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# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO



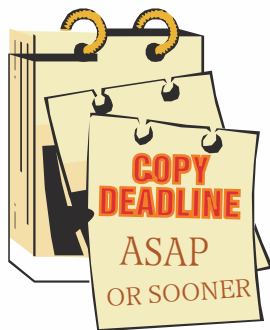
The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIETE DES CINE AMATEURS

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## Front Cover

**Stoney Creek City Hall**  
by Fred Briggs



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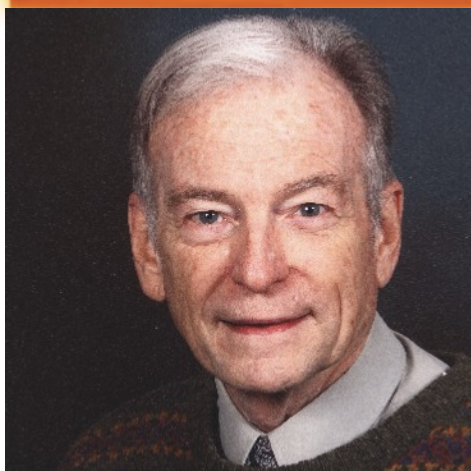
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## PRESIDENTS MESSAGE



**Fred Briggs, FSCCA**

### PRESIDENT'S MESSAGE

Well, this is the September 2013 PANORAMA, and I'm at least getting this one out in October 2013! And I have high hopes of getting out the November 2013 issue next month, soon after the close of the 2013 AGM and Regional Meeting, because that meeting will provide considerable information for another issue.

That at least meets my goal of publishing time sensitive material in time for it to be useful to you, so let's get on with it.

The 2010 AGM and Regional Meeting will be held on Friday, October 18th. Everyone is welcome to attend. No Advance Registration is required.

Registration will open at 9:00 AM at the door, and the Registration Fee will be only \$5.00, and that includes a light lunch. SCCA Members in Good Standing will be exempt from the Registration Fee. SCCA Membership Fees can be paid while Registering at the AGM.

Our members have been slow again this year paying their Membership Fees, so our Members in Good Standing at this moment is low, and we expect no difficulty in having a Quorum (40% of the Members in Good Standing). Some years ago we stopped sending out Proxies, because

so few members returned them. This could be a problem if we suddenly got a large number of Members in Arrears paying their Membership Fees and not attending the AGM. To avoid that situation, any payments made between now and the AGM will not be banked and recorded as paid until October 18th. However, those who pay at the AGM, or have paid between now and the AGM, and are present, will contribute to the quorum and will be able to vote. This year we have had queries from members who live too far from Stoney Creek to attend, but would like to send in a Proxy, so you will find a Proxy Form on Page 6, and we will honour any that we receive back.

We would like to see the Membership Fees coming in though, so you don't have to postpone any longer!

For those who have not attended an SCCA AGM in Stoney Creek before, the former Stoney Creek City Hall is located some distance east of the downtown area, at 777 Highway 8, at the intersection with Jones Road. It can be reached from the Queen Elizabeth Way by taking Exit #83 (Fruitland Road) South to Highway 8, and then traveling east to Jones Road.



It may be a little difficult to spot because the building is now the Stoney Creek Municipal Service Centre, with the Stoney Creek Community Policing Centre, a Hamilton Tourism Office, and a branch of the Hamilton Public Library, and is also home to an RCMP Detachment, and the big new sign, almost a billboard, dwarfs the small sign that used to say Stoney Creek City Hall, and another now says Royal Canadian Mounted Police.

There is plenty of free parking.

In the past we have provided a link



to a Google Map, but with all the name changes, we are finding that Google Maps (and some GPS units) get confused and will mislead you, so we are including on [Page 5](#) in this issue a couple of maps we prepared for the Summer 2006 PANORAMA. However, there has been considerable road construction underway, particularly on the overpasses over the QEW, so you may be forced to resort to using one of the Service Roads, so we suggest that you print that page to help you find your way.

More information about the October Meeting will be found on the following page.

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In the Fall 2002 PANORAMA (on Page 19) we were very pleased to announce a FREE source of music for your noncommercial videos, especially music that you would be permitted to use on your videos for Contests and Festivals! Because downloading was slow, we even produced a collection of CDs for our Members and Clubs! We also mentioned FreePlay Music in an article about available music in the Summer 2007 PANORAMA, and stated that Conditions had been altered.

We have just learned that FREEPLAY Music's **Conditions For Use** have recently been changed again, and they have been reproduced here on pages 7-10. They are stringent, to say the least, and we recommend that you not use the music except for personal, private use. Videos using this music cannot be entered in SCCA Video Competitions or played in public, I have marked some key words in RED to draw them to your attention. ■



# SCCA 2013 ANNUAL GENERAL MEETING



We will open the AGM, required by Federal Law, promptly at 10:00 AM and try very hard to keep the whole Business Meeting down to an hour and a half, leaving time for an open discussion from the floor about what we should do with the old, large Trophies that we have mothballed more than ten years ago. We also want the opinions of our membership on whether or not there is any point in producing DVD's of the winning videos from the SCCA Annual Competition. This is your once-a-year opportunity to hear reports on the recent activities of your Board of Directors and Executive, and your best opportunity to question them and express your concerns, wishes and hopes regarding the SCCA.



We will adjourn at noon for Lunch in the adjoining Saltfleet Room, and reconvene at 1:00 PM to present the Awards to the Winners of the Annual SCCA Competition and screen a selection of the winning videos.

Something new has been added this year! We have a sponsor, CyberLink, who produces some very interesting software for editing photos and videos. Among other things, there will be a demonstration of some of the advanced editing that can be accomplished with these programs.

Saltfleet Room

Medicine Hat Museum and Art Gallery, and the University of Toronto. He has earned a national reputation as an appraiser of historical and contemporary collections of photographs, film, and broadcasting material, and his abilities as a researcher and photo-historian are popularly recognized through his numerous books and articles, including *The Face Pullers*, *Waiting for the Light*, and *Prairie Sentinels*. Brock has previously arranged to archive many 16mm films from the CIAFF, and he will be taking many more, plus Fred Attridge's personal travel films, as well as many CIAFF VHS videos, when he heads back to Toronto.



We will adjourn at 5:00 PM for supper at a restaurant of your choice. The nearest, *Cashew*, is about four kilometres to the east along Highway 8, and the *Memphis Fire Barbeque Co.*, is just a few doors farther, immediately after a roadside market (watch for the pumpkins!)

We will reconvene at 7:00 PM for a presentation of videos from Stoke Cine & Video Society, in Newcastle-Under-Lyme, Staffordshire. We expect to finish by 9:00 PM, for those who travel a considerable distance to attend, but we guarantee that you will be out by 9:30 PM.

# MAPS TO 2013 ANNUAL GENERAL MEETING



## MICROSOFT STREETS & TRIPS 2006



## MICROSOFT STREETS & TRIPS 2006



**Society of Canadian Cine Amateurs  
Société des Ciné Amateurs Canadiens**

This form of Proxy is for the use of Class "A" Members and is sent in accordance with the SCCA Constitution. Should you be unable to attend the Annual General Meeting, please mail the proxy to Fred Briggs, 3 Wardrobe Avenue, Stoney Creek, ON L8G 1R9 to reach the SCCA by Thursday, October 17, 2013 and help us reach the required quorum.

Proxies may be delivered by hand up until the start of the Annual General Meeting on the 18<sup>th</sup> of October, 2013. You may appoint any fully paid Class "A" Member to exercise your vote at the meeting and you may designate an alternate. At the time of mailing we are aware of the following Class "A" Members who intend to be present at the Annual General Meeting: Ben Andrews, Fred Briggs, Carolyn Briggs, Rick Doelle, Keith Gloster, Jim Small, and Thom Speechley. You may choose to designate any other Class "A" Member who you know will attend.

Fred Briggs FCCA, President

.....



**PROXY**

I hereby appoint ..... failing whom .....  
To vote for me on my behalf at the Annual General Meeting of the Society of Canadian Cine Amateurs/Société des Ciné Amateurs Canadiens to be held at the Stoney Creek Council Chamber, 777 Highway #8, Stoney Creek, Ontario, on Friday, October 18<sup>th</sup>, 2013 and at any adjournment thereof.

Signed ..... Date ..... 2013  
Class "A" Member of the SCCA



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**Last Updated: July 2013**

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# TECH TIPS

By Frank Swanson

*Ever noticed in television shows and movies that when the camera is focused on a nearby subject that the background is blurred and/or not in focus? Have you ever wondered why this effect is used a lot in movies? And, do you know how to use your camcorder to obtain this effect? Well, this Tech-Tip, based upon Digital Juice's "Production Notes: Focusing for Effect" video, will attempt to explain the answers to these last two questions.*

There are many factors that come into play when composing a good-looking shot. One technique that is common in the world of videography and cinematography is making use of "depth-of-field" or manipulating your exposure and lens settings so that your subject is in a crisp focus and your background falls to a dream-like blur. There are only a few simple steps to take to achieve this effect.

As a camera operator the easiest thing



recording is probably not very appealing. The background could be a bit distracting because it's probably in focus. Hence your subject loses the attention he or she deserves.

to do when shooting a scene is just set-up your camera, lock-down your tripod on the subject, and start shooting. Although it does the job, the footage you're

You can improve the look of your subject by making some minor adjustments to the way you shoot – the way you use your camera. By selecting the areas in the frame that you want in and out of focus will make the shot and the subject more appealing for the viewer. The factors that make-up the depth-of-field are your **lens setting** and an **aperture setting**.



A wide-angle lens and a smaller aperture (or larger f-stop setting like f:16) will give you a greater area around your subject that is in focus. A longer lens (or telephoto setting) and a wide-open aperture (or smaller f-stop setting like f:1.8) will give you a very shallow depth of field and this is good. Now you can choose what you want in focus in the frame.

Here's how you do it: 1) move your camera back as far as you can from your subject, 2) zoom-in to compose your subject as you want in your frame, and 3) focus your subject in the frame. If your subject is in the center of the frame, auto-focus will work just fine to keep your subject



frame (e.g. for those shots where your subject is looking to the left or right), you'll need to use your camera's manual focus mode to achieve the desired result.

If you want to drop that background even further out of focus, you'll need a camera with iris control. By opening the iris as wide as possible you will obtain a very shallow depth of

field, but this will blowout your image (e.g. overexpose your subject and the background). So now you have to cut-down the amount of light coming into the camera. This can be achieved with a neutral-density [ND] filter. These filters come with various shades of gray that don't alter the colors of the light that comes through the lens. The darker the filter the more light you're going to cut out entering the lens. Think of ND filters as a camera's sunglasses. Some cameras have built-in ND filters and some permit attachment of screw-on ND filters. If you have neither of these, an inexpensive pair of regular sunglasses



with gray tint glass

will also work by taping one glass to the front of your camera lens. Well, there you have it. By implementing this simple technique you'll improve the look of your composition. And the best thing is you can apply this technique using your camcorder or your digital camera to make those good shots of your subject even greater. The next time you get out your camera, give this Tech-Tip a try and you'll be amazed at how easy it is to take another step forward in improving your camera shooting technique. When you watch TV next time, pay close attention to when this technique is used as it's used more often than you think. This Tech-Tip can be seen live on your computer by going to [www.digitaljuice.com](http://www.digitaljuice.com) at their DJTV series. I'll select a new tech tip for screening at our next meeting, so be sure to come and learn something new. ■



# TECH TIPS

## SHOOTING TIPS FOR AMATEURS

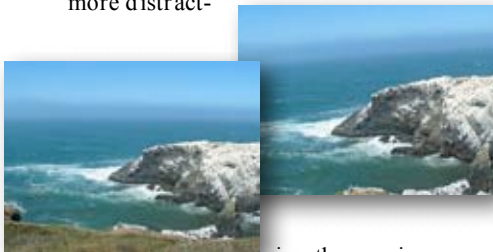
By Frank Swanson

*Nothing in movie making is more critical than shooting good footage, so how do you go about this? Have you ever heard the phrase, "Plan your shoot, then shoot your plan"? Planning your shoot should include not just to what you're going to shoot, but how. And how you're going to use your camcorder to its fullest potential. The four aspects you should consider when you hold the viewfinder up to your eye are: Scene Composition, Camera Position, Camera Controls and Camera Operation.*

### Composition

**Shoot Establishing Shot(s):** When you get to your event, record a wide-angle shot first to set-up the scene/location. Recording a few more from different angles give you additional choices when editing. Subsequent shots should be medium (three or more persons), short (two or three persons), close (one person's torso/ head) or close-up (face of one person). Bottom line: tell your viewer where you are.

**Camera Angle:** Keep a level horizon by using the background as cues. Nothing is more distract-



ing than a visually tilted shot where the horizon is tilted, or a tree is not vertical. That is, unless you purposely want a tilted shot for effect, then exaggerate it.

**Rule of Thirds:** Imagine your viewfinder divided into nine squares – like a tic-tac-toe grid. These imagi-

nary lines are your composition tools for getting visually pleasing shots, especially when shooting people.

Whether facing the camera or in profile, place the the main subject on the left or right vertical line, rather



than in the center, with their eyes on the top horizontal line.

**Close-ups of People:** Try to fill the frame, but don't cut-off an ear or an eye with a side of the frame, or cut-off the chin with the bottom of the frame. Cutting-off part of their forehead or their hair at the top of the frame is OK.

### Camera Position.

Incorrectly positioning the camera is a frequently made mistake of the amateur videographer. How many times have you seen amateur movies where the subject is so dark you can't make out who it is, or the subject appears to be in a hole? Be aware of where they or your camera are located.

**Light from Behind:** Shoot with sunlight or window at your back or side, never behind your subject, otherwise cameras in automatic mode will adjust the aperture to accommodate the excessive amount of light coming from the background, but at the expense of making your foreground subject appear to be a black blob.

**Camera Angles:** Generally, shoot at your subject's eye level. With few exceptions, don't shoot down or up at your subject. If your subject is seated, lower your camera as if you were seated as well. If your subject is your dog, lie down on the floor on your stomach and shoot from



your pet's perspective. To get close to your subject, zooming-in may be less intimidating. Shooting over the shoulder of another person, such as an interviewer, provides perspective. Finally, get as much footage as you can from one position before moving to another. Frequent jumps between two widely located camera positions can be distracting to subject(s) and viewers alike.

### Camera Controls

First and foremost, practice and learn the functions that are built-in to your camera. A common fault of amateur videographers is not utilizing to their advantage the full capability of their camcorders. Read your camera's operation manual. Here are some tips for some controls:

**Turn-off digital zoom.** This function actually subtracts quality from your recordings and there is nothing in post-production to "undo" recording footage past the optical limits of the camera. Digital zoom is just a marketing gimmick.

**White-balance** before shooting in manual control. It is nearly a must for outdoor recording in the early morning or the late afternoon -



early evening when the camera may see either a bluish tint or a warm tint). Indoor lighting reflects different colors so you must tell your camera what white looks like under those lighting conditions. Most post-production editing applications can fix some color problems, but it is better to capture correct color initially.

**Ignore your camera's bells and whistles** other than perhaps the stabilization function. (Note: stabilization should not be used for fast-action events where the subject is moving across the frame or you're moving the camera to follow the action.) You can accomplish most everything, such as fades, sepia coloring, transitions, etc. with your editor. ■