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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO



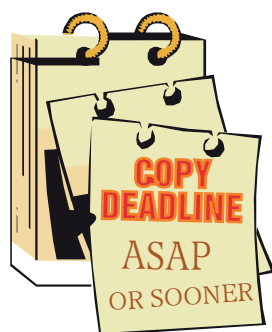
The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIÉTÉ DES CINE AMATEURS

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Front Cover

*Stoney Creek City Hall
Rotunda*
by Fred Briggs



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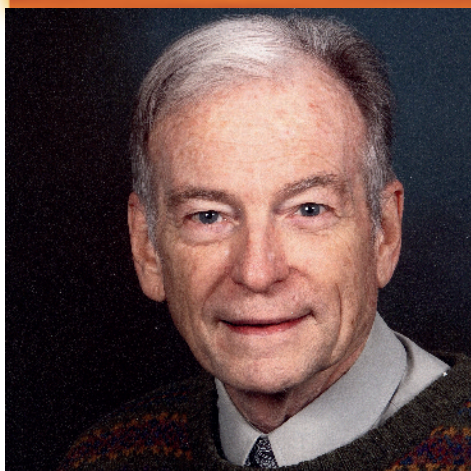
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PRESIDENTS MESSAGE



Fred Briggs, FSCCA

PRESIDENT'S MESSAGE

I'm sure none of us is happy with the way PANORAMAs have been dribbling out! You must be wondering when you'll ever get caught up, just as much as I am, but I've also been unhappy with this situation that time sensitive material is finally reported in issues *backdated* by several months. I keep trying to get issues out on a shorter timeline, but it seems to get longer every time!

Up till now I have resisted the easy way out – fewer pages per issue – but I can't fight it forever unless I get a lot more material submitted. So I think now that I'll have to get them out more often, even if it means using fewer pages.

The old problem of needing multiples of four pages, so they can be stapled together at the printer's, isn't really necessary now that they are going out as pdf files over the internet, but I still feel that our members deserve 16 pages in each issue. However, if I can't deliver 96 pages a year on time, at intervals of 60 days, maybe I should be shooting for 6 on-time issues a year, even if they're smaller!

Another concern has been the unfortunate confusion caused by putting announcements of the upcoming Video Competition (and its

June Deadline) and AGM (to be held in late October) in the January Issue, and reporting the results of both in the March issue! Looking things up in back issues is bad enough without imbecility like this!

The only solution I have been able to hit on is to Report on the Annual Competition and the AGM in the November Issue (which is now being released in December), and plan on a January 2013 Issue in January or February, even if both the November and January issues are smaller than 16 pages.

The main advantage of that is to make announcements of upcoming events at a more reasonable time, and report on results in the issue that would be expected to carry up-to-date news!

But "what about the overdue March, May, July, and September 2012 issues?" you ask, as well you should. These issues will be published in the intervals between the "on time" issues, and will concentrate on "continued in the ... issue" articles – general interest, inspirational, how-to, and other non-time sensitive articles, until we get back to a regular 2013 schedule.

And here's another idea! I can use more photos, bigger photos, and bigger titles and fonts! That will still mean that I will have to get out six issues on time in 2013, and if you would like them to be "full issues", I'm going to need some help from you, so please start thinking now about what you can contribute next year!

* * * *

The above was written with the expectation that I'd get it finished and delivered in December 2012, but I have had to turn my attention to other things, and now it's March 2013, and I'm finally picking it up again! I'm sure that most of you have noticed that the older you get, the faster time moves, especially when you're "having fun"!

This issue pretty well covers the 2012 AGM, except for a few things

I left out because there wasn't enough to fill another page, so I will give a brief account of a bit of it here in this column.

After lunch, Michael Burgess, an award winning Assistant Director, Screen Writer and Director, and graduate of the prestigious American Academy of Dramatic Arts in New York City and post-graduate from the Writing and Producing for Television program at Humber College, who has worked on well over 100 hours of prime-time television programming including *Flashpoint* and *Murdock Mysteries*, among others, was our first Guest Speaker. Michael has been editing with Final Cut Pro since 2003 and Final Cut Express since 2007, so he presented a live editing demonstration on his Mac. Finally, something for our Apple users!

Next, the Contest Results were announced and the winning videos were screened, and greatly enjoyed.

Then Peter Lorimer, who has worked at Henry's Photo Video in Sales for 5 years and been a freelance Studio Photographer Videographer for 15 years with many credits, including editing Wedding Videos and a Cooking Show Pilot, introduced us to SONY's new line of consumer camcorders with interchangeable lenses. We're all familiar with SLRs that also shoot videos, but this new line is a camcorder first, that also shoots stills, of course.

In the evening we screened a few of the better 16mm films from the CIAFF Library of winning films, enjoyed again by our veteran members, and for the first time by our newer members, and for the last time on film for all of us!

We have been engaged in getting our CIAFF film collection digitized for posterity, and archiving the films themselves. You will see some reference to this in the AGM Minutes in this issue, but as the project is not quite finished, we'll give a final and complete accounting in the January PANORAMA! ■



SOCIETY OF CANADIAN CINE AMATEURS AGM 2012 MINUTES October 19, 2012

The **Society of Canadian Cine Amateurs** Annual General Meeting was held at the former Stoney Creek City Hall on October 19, 2012.

Members Present: President Fred Briggs, Carolyn Briggs, Robert and Kay Bayne, Paul Bentley, Harold and Mary Cosgrove, Ken Davy, Rick Doelle, Ian and Celia Firth, Keith Gloster, Joan Jacquemain, Tom Schopf, Jim Small, Thom Speechley, and Jim Town. (17 people)

Call To Order: 10:15 a.m.

Welcome: President Fred Briggs, welcomed all present and announced that we had sufficient members present to constitute a quorum.

Minutes of the 2011 Annual General Meeting: Secretary Joan Jacquemain read the minutes of the previous AGM. Rick Doelle moved acceptance, seconded by Keith Gloster. The 2011 minutes were published last year in Panorama. The 2012 minutes will be reported in the next issue of PANORAMA.

Treasurer's Report: Treasurer Rick Doelle read his report. The financial report for June 1, 2011 to May 31, 2012 shows that our Revenues exceeded the Expenditures by \$147.69, compared to the previous year when the Revenues exceeded Expenditures by \$1,435.67. Rather than read aloud details that would not be remembered, Rick announced that he was prepared to provide more details to any member who asked for them. Acceptance of his report was moved by Carolyn Briggs and seconded by Keith Gloster. Rick mentioned that memberships (\$20) in arrears for 2012 - 2013 are now overdue, and he was prepared to accept them now.

SCCA Annual Video Contest: The report was tabled by Keith Gloster. A total of 23 videos were submitted. All entries were on DVD format. Growth in skills and willingness to experiment and originality were noted in the entries. There still is concern over the use of copyrighted material despite information, guidance and music alternatives offered by the free SCCA sound library. No teenage videos were received. Better attention is encouraged in the filling out of the application forms. This is very important information which is needed by the judges to make accurate assessments. Only two entrants in the compulsory category of "One Step Forward, Two Steps Back" were received. They were clever and original submissions.

Old Business:

1. Website - Thom Speechley has scanned all the old Panorama magazines we have been able to find and Paul Bentley has inserted them into the SCCA Website. These issues span from 1971 to 1996. To access them just click on the ARCHIVES at the bottom of the Panorama Page and read it right there. You can also search all Panoramas on the website at once by typing your search word(s) in the box below "Search The SCCA Site!" and then clicking on "Find".
2. Fred has discovered four boxes of CIAFF Competition Records. Included in them are old CIAFF Festival Programs and Tom Speechley has also recently scanned this collection. Paul Bentley will put them on the CIAFF Site soon.
3. The efforts to invigorate the CIAFF Competition continue. That competition included foreign films as well as Canadian ones.
4. The topic of VIMEO was discussed. The Executive is considering it as a site on which videos can be uploaded in order to be judged. The link to them would be sent only to the judges. This means that only judges who are qualified would judge, as opposed to judging by all viewers. The judges could converse and discuss their

-
- opinions through e-mail. There would be no award ceremony, but the winning videos could be viewed by anyone after judging. VIMEO restricts uploads to five gigabytes per week and this could be a problem.
5. You Tube is also an option. Videos can be uploaded and selected privately. Harold Cosgrove mentioned that the quality of the picture on You Tube may not be very good. "Some people may have difficulty accessing VIMEO", he said.
 - 6 Fred Briggs said that we should encourage new entrants strictly on the internet through Panorama.
 - 7 We have had no recent requests for help in starting new clubs.
 - 8 There is a new service under the Web Site allowing the President to contact members, including a separate list for the executive.
 - 9 A reference was made to an article in the Videomaker Magazine, June 2012, page 32, titled, "Protect Your Script and Video". "Permission must be granted by the creator before you can use other people's work."
 - 10 Tom Schopf said that VIMEO gives you five different options. No one can copy. He said that you could write to the picture taker and ask permission.
 - 11 Harold Cosgrove said that "if you use copyright material you might just get a Cease and Desist Order".
 - 12 Fred Briggs reported that he had attended a seminar which included representatives of the musician union, and asked why arrangements could not be made, as in Britain, to allow amateurs to use material for noncommercial purposes. They told him that amateurs can definitely not be allowed to use other people's work. If the video will be shown publicly, people are advised not to use the material.

New Business:

13. Several years ago the wife of deceased member, Neil Upshaw, asked Fred Briggs to store the films from the SCCA Library of CIAFF Winning Films. They have been stored for years on the property of Eckhard Kries, and recently Fred removed them and has been storing them on his property. A search was conducted for an archival home. Finally, after discussion of other places, we found that the University of Toronto, under the auspices of Mr. Brock Silversides would accommodate our old films. They will not give them away and will not lend them out, although if anyone wants to view them, their staff will screen the films for them.
14. Harold Cosgrove has been copying the old films for the SCCA. He charges us 5 cents per foot, and he uses a 16mm. optical sound projector with a five-bladed shutter to prevent flicker.
15. Fred Briggs said that he has found other old films in the SCCA Library with no labels. We do not know yet what they contain. The films which will be shown today are 16mm. They are old, but the best copies available. Jim Town reported that "Granite Bay" is a program that can be used for flicker removal.
16. Report on CIAFF:
 - A. We have had three bills from Halmar Productions totalling almost \$2,000.00 for Harold Cosgrove's copying. The SCCA has a 16mm Projector that will play magnetic sound tracks, and repairs on that machine have cost \$50.00 for cleaning and repair. That projector has a crack in the worm gear and it is proving difficult to get it repaired. Jim Town suggest finding someone who does casting to repair the worm gear. We plan to lend that projector (which has variable speed) to Harold so he can transfer them to computer files without flicker, and we hope the job can be finished before the worm gear fails.
 - B. CIAFF had a charge for insufficient funds on a \$50.00 cheque, caused by a bank error, which has since been rectified by the bank.
 - C. An account has been opened on File Factory. Only a total of 50 files/films can be put on it unless we pay more for the service.
17. Some music on our SCCA music link page was purchased from companies who are now defunct. You can no longer audition that particular music on our website though we can still provide the music to our members. Fred suggests that you try other music on the page, and if you can't find what you like there, contact Fred for assistance.
18. Fred has set up a link on a second Website to audition more licenced music in our collection. He has sent that link to SCCA members, and will send it again. Bookmark it so you can remember it. That music can be used everywhere, for any project.

The Chairman adjourned the meeting at 11:45 AM. ■

COMPETITION CHAIRMAN'S REPORT

A total of 12 entrants submitted 23 videos reflecting a stability in annual contest participation.

No scripts nor teenage entries were received in 2012.

All entries were entered on DVD media, and no playing problems were encountered during the judging.

The judges noted a wide difference in the quality of entries, and felt many entries demonstrated improved quality from previous years. New technologies and techniques, (ex. "green screen"), are entering video submissions, demonstrating the growth in our member skills and willingness to experiment.

It appears that little or no progress is being made in the reduction in the use of prohibited copyright material, despite all the information, guidance, and alternatives, the SCCA has provided over the past years. Few entries made use of the free SCCA sound library, which is disturbing to your executive members who have spent your money and much time, encouraging the use of the sound library.

With no teenage entries being received again this year - we have no new young blood entering the contests. Indeed, only one new person submitted an entry this year.

Better attention to filling out the application forms is needed, as too much is left to the discretion of the judges re. category placement. Knowing how entrants wish to be judged, and accuracy in data, would be of great assistance. Proper identification of who the entrant is, and what category is intended would make judging easier. Our apologies if the judges got your entry misplaced in 2012.

The judges were again impressed with the degree of originality shown in many videos, and are pleased to see the expanding use of new equipment and software.

It appears that the selected compulsory subject this year,, "One Step Forward, Two Steps Back", did little to challenge our entrants, as only two2 were submitted along these lines - albeit two clever and original submissions.

We'll continue to encourage involvement in the contest in the upcoming year, as it was clear the entry options are being streamlined.

Sincerely yours,

Keith H. Gloster, Contest Chairman

■

SCCA ANNUAL VIDEO COMPETITION

2012 AWARDS

Class A ADVANCED

Winner	POSTCARDS FROM EUROPE	Harold Cosgrove
1st Runner-Up	DOWN THE MEKONG RIVER	Mila Werbik
2nd Runner-Up	THE ORKNEY ISLANDS	Ken Davy
3rd Runner-Up	ISTANBUL	Ken Davy
Hon. Mention	THE PANAMA CANAL	Ken Davy
Hon. Mention	THE GREATEST LAKE	Robert Makara
Hon. Mention	HIGHLIGHTS OF EUROPE	Mila Werbik

Class B INTERMEDIATE

Winner	ESTANCIA LA PORTEÑA	Rick Doelle
1st Run-Up	A TINY CHILD WILL COME	Wayne Schaler

Class C NOVICE

Winner	HIGHLIGHTS FROM ALASKA	Mary Cosgrove
1st Runner-Up	BALZAC RODEO	Constance Nozzolio
2nd Runner-Up	OUR VACATION	Constance Nozzolio

Class D (CLUB) THE GARLICK TROPHY

Winner	THE CASE OF THE AERIAL VIEW	Ottawa Film & Video Makers
1st Runner-Up	THE CASE OF THE MISSING PAINTING	Ottawa Film & Video Makers

Class E (COMPULSORY) THE INTERCITY TROPHY

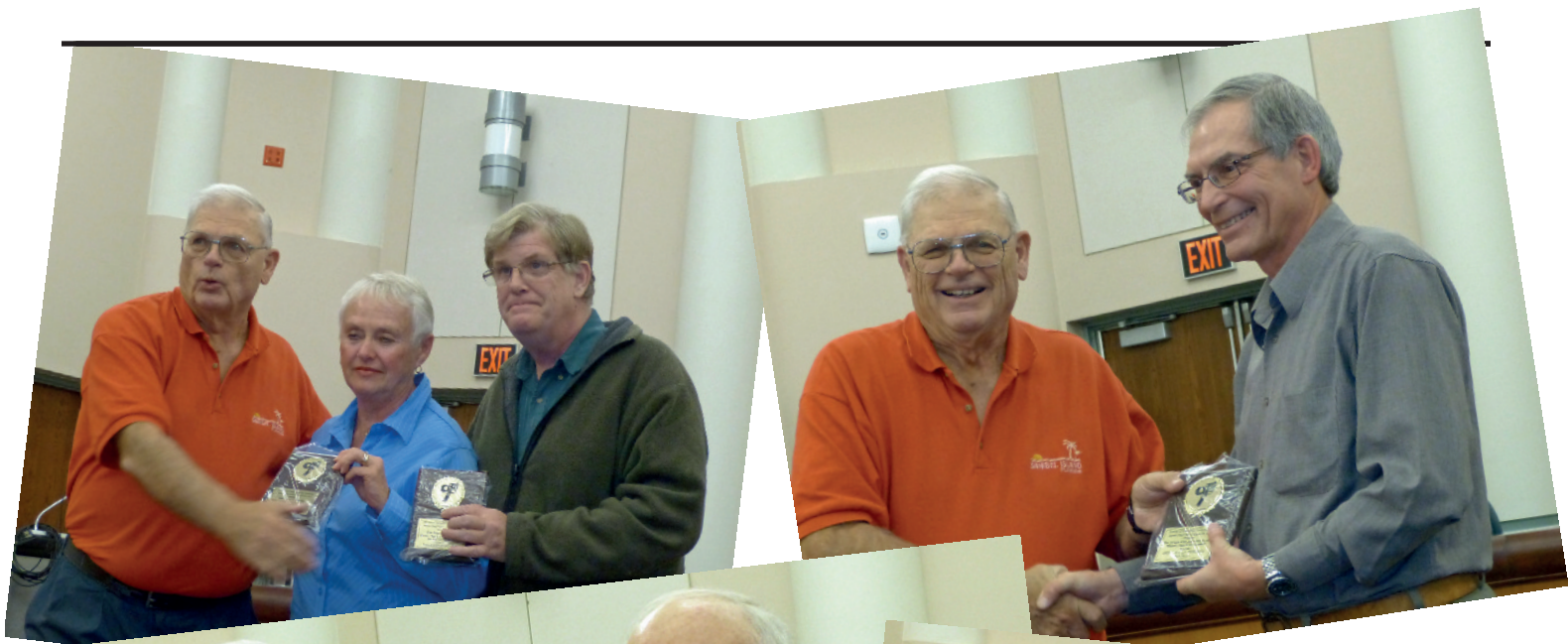
Winner	THE DOCTOR BILL SHOW	London Videography Club
1st Runner-Up	ONE STEP FORWARD TWO STEPS BACK	London Videography Club

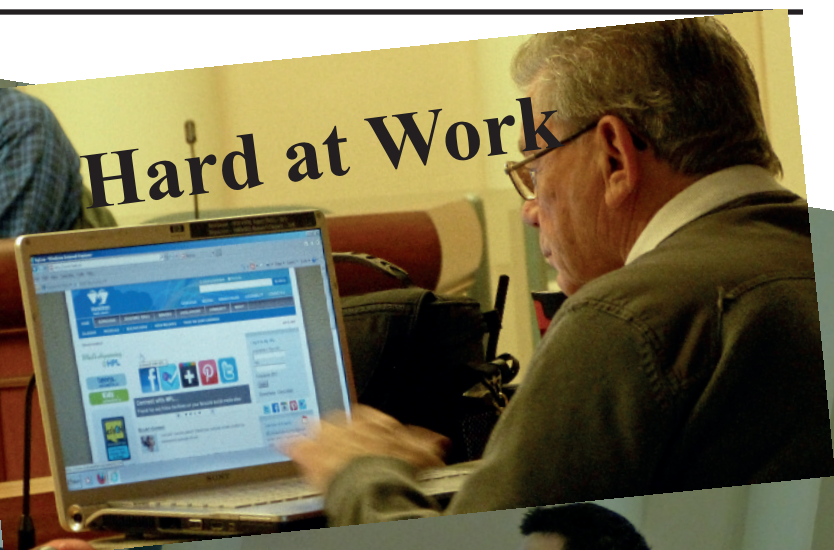
SPECIAL AWARDS

Most Humorous	THE DOCTOR BILL SHOW	London Videography Club
Best Visual Effects	THE DOCTOR BILL SHOW	London Videography Club
Best Cinematography	POSTCARDS FROM EUROPE	Harold Cosgrove
Best Use of Sound	ESTANCIA LA PORTEÑA	Rick Doelle
Best Editing	DOWN THE MEKONG RIVER	Mila Webic
Best Scenario	THE CASE OF THE AERIAL VIEW	Ottawa Film & Video Makers
Most Original	WISE OLD OWL	Robert Bayne
Best Entry	POSTCARDS FROM EUROPE	Harold Cosgrove
Best Dialogue	THE DOCTOR BILL SHOW	London Videography Club

AMATEUR MOVIE CAPITAL OF CANADA **OTTAWA, ONTARIO**







Hard at Work



Michael Burgess Demos Editing with an Apple



Michael
Burgess



SONY
Camcorders



Jim
Small



Peter
Lorimer

TECH TIPS

By Frank Swanson

At the end of each monthly general meeting of the Viewfinders Club, I've been presenting a short video clip from Digital Juice that provides you good information and practical tips for expanding your knowledge of camcorders, shooting techniques, audio recording, editing tricks and tips, or post-production tools.

In March we screened Digital Juice's "Creative Camerawork" video clip which showed how to get creative and shoot from a new perspective. This challenged us to do some creative thinking and camera positioning. It's all about giving your audience a new and interesting look from your camera's lens. Here are five tips for being creative with your camera:

1. Look Up, Look Down, Look All Around:

change the feel of your shot by changing the height of your camera. Don't shoot everything from eye or shoulder level. You need to see the world from a different perspective to set your work apart. Get down on your knees to produce a dramatic perspective that your audience wouldn't ordinarily see. Or, head to higher ground like up on a ladder, from a 2nd floor window, or on top of a roof - but be careful! The principle is to add new dimensions to your productions that give your audience unique perspectives.



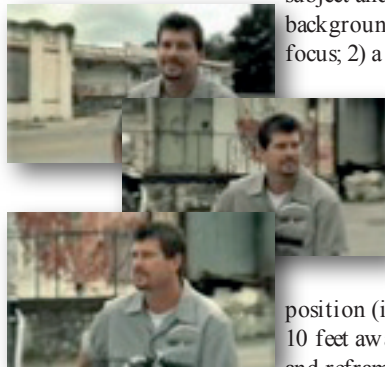
2. Tilt It: add interest by occasionally tilting your camera. These sideways shots are called "canted" or "Dutch Angles". Used in combination with a low camera position you can make your shots look real cool. Don't tip your camera more than 45 degrees or less than 2 degrees. Make the angle look like it was intended. Hand-held

shots can produce shaky footage so use a tripod with a mount that rocks left/ right, or if your tripod has the tilt capability, just mount your camera sideways so you can tilt your camera side-to-side instead of up-and-down.



3. Distort the Distance:

your lens lets you compress or expand distances. Use the power of your camera's zoom lens to effect it. Different background looks can be achieved with different camera positions and lens settings: 1) a close position (i.e. 3 feet) with a wide angle lens setting produces a shot with the subject and the background in focus; 2) a



nearby position (i.e. 8 to 10 feet away) and reframed

with your zoom lens to make the subject the same size, produces your subject in focus with the background a little out of focus; and 3) a distant position (i.e. 25 or more feet away) and reframed further with your zoom lens to make the subject the same size, produces your subject still in focus, but now the background view is significantly narrowed and somewhat out of focus. Wide angle and telephoto lens settings can compress or expand the apparent distance between objects and impacts the field of view of your shots.

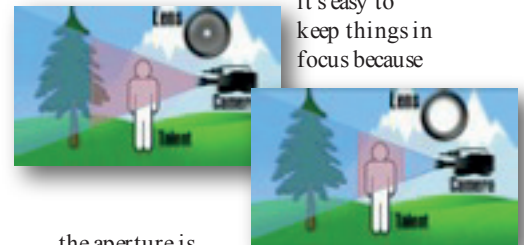
4. Create the Illusion of Depth: compose shots that help to add the illusion of depth to the flat screen. Avoid shooting your subjects against a flat wall. Reposition your camera so that a flat wall goes off into the distance. Look for diagonal or receding lines to add the illusion of depth. Another method is to use foreground framing (focusing) at the beginning of a shot and then adjust the focus onto the subject with your manual focusing

to achieve a more compelling composition. Look out for frames that you can shoot through like a rock formation, between branches of a tree, or even two people talking to each other. Give your shots that cinematic flair by developing an eye for angles, finding shoot-through shapes, and objects you can frame in the foreground.



5. Set Selective Focus: set sharpness and softness selectively in your shots. Artsy shots often have some elements in sharp focus where others fall soft. Depth of field is the range of area in your shot that is in sharp focus. A wide depth of field has objects in focus over longer distance. A narrow depth of field shrinks the sharp focus range. Get to know your camera's controls, particularly the aperture and focal settings. In bright situations

it's easy to keep things in focus because



the aperture is (automatically) closed-down which broadens the sharpness range - small iris, large depth of field. In a dark room, opening up the lens (manually) to a wider aperture to get more light through the lens results in a shallower depth of field and it's more difficult to focus - large iris, small depth of field. To shrink the depth of field outside on a bright day, use a neutral density filter; this will allow you to open the iris to expose the scene properly but now you have a shallower depth of field; and furthermore, now you can move that band of focus closer to or farther away from the lens to create a dynamic focus effect called a Rack Focus. This will direct the attention of your viewers from one object to another and add a whole new dimension to your productions.

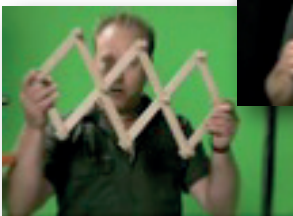
TECH TIPS

By Frank Swanson

*At the end of each monthly general meeting of the Viewfinders Club, I've been presenting a short video clip from **Digital Juice** that provides you good information and practical tips for expanding your knowledge of camcorders, shooting techniques, audio recording, editing tricks and tips, or post-production tools.*

This past month of April we screened Digital Juice's "*Shedding Light on the Secret of Shadows*" which showed us how to create some simple shadows to spice up your shots. This 6-minute video explained the term "cookies" which are lighting accessories in the world of movie-making. Other terms for just about the same thing are a "cucalorus" [a small plate of metal with shapes cut into it and inserted in an ellipsoidal spotlight] and a "gobo" [which is short for "go between" a light source and a subject]. Whether you want to create tree leaves, windows, doorways or random patterns of light, a batch of homemade cookies may be just what you need to make your next shoot mmmmm good (pun intended)! Here are four tips to help you produce some nice shadows for your next production:

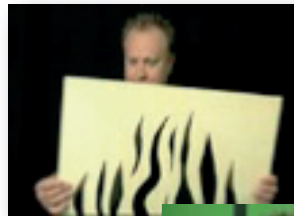
1. Cookie Materials: cookies can be made from just about any material so long as it's rigid. For example, an old box that's been opened will do just fine and it's free, rigid poster-board or a piece of white foamcore board 20" x 30" (which is my favorite and costs



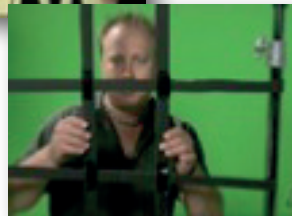
of standard paper are just too flimsy. Whatever you choose, the cookie

needs to be clamped in place and rigid stuff works just fine.

2. Cookie Patterns: there are some common patterns that are frequently used in movies and TV shows. They are: window blinds, stars, geometric shapes, or just random patterns. You

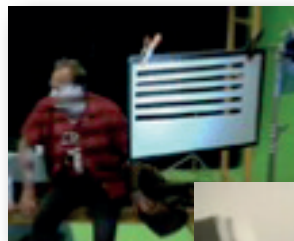


can make your own window pattern with strips of foam board taped



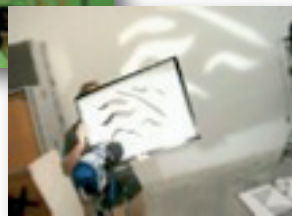
together to form the cross sections that most windows have. A limb off a tree, a house plant, or just about any object that casts a shadow can be used as a cookie.

3. Where to Place the Cookie: to use a cookie effectively, you need to use a hard light source with no diffusion to soften the edges of the shadow. Add a gel in front of the light if you want to add some color to the mix. The distance from the cookie to the light



source will determine the sharpness of the shadow. The farther

you get the cookie from the light source the sharper the edges around the shadow; conversely, the closer you get the cookie to the light source the softer (i.e. more blurred) the shadow edges will appear.



4. How to Mount the Cookie: use some kind of sturdy stand like the ones used for lights that have attached clamps. If you don't have a stand, use a tall tripod and securely tape the cookie to it, or use a small ladder that you can move around to

position the cookie for the effect you want. Be sure the cookie isn't visible in the shot though.

5. What about a Gobo? Whereas a cookie projects a distinct pattern on a set or subject, a gobo usually just blocks the light in sections. A gobo can be a set piece that you shoot through to provide foreground framing. A partial window frame or door frame between the camera and the subject provides interesting foreground framing and shadowing effects. You can use tree branches, curtains or any other object in the foreground as a gob", but you'll need to use your camera's manual focus to keep your subject in sharp view.



You've probably never paid any attention to shadows in the movies you see, but now you'll know what to look for. Try to figure out how the shadows were generated and where the "cookie" or "gobo" was placed on the set.

Sometimes it's the little things that turn a good production into a great production. Using "cookies" and "gobos" will add that little extra to the atmosphere of your settings and make your productions more realistic and professional looking.



See these tips on your computer by going to www.digitaljuice.com, click on "DJTV" on the top of your screen, click on the "search" tab, type in "shadow" and hit carriage return. Up will pop "*Production Notes: Shedding Light on the Secret of Shadows*". Click the "run" arrow in the clip's window to the left and sit back. I'll pick another one for screening at our May meeting, so be sure to come and see my choice for next time.

Frank Swanson