disappears...

FADE

His hat is seen in the distance floating on the water as it slowly moves forward to the shoreline.

The Man is gone.

A passer-by goes to the water to retrieve the hat and people walking stop to watch. As he turns around holding the hat out in front of him, he is turning it around to look inside, checks the outside band, looking for information to identify the owner. People start to gather around all talking about the floating hat (a runner, old couple, people on bikes, walkers, roller bladers, and lots of dogs etc.).

The person with the hat, points to the water and gently places the hat on a bench **(camera follows the hat)** and the talking continues about the missing man. **(Camera moves to people doing different things such as: looking towards the water and pointing, or looking towards the park or using binoculars).** Talking getting louder.

Group Dialogue (assuming that the man was a suicide)

Person #1 `I must have just past him and then he walked right into the water.'

Person#2 `drowning in his Sunday best does seem so sad.'

Couple 'we saw him but we just kept walking and that was about 30 minutes ago.'

Person #3 'he seemed very depressed when I saw him, hunched over like, the tide must have carried his body out quite far out by now'.

Everyone is highly agitated, arms waving and voices raised. A Large Man in a track suit, standing on the bench, beside the hat takes charge.

"LISTEN UP EVERYONE, LET'S ALL TRY TO TALK TO PEOPLE PASSING BY AND MAYBE WE CAN FIND OUT WHAT HAPPENED TO THIS GUY."

Crowd disperses and they start talking to the people walking past. The noise increases and the crowd grows bigger and louder.

(Camera follows some of the walkers into the Park and camera gradually moves left and right as though looking for something: finally rests at the left hand corner and sees the man, who lost his hat, in the distance and follows him) Noisy crowd continues to talk, various voices are heard and the assumptions spread.

The man who lost his hat is seen walking in the distance, through the park and down the path from behind some trees. He is holding a cup of coffee and continues walking past the crowd over to the bench, picks up his hat and puts it on his head. The crowd moves to let him walk through and stands in stunned silence with mouths open. **(Camera continues to follow as he leaves the bench and walks past the camera. Cut to crowd).**

(Camera is close up on various faces in the crowd), and then (camera moves to man's back following him). He walks through the park from whence he came and gradually disappears.

THE END.

sound effects

Again this Issue, the SCCA has added another ten CD's of Sound Effects to our (your) Sound Effects Library, and the title of this article is the title of the set itself.

If all this sounds familiar to you, it should, because I'm just reworking the article from the Summer Issue. After all, this Sound Effects Collection is EXACTLY LIKE THE LAST ONE, EXCEPT IT'S COMPLETELY DIFFERENT!

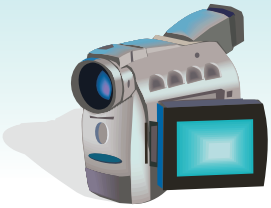
This one too is Buy Out or Royalty Free, which means the owner can use these sounds without restrictions for home use, or even for use on their commercial videos. However, as usual, we can't copy the discs, or compilations, themselves.

As is often the case, the 747 tracks on this collection seem to have been laid out on the individual discs with no real organization at all, with Soccer Game, Tropical Birds, Glass Window Breaking, Volcano, etc. all mixed together on CD's which vary from 53 to 94 tracks.

"However, the number of tracks on a disc, or the organization of the tracks, will really be of no consequence to you, the user." As we explained in the Summer Issue, "You don't even need to know which discs the sound effects come from! As explained earlier, we won't be sending out Sound Effects CD's in the mail. Instead, let us know (by email or telephone) what sounds you need, and if possible, some idea of the scene(s) for which you need the sound(s), and we will search for them in our collections ..."

Ya Da, Ya Da, Ya, Da. See Page 17 in the Summer Issue! ■

Three Books for Novice Camcorder Owners

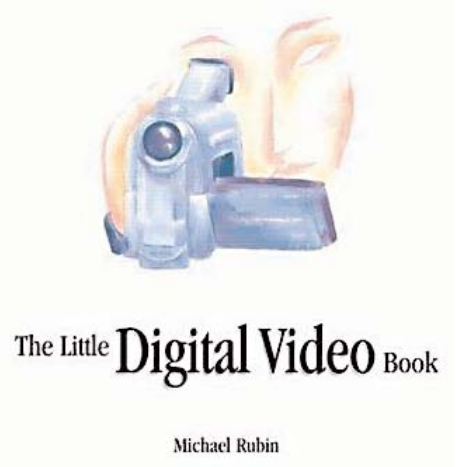


by Michael Véronneau, Victoria Video Club

You know the moment. The excitement. The anticipation. It happens when little "Soni" (or Pana, or JayVC) comes home for the first time, and is unwrapped from his crinkly blanket and lies there gleaming at the world. The adoration. The pride. Such a future.

Fast forward a few years and disappointment has set in. Little "Soni" has behavioural problems — he never seems to do what is wanted. People don't want to see what "Soni" has created. A pile of tapes sits in the corner, neglected, unlabeled and unloved. Could this disappointment have been avoided? Absolutely!

This article will present three books that could help you, or someone that you know is struggling to get started with their camcorder. The first two books cover a wide range of information - discussing camcorder features, why they might be important to you, how to operate the camcorder, how to perform basic editing for your projects and how to share your home movies. The third book concentrates on how video cameras work, and how to operate them to get the best footage.



This book is a favourite of mine, one that I stumbled across shortly after purchasing my first digital camcorder. In six chapters it offers practical suggestions on what camcorder features are needed, on techniques of shooting and editing, and how to get and stay organized (no pile of unlabeled tapes).

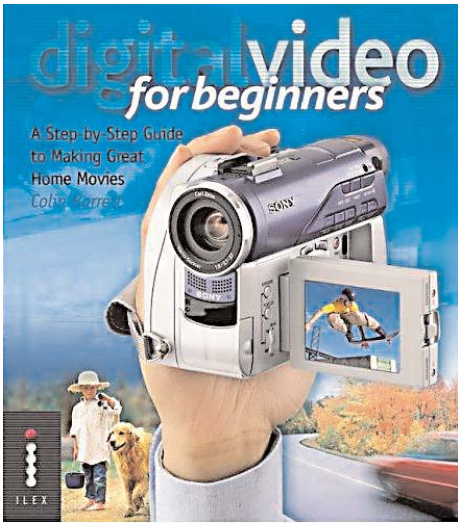
The book has six chapters, with multiple sub-sections, organized like a traditional textbook - although the writing style is relaxed, almost like a conversation:

- The Basics
- Your Camera
- Shooting
- Organizing Your Video
- Getting Ready to Edit
- Editing

There are twelve assignments, scattered through the chapters, which encourage you to follow along and get familiar with operating your camera. The implication is that you do your learning **before** you start shooting footage for a real project or family event. The book is easy to read, small enough to carry around, and at 178 pages (with lots of illustrations) it won't take long to read.

Michael Rubin, the author, lists his "rules of shooting" in chapter 3. He advocates shooting without a tripod, without a script, using existing light, and limiting the length of your shooting ("no more than 20 minutes of source footage per project…to create 1 to 5 minutes of 'program.'"). Most beginning movie makers fit this profile and would find it natural to follow Rubin's process for getting started making movies.

There is also a web site for the book, with some free downloads and links to other useful resources on the Internet. Highly recommended for the novice home movie maker.



This book essentially covers the same range of subjects as *The Little Digital Video Book* but the major differences are the way information is presented, and the use of full colour illustrations. Colin Barrett has divided his book into five major sections:

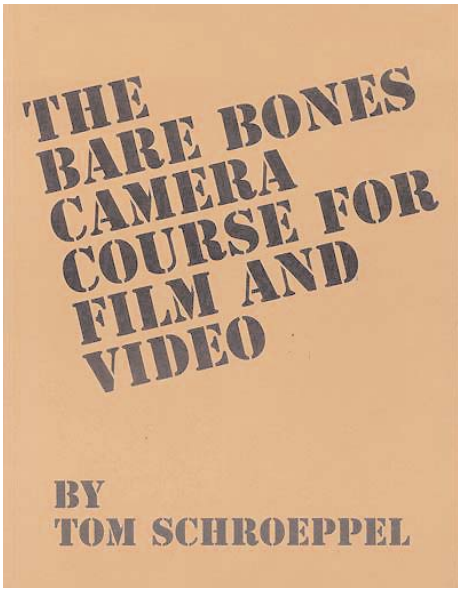
- What you need to know about your camcorder
- Step-by-step shooting techniques
- How to Shoot great home movies
- Step-by-step digital video-editing techniques
- Showing and sharing your movies

Each section is divided up into topics (e.g. Anatomy of the camcorder, Establishing Shots, Summer Vacation) that are covered in 2-page 'modules.' Each module consists of the main explanation, accompanied by photos, drawings, tips, and plenty of sidebars (or sub-topics). Visually, this book is very attractively designed and much more inviting to people who like to browse through a book

letting their interest guide where they stop.

A more subtle difference between *The Little Digital Video Book* and *Digital Video for Beginners* is that, in the latter, each topic typically offers a bit more information. Whether explaining a shooting technique, or how to video an event, there are often tips or photographic examples that offer a touch more information on getting good footage. The book also covers a range of camera accessories, touching on lights, microphones, tripods and monopods, as well as the use of headphones. Taken together this suggests that *Digital Video for Beginners* is a book that can take a novice a half-step closer to becoming an intermediate skill-level. And at 144 pages, it's still a thin book.

Colin is also the founder and editor of the *SimplyDV* web site (www.simplydv.co.uk/) and you will find a good deal of additional information, and discussion of digital video, on his site.



Unlike the first two books discussed in this article, *The Bare Bones Camera Course for Film and Video* does not attempt to suggest what camera you should buy, nor does it tell you how to shoot Aunt Alice's 80th birthday party. This book, in its 89 pages, is a beautiful example of a subject that has been pared down to the essential information needed to learn it – how to operate your video camera to get the best images you can.

The book's table of contents lists eight sections:

- Basics (such as camera functions, lenses, depth of field)
- Composition
- Basic Sequence
- Screen Direction
- Camera Moves
- Montages
- Lighting
- Doing It (how to plan for a shoot)

Each section is covered concisely, and there are over 200 simple, but effective, black and white line art illustrations to accompany the topic being discussed. This book costs about one-third the price of the other two books, and is perfect for the person who wants to concentrate on improving their video camera operating skills.

I couldn't locate a copy through the big book stores in town; one even told me that they can't obtain 'self-published' books. So I fired off an e-mail to Tom and quickly received a response identifying several vendors in my area (universities, film schools, and film industry sources).

Tom maintains a website (http://tomschroeppel.home.att.net/index.htm) for this book, with some camera training assignments, a few quizzes, and a few checklists available to download. Check it out..!

"Cut"

I hope you find this article helpful, and please let me know if you have a favourite book that you used to get started, or that you recommend to friends who are just getting started on their journey into video making. ■

Little Digital Video Book, The
Michael Rubin
2001
Peachpit Press
ISBN 0-201750848-2
178 pages

Digital Video for Beginners: A Step-by-Step Guide to Making Great Home Movies
Colin Barrett
Lark Books/Sterling publishing
ISBN 1-57990-668-0
144 pages

Bare Bones Camera Course for Film and Video, The
2nd edition, revised
Tom Schroeppel
ISBN 0-9603718-1-8

Digital Cameras vs Video
Continued from page 7

dows, etc.), I could piece together a composite.

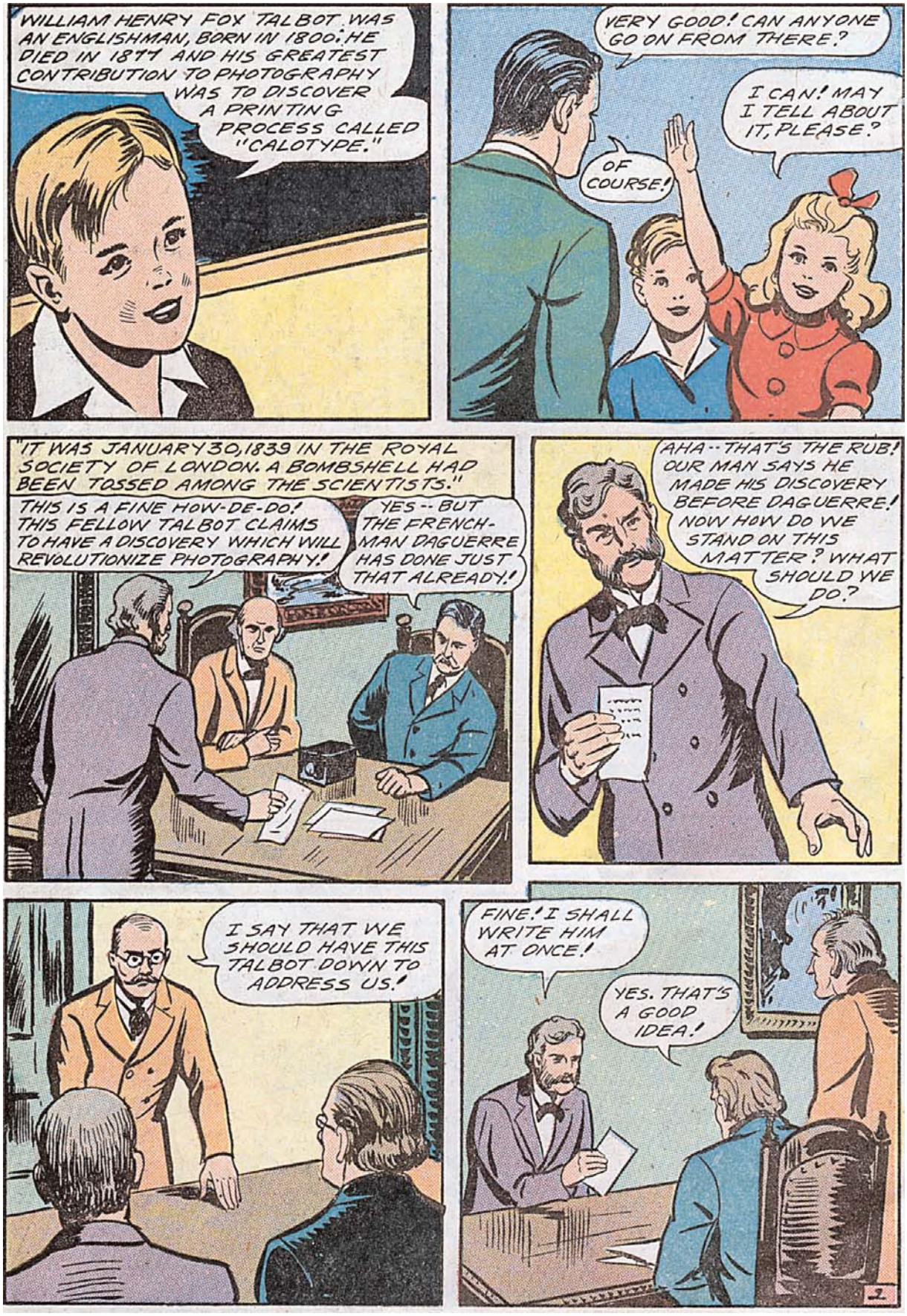
I videotaped the soldiers a year later in a pioneer village in New York State, (Genesee County Village) south of Rochester. With the camera "locked down" on a tripod (that means no panning, no zooming, autofocus shut off, and autoexposure turned off so nothing will change as the soldiers go through), I started the camcorder before the soldiers marched into the scene, and continued to shoot after they marched right out of the shot. Later, in Adobe Premier, I could use a freeze frame of the background before the soldiers entered or after they left, as a "blue screen" or "green screen", making that part of the scene transparent, so the composite picture of the Inn could be placed behind the soldiers marching through the scene.

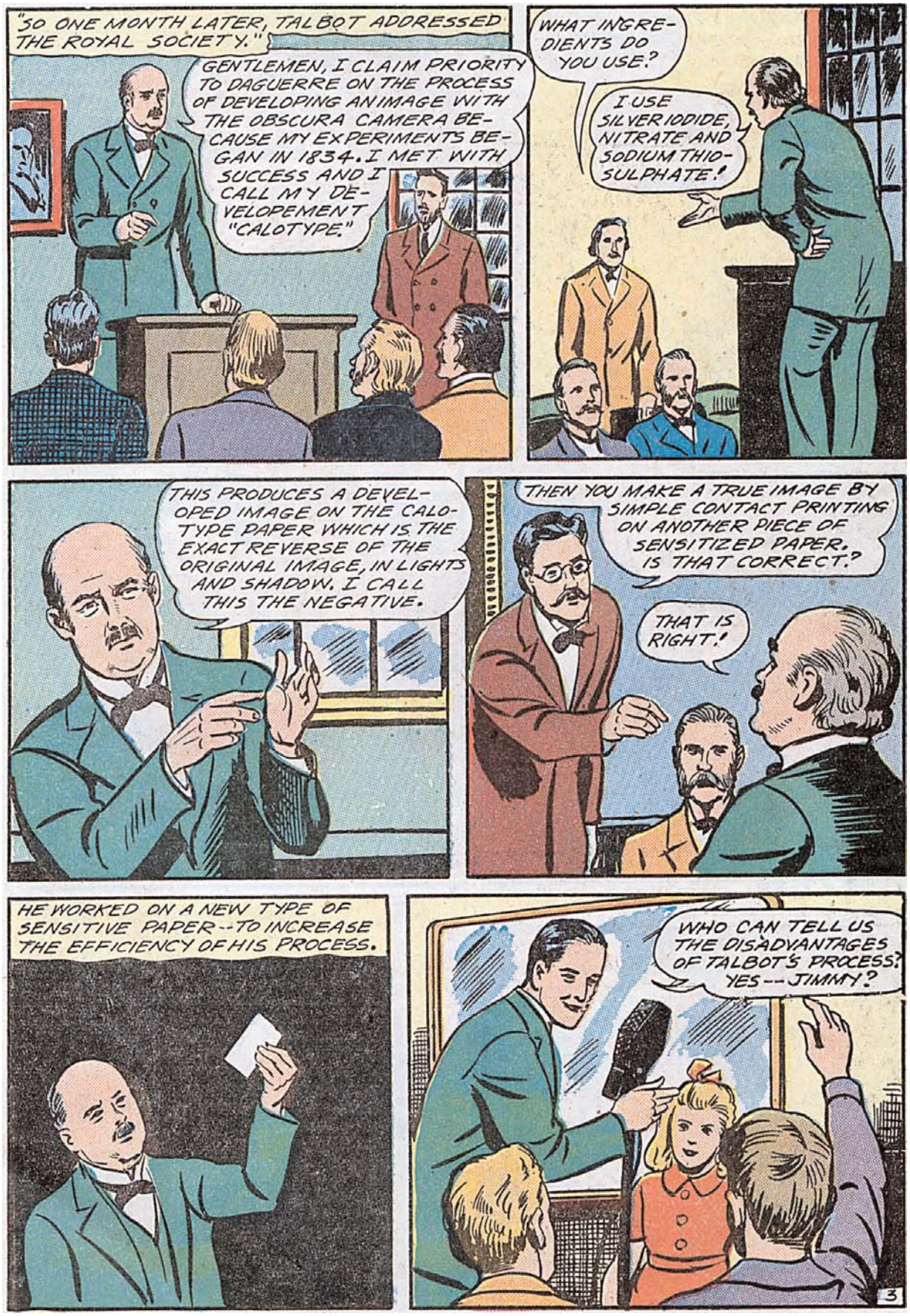
The only reason I didn't actually do all of that, was that I was lucky enough to find a substitute for the King's Head Inn, in the pioneer village! But I shot the scenes locked down with only the background at each end of the shot so if it later turned out that I had to resort to the composite buildings, I had everything available!

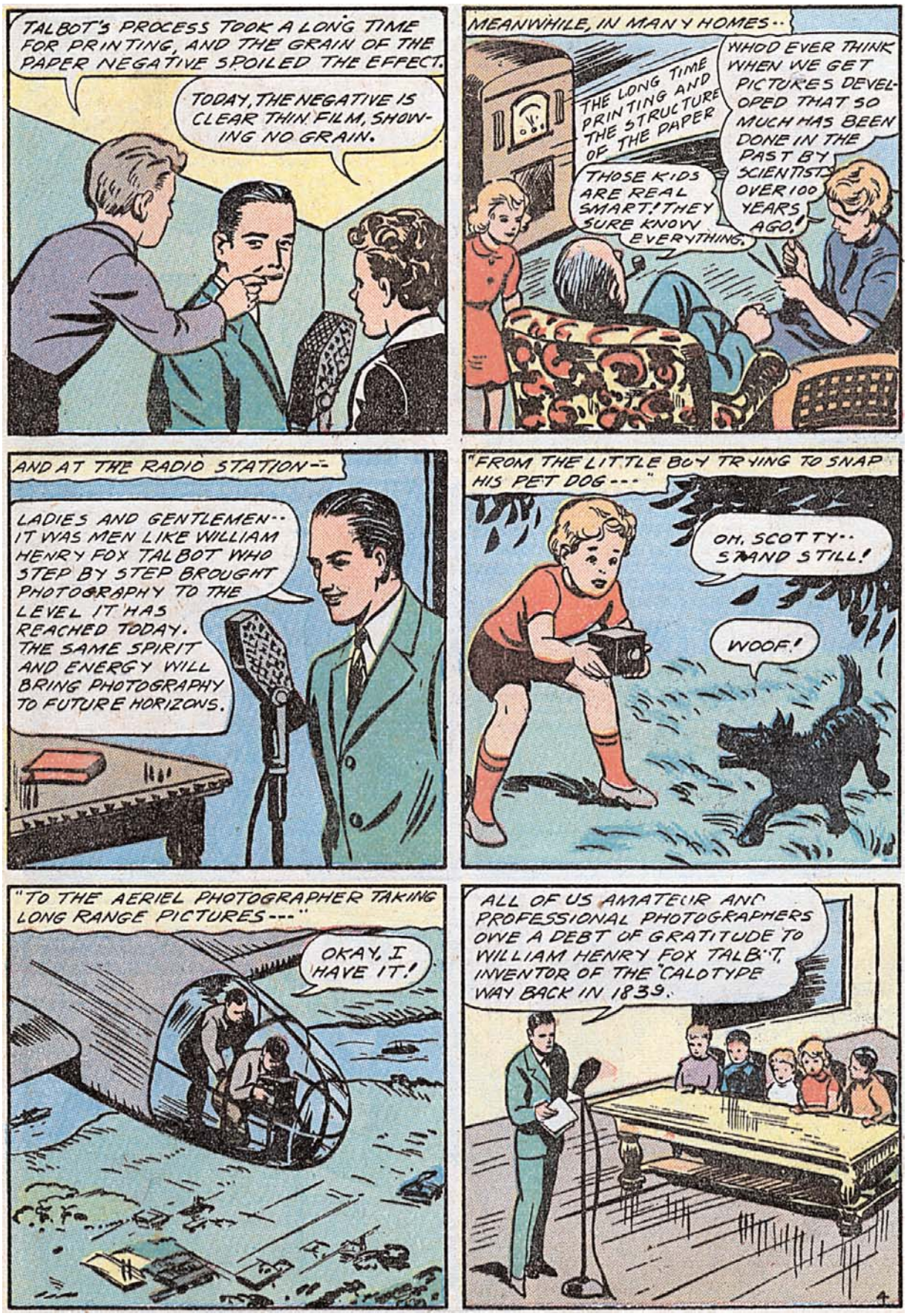
So shoot your digital shots, print them for family and friends as you like, send them by email, and assemble them into slide shows by any of several techniques. But don't give up making movies on video, and don't overlook the possibilities for using digital stills in your travel, documentary, training, experimental, history, or story movies. And let us know what you did with them! ■

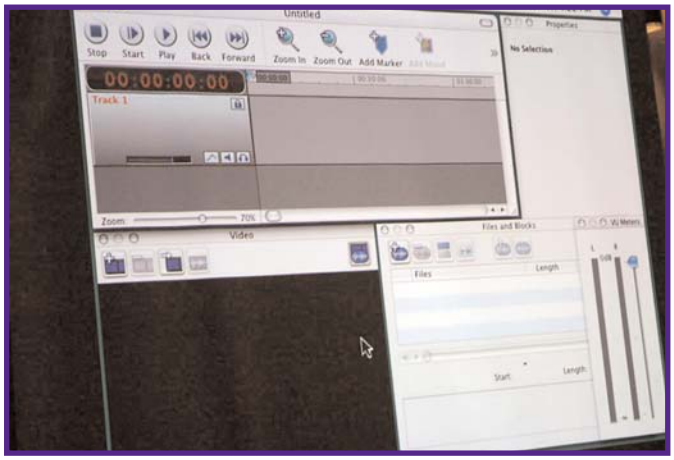
FOX TALBOT

Provided by Campbell McCubbin


WILLIAM HENRY FOX TALBOT WAS AN ENGLISHMAN, BORN IN 1800. HE DIED IN 1877 AND HIS GREATEST CONTRIBUTION TO PHOTOGRAPHY WAS TO DISCOVER A PRINTING PROCESS CALLED "CALOTYPE."
VERY GOOD! CAN ANYONE GO ON FROM THERE?
I CAN! MAY I TELL ABOUT IT, PLEASE?
OF COURSE!
"IT WAS JANUARY 30, 1839 IN THE ROYAL SOCIETY OF LONDON. A BOMBSHELL HAD BEEN TOSSED AMONG THE SCIENTISTS."
THIS IS A FINE HOW-DE-DO! THIS FELLOW TALBOT CLAIMS TO HAVE A DISCOVERY WHICH WILL REVOLUTIONIZE PHOTOGRAPHY!
YES -- BUT THE FRENCHMAN DAGUERRE HAS DONE JUST THAT ALREADY!
AHA -- THAT'S THE RUB! OUR MAN SAYS HE MADE HIS DISCOVERY BEFORE DAGUERRE! NOW HOW DO WE STAND ON THIS MATTER? WHAT SHOULD WE DO?
I SAY THAT WE SHOULD HAVE THIS TALBOT DOWN TO ADDRESS US!
FINE! I SHALL WRITE HIM AT ONCE!
YES. THAT'S A GOOD IDEA!
2


"SO ONE MONTH LATER, TALBOT ADDRESSED THE ROYAL SOCIETY."
GENTLEMEN, I CLAIM PRIORITY TO DAGUERRE ON THE PROCESS OF DEVELOPING AN IMAGE WITH THE OBSCURA CAMERA BECAUSE MY EXPERIMENTS BEGAN IN 1834. I MET WITH SUCCESS AND I CALL MY DEVELOPEMENT "CALOTYPE."
WHAT INGREDIENTS DO YOU USE?
I USE SILVER IODIDE, NITRATE AND SODIUM THIOSULPHATE!
THIS PRODUCES A DEVELOPED IMAGE ON THE CALOTYPE PAPER WHICH IS THE EXACT REVERSE OF THE ORIGINAL IMAGE, IN LIGHTS AND SHADOW. I CALL THIS THE NEGATIVE.
THEN YOU MAKE A TRUE IMAGE BY SIMPLE CONTACT PRINTING ON ANOTHER PIECE OF SENSITIZED PAPER. IS THAT CORRECT?
THAT IS RIGHT!
HE WORKED ON A NEW TYPE OF SENSITIVE PAPER--TO INCREASE THE EFFICIENCY OF HIS PROCESS.
WHO CAN TELL US THE DISADVANTAGES OF TALBOT'S PROCESS? YES--JIMMY?
3


TALBOT'S PROCESS TOOK A LONG TIME FOR PRINTING, AND THE GRAIN OF THE PAPER NEGATIVE SPOILED THE EFFECT.
TODAY, THE NEGATIVE IS CLEAR THIN FILM, SHOWING NO GRAIN.
MEANWHILE, IN MANY HOMES..
THE LONG TIME PRINTING AND THE STRUCTURE OF THE PAPER
WHOD EVER THINK WHEN WE GET PICTURES DEVELOPED THAT SO MUCH HAS BEEN DONE IN THE PAST BY SCIENTISTS OVER 100 YEARS AGO!
THOSE KIDS ARE REAL SMART! THEY SURE KNOW EVERYTHING.
AND AT THE RADIO STATION--
LADIES AND GENTLEMEN.. IT WAS MEN LIKE WILLIAM HENRY FOX TALBOT WHO STEP BY STEP BROUGHT PHOTOGRAPHY TO THE LEVEL IT HAS REACHED TODAY. THE SAME SPIRIT AND ENERGY WILL BRING PHOTOGRAPHY TO FUTURE HORIZONS.
"FROM THE LITTLE BOY TRYING TO SNAP HIS PET DOG---"
OH, SCOTTY.. STAND STILL!
WOOF!
"TO THE AERIEL PHOTOGRAPHER TAKING LONG RANGE PICTURES---"
OKAY, I HAVE IT!
ALL OF US AMATEUR AND PROFESSIONAL PHOTOGRAPHERS OWE A DEBT OF GRATITUDE TO WILLIAM HENRY FOX TALBOT, INVENTOR OF THE CALOTYPE WAY BACK IN 1839.
4



Back to the Internet
Continued from page 8

www.zed.cbc.ca/go?c=homepageV4

This is a home-grown page from CBC. It contains some very sophisticated artistic offerings so it might be a good spot for the kind of exposure we want, if you are not too timid.

Documentaries, human interest stories and experimental work seem to be preferred. Linkable, but "Flash" format and not downloadable.

www.clipshack.com/

Another informal site. Provides linking facility but not downloadable. Home page short on facts. Requires registration for full conditions. Good quality MOV videos.

OTHER USEFUL LINKS -

www.freevlog.org/ Complete tutorials and tips on video blogging and podcasting. Links to free software for editing and re-formatting video for the net.

www.videora.com/enus/Converter/iPod/

Free program for converting video to iPod formats.

www.jodix.com/ Another freeware video file converter. ■

The Last Word...

Another Annual Meeting held in Stoney Creek. We were in a remarkable building intended for the local council, which no longer exists, because of amalgamation with Hamilton. We all felt almost regal in our comfortable chairs!

But of course we don't do most of our work sitting down! We get out and use our eyes to look for possibilities for our camcorders to document events.

Back home we notice the geese are taking a short break across the river from us. I can hear them discussing their journey to warmer places. I wonder how far they have flown already. I admire their strength and memory.

Canada is for me the country of four seasons, every one of them enjoyable in its own way. Even the winter, when it makes you huddle in warm padded clothing, has a certain charm. The crisp crunch of the snow underfoot as you dare to leave your safe warm home helps you remember that we live in a changing season.

The way that Mother Nature protects her own plants continues to amaze me. The instinct for survival is incredible. We hope you, the reader, are sharing that instinct!

I hope you enjoy this issue of Panorama. Look for Thom Speechley's article entitled "Back to the Internet". ■

Joan Bochsler, *Editor.*