LIFT

THE DIGITAL ISSUE

STAN BRAKHAGE
FILMMAKER
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CONTENTS

ON THE COVER: COLLOGRAPH BY PAULA TIBERIUS

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Marc Glassman is the recipient of the 2003 TOM BERNER AWARD. Sponsored by LIFT and presented by the Images Festival, the Tom Berner Award recognises individuals who provide extraordinary support to independent film and video making. Marc Glassman was a founding member of the Images Festival. He has been a programmer for a number of independent festivals and events including Moving Pictures, Hot Docs, the Ottawa International Animation Festival, Harbourfront Centre and Reel Jazz. Marc's articles have appeared in Montage, Canadian Screenwriter, CineAction!, Fuse, Metropolis, Vanguard and Cinema Canada, and he has edited several books on Canadian film. LIFT and Images are delighted to honour Marc for his long-standing commitment to independent film and video in Canada.

MAKING MOVIES

A decade ago, the sharp divide between those who worked in film and those who worked in video was illustrated in the acidic Belgian film, **Man Bites Dog**. Two documentary crews arrive at the same location at the same time, one shooting film, one shooting video. The film crew murders the video crew because they are using electronic media rather than chemical. The festival audience I saw the film with roared their approval at this brand of celluloid justice.

Well, as Bob Dylan and the Bank of Montreal have noted, "the times they are a-changin'". Odds are if those two crews met up today, they'd both be wielding digital video cameras or editing on digital video tape, or distributing their finished work on video tape.

While there are still some folks maintaining "material purity", many of us are using digital media in one form or another. Of my last three "films", one was shot and released on 35mm film, one was shot on MiniDV and released on Beta, and the third was shot on 16mm and released on Beta. All three were cut on a computer.

Which raises the question: can I still call myself a filmmaker if I don't use film? "Videomaker" isn't accurate; "film and video maker" is too clunky... and as for "media artist"? No thank you! I'd rather borrow Miranda July's appellation, "movie maker". It describes the principal characteristic of film and video, and has the added bonus of evoking Super-8 home movies flickering on a bed sheet tacked to the wall and Hollywood moguls chomping on cigars.

Film is an art form of technology; as new technology appears, filmmakers find creative uses for it. Digital video technology is the most significant technical development in filmmaking since synchronous sound in the late 1920s. Like the development of sound, digital tools are changing the vocabulary of filmmaking.

The rise of DV has profound implications for a film-based organisation like LIFT. In this issue of the Newsletter, we are taking a look at the creative impact of digital video on filmmakers. I'm grateful to the writers for their insightful contributions. I would like to thank Larissa Fan, Malcolm Rogge and Franci Duran for their guidance and support. As the late great Joe Strummer said, "it's food for thought, modsters". Dig in.

MARK WIHAK – GUEST EDITOR

SOME PHYSIOLOGICAL EFFECTS OF FILM AND DIGITAL VIDEO MAKING

As I write this article, I am having trouble moving forward on the editing of a video and I keep thinking that if I could somehow touch the images and the sound, I would have a better sense of how to proceed. Not only is this sensation linked to my days working with film, but it is also tied to the human need to touch because touch is linked to knowledge, control and memory.

stills left to right: Looking Back to See and My Heart the Prophet by Sarah Abbott

My expansion from a Toronto-based filmmaker and dedicated film purist to an artist working with digital video began when I accepted a fellowship to pursue my M.F.A. in Art Video at Syracuse University. At that time, the thought of working in video felt like I would be turning my back not only on a medium I loved, but also on my community and who I thought I was. In hindsight, it fascinates me to see the extent to which my identity was defined by the Toronto filmmaking scene and preferring film to video as a medium of expression. Panic attacks froze my creativity when I confronted making video. I felt like I had sold my soul for the chance to broaden my knowledge of the world. Learning about video history and process has added more paint to my palette, to be sure, but there is definitely something missing for me in the video making process.

The reasons people are attracted to making film and video are similar. Both mediums provide the opportunity to work with image and sound, both allow the artist to work alone or with other people, and both are boundless with regard to content and modes of expression. Now that filmmakers increasingly cut their work digitally, the editing process is virtually the same. A significant difference between film and video, however, is the degree to which film requires artists to work with their hands. This degree increases the more the filmmaker incorporates such things as hand processing, optical printing and flatbed editing into their work.

In filmmaking, the hand is the primary intermediary in translating ideas from the mind to the screen. At the very least, the hand loads and unloads film and images captured with the camera. In digital video, the presence of the hand is superfluous. Images are captured and then downloaded straight into the computer. From mind to screen, there is one step less. The body

becomes redundant. Content-wise, there are conditions to my assertion that the body disappears in digital video making, especially when one considers the importance of performance in video history. Here, I am looking strictly at the process of image capturing and the arrangement of those images.

Since humans could start complaining, there has been dissatisfaction with the limitations inherent in our bodies. Technological advancements have been viewed as saviours, releasing us from the prison of those limitations and giving us more time (supposedly). We can draw a parallel between the body and technology and the processes of film and digital video making. Inherent in filmmaking are limitations that digital video relieves. By releasing the burden of film's bulk and expense, digital video consequently allows for image and sound to be captured with greater ease and abundance. By eliminating time spent on looking for trims and untangling film, digital video speeds up the editing process. Digital video seemingly gives us unlimited freedom, but in this wide-open sky I feel like a kite flying without a string. The constraints of film force me to be more focused and creative. The need for my hands to engage with the filmmaking process allows time for my mind to work unconsciously, and this adds depth to the project.

This absence of my body in the digital video making process links to another absence, and concern. It is the way my mind feels. My mind connects with my busy hands, so it is more stimulated when I work with film. Since memories are most often secured in us via sensual/tactile experience, working in the domain of digital video leaves me with less memory of my media-making experiences than when I work with film.

In tracing the history of memory in technological development and modern thought, I am not surprised by the effects digital video is having on my mind. Before the advent of writing and other recording methods, remembering via oral traditions and mental and cellular memory were the only ways to ensure that history, customs, identity and tactics for survival were not forgotten. With changes brought about by the Industrial Revolution and modernity, memory, for the most part, fell from favour. Freud, and others working with psychoanalytic theory, thought holding onto memory led to unhappiness. Capitalism, "progress," rationalism as put forth by Descartes, literary and artistic movements from Futurism and Dadaism to Modernism all advocated leaving the past behind so that one would be open to change, discovery and innovation—characteristics necessary for success in modern life.

Philosophers, anthropologists and culture watchdogs have seen the frightening potential of technology on the horizon for a while now. They have recognised that a resultant forgetting of the past would give no context for things in the present, erode senses of identity and survival mechanisms, and consequently make masses of people vulnerable to control by those in positions of power, or by technology itself.

This all seems far removed from little me cutting and pasting images and ideas, but as I work with digital video I am aware of the direction technology is leading us and I am aware that my mind feels different when I engage with it. I try to resist these things with my work, exercise my fingers and keep my mind sparked up, but I really miss my body. Sometimes, as I push through the hours of editing, I remark to myself that another way in which digital video keeps the body out of the making process is that it leaves no room for a sexual encounter. The work station is a desk filled with fragile computer equipment, whereas a flatbed has the potential to be just what its name implies.

BY SARAH ABBOTT
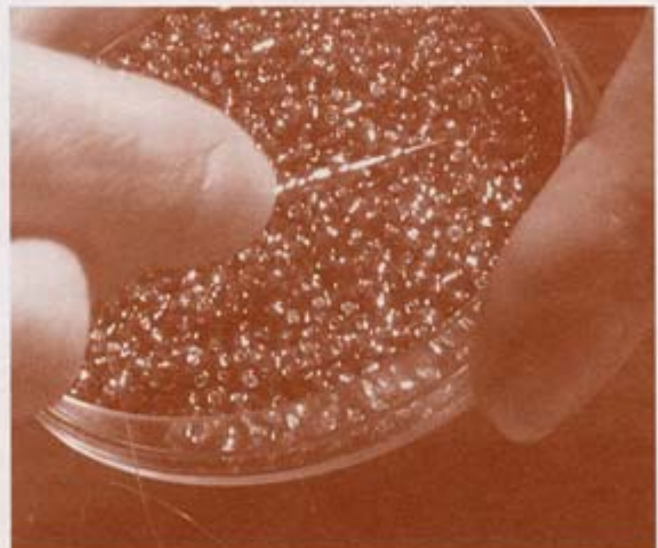
REFLECTIONS ON THE "Revolution"
IN CINEMA

After every revolution comes a period of reflection, as the survivors analyse the aftermath. And it is no different with the "digital revolution" of the late 90s that promised to change the face of filmmaking with the proliferation of cheap and powerful digital camcorders. A new age of digital, democratic filmmaking was upon us, as the tools of the industry were finally within the reach of independent artists. And, with the potential of even more sophisticated technology looming over the digital horizon (in the form of High Definition), it seemed as though film was doomed to become obsolete.

And so, as we find ourselves properly distanced from the event, we can begin to survey the new landscape with which we are faced, asking ourselves the relevant questions: has the advent of digital technology changed the nature of cinematography? Or was the much-hyped "digital revolution" simply a well-organised marketing campaign?

Utopian Images?

For independent filmmakers, the prospects of digital cinematography seemed too good to be true. Filmmakers could now shoot as much footage as they wanted—an unheard-of possibility in the costly, analog world of film stock and development. This new-found freedom allowed filmmakers to work on material that would have been otherwise considered financially risky. Moreover, this move away from the intimidating price of film gave actors a larger comfort zone, since they no longer had to contend with the pressure of a blown line or an experiment gone bad.

The digital revolutionaries were also fond of talking about the new spaces that were opened up by these new cameras. Considering the ability of these cameras to shoot in very low light levels, night time and candlelight shoots became possible, while intricate (and expensive) lighting setups were no longer an absolute necessity. The small size of these cameras meant that potential locations were virtually limitless—whether in a bathroom, the back of a car, or a henhouse.

The (Justified?) Reactionaries

Despite all of these alluring features, many Directors of Photography (DOPs) were hesitant to embrace Digital Video (DV) as an alternative to film—largely because of its inferior image quality (which is particularly true of the popular MiniDV format). Pat McGowan—who has shot a commercial and a few shorts on MiniDV—questions the logic behind many DV shoots, "I realise that people need to make their films, but film is a visual medium and the first thing on the cutting block should not be the very thing that gives you the visuals." Brian Harper, who has worked on a number of digital projects, says, "MiniDV is generally treated as an amateur medium and, as such, is approached as an extreme indie, no-money format."

The main criticism that DOPs levy against DV is that it does not have the same latitude for recording light as film does. Film is very effective when recording the gradual changes of light. Digital video, on the other hand, uses binary digits to represent these changes. As a result of this finite, on/off format, DV is unable to properly represent the infinite smoothness of a brushstroke of light; shadow areas often become seas of undifferentiated black and overexposed areas turn into washed out flashes of white.

Other consistent criticisms of DV revolve around its unnatural representation of skin tonality, the difficulty of getting an image in focus and the weightlessness of its handheld images (owing to the lightness of the cameras).

The Real Revolution?

One other popular criticism—that DV images don't have the proper resolution to fill a cinematic screen—has become obsolete with the emergence of High Definition (HD) video (and the prospect of MiniHD right around the corner). Theoretically, given a high enough resolution, a digital image could fool the human eye with a seemingly perfect representation of reality. And,

while we have yet to reach that technological Holy Grail, HD does represent a significant increase in video image quality. In this light, Jason Tan, who recently shot in this format, estimates that the HD image ranks somewhere between 16mm and 35mm.

Many DOPs however, have not been quick to jump on the HD bandwagon. Tan is critical of the format's depth of field, which shares the flatness of other video formats. Because of its extremely technical nature, Tan argues that shooting in HD can be a lesson in frustration, since a change in the shooting situation demands a new calibration for the camera. Brian Harper conveys a similar skepticism when he mentions HD's inability to match the latitude of film and the extra demands that the sharper HD image places on the art and make-up departments. In the end, regardless of its advances in resolution, HD is still "video"— which seems to be a four-letter word in the minds of many DOPs.

Towards a New Aesthetic

When faced with these concerns, Marcos Arriaga is quick to counter: "we as filmmakers tend to worry more about the look, but the regular person who goes to the cinema is more interested in the story than the look." However, Arriaga argues that the audience's forgiving nature should not engender cinematographic laziness. Instead, since each medium is unique, it is important to discover the properties of the video aesthetic and to work within that realm. Arriaga reached this conclusion as he prepared to shoot the recently completed digital feature, **Goldirocks**. After surveying a number of DV projects he found that many of them were unsuccessful in their attempts to mimic the film aesthetic.

For Arriaga, the most important distinction between the two aesthetics concerns shot composition. Since DV does not record enough information to create sufficiently dynamic cinematic images, Arriaga sought to stay away from the use of wide shots and open framing (which simply call attention to video's weak points). He tried to get out of his establishing shots as quickly as possible and work mostly with medium shots and close-ups (the building blocks of television).

Arriaga also attempted to move the camera as much as possible—choosing to have moments of soft focus in return for more interesting and dynamic shots.

In terms of lighting, Arriaga made a conscious effort to stay away from any large sources of light —such as windows—to ensure that the images didn't blow out. Carolyn Wong (the shooter on over ten MiniDV projects) shares a similar approach, whereby she tries to stay away from bold lighting choices and works within the middle range of the lighting scale.

Armed with such an awareness, filmmakers can ensure that their "films" don't become victims of aesthetic ignorance. However, Wong does hint at the compromised nature of the medium: "I do think that MiniDV is a great tool for a director to get their story/talent out there in an affordable way—although it's sad to say that it won't necessarily get the DOP an award."

The Verdict (so far)

Despite the potential for a separate video aesthetic, most DOPs seem to agree that the choice to use DV must be one that is creatively justified. Jason Tan was able to create a virtual, voyeur webcam-house with the use of 50 digital cameras on the recent feature **DoULike2Watch**—a feat that would have been both impractical and visually irrelevant with film. Pat McGowan used the inexpensive nature of videotape to his advantage when he shot a documentary series on HD: "[shooting on film] would have totally changed the way we approached the project. It would have made us much too cautious with what we rolled on, for fear of rolling out when the 'right' moment came."

In the end, it appears that the DV revolution didn't quite work out as advertised. Instead of usurping the role of film, it seems to have developed into yet another device in the filmmaking arsenal. Despite their flashy ad campaigns, the companies pushing digital may have been aware of the limitations of the revolution all along

BY JASON ROVITO

ALGORITHMS AND CHANCE:

AN INTERVIEW WITH R. BRUCE ELDER

"Perhaps there are film forms that can restore freedom to the viewer. Such forms might, for example, offer spectators an array of elements that they can freely combine and recombine.."
(R. BRUCE ELDER)

*Your most recent film, **Eros and Wonder,** was created using digital technology. How did you become interested in using digital technology in your filmmaking?*

My interest in computers started early, and grew out of my fascination with the fact that beautiful patterns are often mathematically elegant. There is an entire field of design that explores the beauty of mathematical patterns, and I was fascinated by it; from the time I was a boy, I read about Fibonacci series, and the golden mean, and logarithmic spirals—various topics of that sort. There is another sizable field of investigation, this one rather flaky (to be sure), known as spiritual geometry, which uses the mathematics of harmony both as an image of, and as a means for, tuning the soul. I spent a lot of reading in that disreputable field as well. You might be surprised how many artists of the last 100 years have.

*Your use of digital technology in **Eros and Wonder** is quite different, however. There you used computer technology to process digital images. I believe that you write the computer programs you use to make your films. Could you tell us about these programs?*

When I decided to use digital processes in my art making, I started by studying the requisite fields of mathematics and computer science; I went

back to night-school and took classes for engineers. Working with the knowledge I was able to garner, I developed a computer application that would allow me to collaborate with the machine to produce "visual compositions"—that would allow me to use many of the same principles that I have employed in my filmmaking, but would enhance them by helping me eliminate subjective whim.

I developed a rudimentary application that stored a set of images into a database along with a set of image descriptors ("meta-data") and a set of image-processing algorithms. The application's function was to decide what image-processing methods to apply to the images in the database, and to apply them. At first the method for selecting the processing methods to be applied to the images was pretty simple: images were partitioned in groups based on the similarities indicated by their descriptors, as were the image-processing methods (my decision on which methods most closely resembled other methods was completely informal and subjective); the image-processing methods to be applied to a reference image were chosen at random, the operator got to approve the selection, and if he or she approved it, then the methods most similar to the randomly chosen method were applied to the images in the database that most resembled the reference image.

I used this application in a film I finished almost

three years ago now, **Crack, Brutal Grief**. This way of using image-processing methods in film/video production interested me enough (and, I thought, the results were good enough) that I wanted to work further on this application.

It was obvious what refinement I should introduce first: using image descriptors as I did was awkward and introduced an unnecessarily subjective element that conflicted with the ideal of avoiding authorial imposition. I quickly realised the application would need to use methods to "compute" the similarity between the two images algorithmically.

Can you elaborate on the ideal of avoiding authorial imposition?

John Cage protested against the idea that an artwork is the product simply of an artist's feelings. Cage was among the first composers to make the use of chance operations central to his compositional processes—and he developed a variety of aleatory techniques that allowed chance and indeterminacy to play key roles in shaping musical results. Cage insisted that aleatory operations mimicked natural processes and that by imitating the operation of natural processes, the composer could bypass his or her limiting ego and allow a larger system or set of systems to shape the work. This principle has been very important to me. The richness of Cage's writing helped make the use of

aleatory techniques common among composers. The rigour of writings by Iannis Xenakis and James Tenney—composers who, like Cage, took an interest in stochastic methods and the power of their works, reinforced this influence.

Over the past few years, I have worked on projects that explored the possibility of extending these composers' ideas to the visual domain. The initial framework for this exploration was drawn from James Tenney who made extensive use of measures of similarity in the analysis of music structures in his book **Meta+Hodos**. I was intrigued by the possibility of developing analogous compositional procedures for working with sets of images and, in particular, by the possibility of using measures of similarity to constrain random processes.

How does your computer program calculate image similarity?

First the image whose similarity we wish to gauge is loaded into a database. Then the process takes place in a number of steps; here's the basic framework:

1) Load the "key image" or "query image" (the image for which we want to find similar images).

2) Utilising methods of feature extraction, measure a number of features of the key image. This stage creates a "signature" for the image.

Stills: **Eros and Wonder**
by R. Bruce Elder

3) For every image in the database, load and generate a signature.

4) Calculate the Euclidean distance between the signature for the key image and the signatures for each of the database images. Sort and store these values. What results is a list that shows the proximity (based on its signature) of each of the database images to the query image.

I didn't realise it when I started out (but soon learned) that this framework is fairly standard in the field of image analysis—somehow (by good fortune, I guess) I worked it out for myself. The features I used for creating an image signature were the intensity of the image, its dominant colours, the mean and standard deviation of the image's RGB values, the frequency of change in

How do you use these measures of similarity to help you decide what effects you will apply to images?

First, I wanted my program to emulate the film-making methods to which I have become accustomed. To this end, I formulated some loose rules that would capture some of my experience in deciding what image-processing algorithms might be appropriate to images that possess a given set of features. (Examples of such rules are: if there are a large number of pixel groups in the image and there are many changes in colour between adjacent pixels, then sharpening the image is not highly recommended; if the image is of very low contrast, then reducing the intensit of the image is seldom valuable; if the average size

RGB values, the number of defined areas ("pixel groups") enclosed within a well-defined boundary, the compactness of the principal (i.e. largest) pixel group, the major and minor axis of the principal pixel group, its circularity and its perimeter.

The challenge was—and remains—to select image features and a distance function such that the resultant distance really is a measure of image similarity: ideally the distance between the images, gauged on this metric, would correspond to our subjective assessments of image similarity. Measuring the distance between two images which we judge to be alike would result in a relatively low aggregate value, while measuring the distance between two images which we judge to be quite different would result in a larger aggregate value.

of pixel groups is large, then applying algorithms that enhance the texture of the image is a less valuable choice.) I created a program that employed a constrained random process—the constraints were based on these rules as well as on the image's signature—to decide which image-processing algorithm or algorithms would be applied to the images.

The program looks at images and assesses their features, and based on what it discovers, decides which processing procedures most likely suit the image, and what procedures will be less likely (and how much less likely). Different features of an image are assigned different weights, and those features that are assigned greater weight are given a greater role in deciding which image-processing methods are desirable or undesirable (and how much less desirable or undesirable). The

application then chooses, by chance operations, a set of processing methods to apply to the database images.

Where would you like to take your work with this computer program? How do you want to improve it?

I want to introduce better means for modelling a filmmaker's working methods, for capturing a filmmaker's understanding of what characteristics of the image make certain image-processing appropriate and others inappropriate. The way I modeled one's estimation of the appropriateness of a particular method to a given image was far, far too simple. What I did was simply to imbed in the program a seat-of-the-pants guesstimate of

how undesirable a certain feature made a particular algorithm. For example, having a certain property might make using given image-processing methods either "slightly undesirable," or "moderately undesirable," or "very undesirable" (each represented by a different weight), and more precise measures of a filmmaker's sense of the appropriateness of a method need to be introduced.

I also incorporated a kludgy sort of "fail-safe" provision into the application. After applying the constraints I have described, the program selected one or more image-processing methods to apply to the image, processed the image and displayed the result. The user was then asked to confirm that what he or she sees is satisfactory—thus, instead of modelling the filmmaker's knowledge, I simply called upon it (and used it interactively). If the result was deemed satisfactory, the program

applied a similar treatment to a set of similar images and saved the result to film.

All this needs to be drastically reworked. My "fail-safe" method of allowing the operator to interact with the program conflicts with my goal of refusing immediate authorial imposition. Further, I need to develop means to capture the "fuzzy logic" involved in these decisions. This could be done by building a learning component into the program that would enable the program to correlate the features an image possesses with the image-processing methods a particular filmmaker finds appropriate. Further, to make the program more flexible and better able to accommodate different ways of working, the user should be given the choice as to which sets of features, from a broader array of features than I now employ, would be relevant to determining which image-processing methods might be applied to the image.

Introducing fuzzy and neural learning into this application would have this benefit as well: the assumption that there can be a standardised metric that corresponds to all users' judgements of image similarity is a doubtful one—just as it is doubtful that all film or video editors take into account the same set of features when they are creating "plastic" cuts (edits based, essentially, on the similarity of images), or even that an individual editor takes the same features into account on all occasions. Creating a system that would adapt to individual users (and, perhaps, even to individual circumstance) by being "re-trained" could allow for these variations.

Despite its current limitations, however, I believe the program is a novel way of using image-processing in film and video production. I also believe that the Cagean compositional ideas on which this application is based are rich, and this makes me eager to continue to develop the project.

VICKY CHAINEY GAGNON

DV FILMMAKING

Making films with digital video (DV) seems like a contradiction of terms. But the huge success of films like **The Celebration** proved that audiences are willing to forgive soft focus or video grain, if there are compelling characters and an interesting story. Film festivals that previously excluded projects shot on video are now willing to screen digital films. And, as production budgets shrink, funding agencies and broadcasters are also embracing digital filmmaking. So it was only natural for me to begin experimenting with these new tools as well.

In the fall of 1999, I was preparing to shoot my sixth short film on 16mm. I was concurrently collaborating with another filmmaker, Paula Tiberius, on two low-budget features. Our plan was to produce them cheaply on DV so that we wouldn't have to apply for public funding. I decided to experiment on my current short and test out the video-to-film process. The money saved on stock, processing, telecine transfers and neg cutting was all used on the final blow-up, so in the end I had a 35mm print for the cost of

shooting and finishing on 16mm. I enjoyed working with the small, non-intrusive camera and lean crew. DV doesn't require as much lighting, so we were able to move much more quickly. We even shot a few scenes with only the actors and the DOP, including a guerilla shoot in the airport. DV allows you to be a part of the "just do it" school of filmmaking: low cost, and sound and picture combined on one element.

However, there are many factors to be taken into consideration before venturing into the DV

stills (top to bottom):
Lez Be Friends by Lisa Hayes;
Mammogram by Lisa Hayes

revolution. You still need a good cinematographer. My DOP, Carolyn Wong, did tons of research before we started shooting. She visited the lab that was doing the blow-up, Vision Global in Montreal. She watched tests from different cameras and researched what lighting and wardrobe situations to avoid. Every time I was setting up a shot, Carolyn made sure that the composition would not draw too much attention to the video aspect of the look. We avoided patterns in clothing and backgrounds, knowing that they often break down in the video-to-film process. And we tried to avoid large monochrome backgrounds, favouring medium shots over wide shots.

I was debating whether to record sound directly on the DV tape or go double-system and record on the Nagra. I should have done some tests, but instead, ran out of time and made a snap decision to use the camera audio without fully testing it. The quality of the sound was good, but there was a problem with the external mixer that I rented, so the sound recordist, Siusan Moffat, couldn't see the levels without looking at the camera. For the whole shoot, she had to shadow the DOP, looking over her shoulder to watch the sound levels on the camera. Siusan did an amazing job, but the shoot would have been so much easier for her if we'd had the right mixer.

Editing was a breeze. I loaded all the footage, sound and picture together, via firewire into Paula's Mac, and edited with the first version of Final Cut Pro. I made a few sacrifices editing this way; I didn't have an external monitor, so I only saw the picture on a tiny 2"x 3"window on the computer. When the picture was locked, I outputted the final edit back to MiniDV, and then began sound editing on ProTools. I laid the stereo mix back to the MiniDV tape, and then shipped it off to Montreal with a big certified cheque. Two weeks later, I was watching the 35mm film print

still: **Goldirocks** by
Paula Tiberius

with stereo sound at Deluxe's Toronto lab. Paula came to see the answer print with me, and we both gave it the thumbs up. We were ready to try the process again on a longer film.

Paula's script **Goldirocks** was ready to shoot. It was a script all about the Toronto rock scene—"garage rock"—and we started to pitch it as a "garage movie". We thought that the DV aesthetic was perfect for the raw music scene we were trying to capture. DV is to the new millennium what black & white film was to the last two decades, a lower cost alternative for independents. That gritty black & white aesthetic was perfect for the 80's punk movies, but this new-millennium "garage movie" benefits from the vibrant colours of the DV to 35mm. We found that the medium not only matched our budget, but also our aesthetic.

When I heard about Telefilm Canada's new low-budget filmmaking program, it seemed perfect. We were short-listed the first time around, but sent back to do more development work. After six months in the NSI's Features First Program, we completely overhauled the script and our approach, and reapplied to Telefilm with three television broadcast pre-sales. Our budget increased to the program's minimum, allowing us to pay the crew a nominal amount, and to include the cost of the blow-up to 35mm.

The DV allowed us to shoot fast and dirty, just like the script's story. During three days of shooting live band performances at Lee's Palace, we were able to shoot with five DV cameras running simultaneously. The format allowed for less

stills: Mammogram
by Lisa Hayes

equipment and a smaller crew, which allowed us to shoot 118 pages in only 19 days

Goldirocks was picture edited at Tattersall Casablanca by Vanda Schmöckel. We did the video conform and colour correct and then went to Cine-Byte for the 35mm blow-up. They did a short test for free, just to ensure that the video colour correct was giving us what we wanted on film. We dropped off the five D-Beta tapes and within a few weeks, presto—35mm film! The transfer process adds a nice texture to the video, giving it an authentic "garage" feel. Our DOP, Marcos Arriaga, did all the research into DV-to-film transfers, and took great care in shooting the film. And the results are great. We've screened the blow-up with a kick-ass sound track created at Tattersall Casablanca's Next Wave Program—and it rocks!

Right after we wrapped the shoot of **Goldirocks**, I was back to work on another short. I toyed with the idea of going the DV route again. I was attracted to DV's potential for high shooting ratios and for improvisation. However, I decided to go for the sharper more vibrant images that film stock delivers. I collaborated with DOP Marcos Arriaga again. We loaded up with LIFT equipment and shot for three days. Partway through the first day, I discovered that we were going through film stock like water. My days of shooting on DV had ruined my discipline in keeping the shooting ratio down. With the budget in jeopardy, I ordered another 50% of the originally budgeted film stock, an hour before Kodak closed for the weekend. When we called it a wrap three days later, we only had 10 feet of raw stock left. It was close, but we made it.

What format will I shoot my next project on? When I saw **The Rhino Brothers**, which was shot in Vancouver on High Definition video, I started to think that that should be my next experiment in filmmaking. But, who knows? Maybe I'll give IMAX a try.

By Lisa Hayes

NOTES FROM THE CAVE

The longest gig I had as an assistant editor was on **Manufacturing Consent: Noam Chomsky and the Media**. I'd come into the edit suite some mornings and find Pete (Wintonick, editor /co-director), squat in front of the Steenbeck, his hair matted and tangled, riding back and forth over a cut. The trim-bin beside him would be overflowing with reams of footage and tiny trims and magnetic sound all wrapped together in messy bundles with masking tape. Film cans would have been pulled from the shelves that ran from wall to wall, floor to ceiling, lying open and scattered around the few flat surfaces of our tiny room. I still can't quite believe he cut that monster of a film on a Steenbeck.

Pete taught me to roll the pix and sound up together with one hand, a sly flick of the wrist bringing metres of disheveled spaghetti up into a tame little circle. He'd throw his shoulders back and speak of the lessons being passed on from one generation of editing ancestors to another. Now, when I edit a film on a computer, never once touching a frame of footage, dealing with nothing besides cassettes and keyboards, all of that seems very far away.

Manufacturing Consent was essentially my film school—an introduction to independent film-making and the collaborative potential of docu-mentary. The bulk of my own career as an editor has been in documentary, and I began as the transition to non-linear digital editing was already in progress.

At first I thought I would miss the physicality of film—pulling the celluloid back from the Steenbeck to see the frame marked with grease pencil ready for a cut, holding the tiny, exquisite-ly layered images up to the light. And I do. But the easy access to so much material all at once, and the tidiness of the whole business on a com-puter... I mean, no bone in my body misses the filing of trims wrapped in masking tape.

One of the many changes brought in with dig-ital editing is the demise of the assistant, the apprentice. Although not entirely extinct, the ever-present assistant who watches over the edi-tor's shoulder is now seldom seen—only the larg-er features have this luxury. Now most often, an assistant is someone who comes in at night when the editor is not there and takes care of digitising, outputs, whatever needs to be done, but is not present in the room while cuts are made. This is an unfortunate by-product of the move to digital, as being able to watch the evolution of a film, the different cuts, the conversations held between directors, producers, editors, is all helpful in the education of an editor.

Likewise, there has been a gradual, unspoken breakdown into different categories of editors; there are productions who say they are looking for an "editor", but at times it becomes evident that in fact what they want is a machine operator or a technician—someone to run the AVID. The field is becoming increasingly specialised, and editing now does not necessarily mean one is part of the storytelling team.

But for documentary, non-linear digital editing is ideal in many ways. The amount of material (I just finished a project with 120 hours of rushes, for example) and the fundamental shaping of structure in the editing process make the facility of instant access, and the possibility of co-existing multiple versions of a film, a dream for the docu-mentary editor. The creative advantages are also true for fiction in terms of the management of material and the variations of structural shuffling that are possible.

One of the huge advantages of working digi-tally is the ability to explore different ideas simul-taneously: to be able to view and compare vari-ous performances, a variety of structures, differ-ent openings, different endings. When working on a workprint, changes took a long time to exe-cute and comparing different versions was impos-sible. It wasn't possible to see dissolves and other effects immediately. Sound was limited to a cou-ple of tracks at a time. So, digital editing repre-sents an enormous leap into the freedom of exploring options, and exploring them simultane-

rolls of material for a shot, as steps that would almost forcibly slow down the edit in helpful ways, and allow a rediscovery of the material. I find it's possible to organise oneself on the AVID in different ways that help to look at the available material anew, or one can simply choose to do so, taking time in the edit schedule to review rushes. But rewinding on a flatbed offers its own particular visual shorthand, reducing the film to a quick telling of the story that can offer fresh insights into it—similar to techniques such as watching the film without sound or listening to the sound without picture. Any tricks you can play on yourself to give yourself a new perspective, are always invaluable.

One key way of viewing which is not always done, and is not always possible, is to watch a film on the big screen—it's a totally different experience to see a film projected BIG. Shots read completely differently on the big screen, editing and pacing play themselves out in a whole new rhythm, and just feeling the presence of the piece when it takes up so much space can completely change the experience of it. Digital editing seems particularly prone to producing "choppy" or "cutty" tendencies in the editing, and screening the cut big is enormously helpful for smoothing out these problems.

The inclination towards choppiness may come from the influence of watching something on a television monitor and the subliminal suggestion of the television medium, or it may be that the degenerated low-resolution image is so unappealing that there is less of a tendency to let things breathe. This is where one wonders if the technology has begun affecting the speed, style, and language of film editing itself. Personally, I suspect it is more about the general societal direction towards speed. All forms of storytelling language and communication—television commercials, MTV, chat rooms, instant messaging—are constantly propelling us towards increasing speed. The new technology of editing may help facilitate the fact that we tend to communicate faster than we used to, but I don't believe it has determined this in and of its own accord. Editing is ultimately about choices of style, pacing, venue—the deliberate decisions of storytelling language.

ously. These things are, creatively, an enormous bonus and there is no worn-out workprint, and no mess of trims to clean up afterwards.

Of course, correspondingly, edit schedules are shrinking all the time, acknowledging only what has become physically possible, but not taking into account the slow-moving process of digestion that the human brain tends to need to fully develop a work. And in this sense the speed can also work against you, as you are generally expected to finish your film much faster. In a physical sense this is fine, but the most fundamental task of an editor is to enter into the material and "find" the film, and this process is a tricky one to schedule. It's not always so much about speed as it is about absorption, about the creative team's ability to absorb and interpret the material. The speed at which you are able to move with the technology can leave you spinning—you can cut and shuffle and restructure all you like—but you can make yourself dizzy in the process if you're not well grounded in what you are trying to accomplish.

As Walter Murch says in **In the Blink of an Eye**, "The real issue with speed, though, is not just how fast you can go, but where are you going so fast? It doesn't help to arrive quickly if you wind up in the wrong place.... There should always be planning, no matter what—you only have so much time. You can never explore all the possible versions—there should always be a map."

Many people have mentioned the processes of rewinding on a flatbed, or of looking through

BY KATHARINE ASALS

AM I STILL A FILM, MAKER?

These days, most people buy kimchi.

It's not just a matter of semantics. This is a pressing issue that encompasses the breadth of cinema and the media arts. If a filmmaker produces a project on DV (which is short for digital **video**, let's fess up to it people) and it follows the same approaches and techniques the filmmaker has used in the past, can we call the final project a film?

Sure it's cheap. I shot my 18 minute documentary, **How to Make Kimchi according to my Kun Umma** on MiniDV. It allowed me to shoot over seven hours of footage—a huge shooting ratio. How much would it have cost if I had shot on film? On 16mm that's about 43 cans of 400-foot rolls. Even at a cut-rate price for film and developing, that's well over $5000. Compare this to a couple of boxes of MiniDV tapes that prices-in at about $50 a box, with which you end up with a fully developed colour image WITH married sound. It's no contest money-wise.

The only drawback being the logging of said footage, since there's so much of it. And on top of that you are saddled with the question of blowing the thing up to film. Look out budget.

People think a distributor or some magical agency like Telefilm will foot the bill for a 35mm blow up. Most won't unless you've created some stupendously fantastic film that's going to break box office records like the **Blair Witch Project**, but only after it has proven itself at Sundance. Some are up to the task. Producer Lisa Hayes and director Paula Tiberius shot their feature **Goldirocks** on MiniDV and planned for a 35mm blow-up in the budget. Carolyn Wong chose to blow-up her 27 minute documentary **Yin Yin/ Jade Love** to 35mm (see Nov/Dec 2002 issue), a process not without a few technical obstacles. It's just not a movie if it's not on 35mm—very few commercial theatres will screen anything not on 35mm.

Does a blow-up affect the odds of festival selection? Down at the Images Festival, programmer Chris Gehman says, "showing DV is no different from showing Beta SP or VHS or Umatic, or any other video format—you just need the right kind of player and a video projector, and there you are. Your odds of being selected do not depend upon the medium in which you work, but upon the work you produce. I'd much rather show a good Super-8 film than a stupid 35mm film. We definitely have no preference for DV or 35mm, nor any prejudice against them. One of my favourite works from last year was actually completed on VHS-NTSC, which is, technically speaking, a horrible medium!"

Distribution organisations like the Canadian Filmmakers Distribution Centre have started carrying hybrid projects. Executive Director Deirdre Logue says their policy is to support projects where the majority of the project is shot on film. Although they wish to continue to lean toward film as a practice and art form, they've accommodated hybrid practices, and from their perspective, "it's all good".

It's a strange time for filmmakers. Attitudes toward video are changing. Video artists no longer hold sole proprietorship of the medium; here comes the traditional filmmaker/storyteller using the medium for their own ends. Moguls like George Lucas are shooting on DV and forcing theatre chains to project DV. Who knows where this will lead? For now I'm going to call myself a filmmaker.

Still: **How to Make Kimchi according to my Kun Umma** by Samuel K. Lee

SAMUEL K. LEE

LIFTNEWS

MESSAGE FROM THE OUTGOING EXECUTIVE DIRECTOR

Hi everyone!

Working as the Executive Director of LIFT for the last nineteen months has been a very challenging and rewarding experience. I have especially enjoyed meeting all of the members and learning about your work. I am now looking forward to coming into LIFT to work on my own films—finally! Keep a look out for my crew-calls and casting-calls, because I might need your help in the future! I wish the best of luck to Roberto Ariganello, who has been appointed as the new Executive Director.

Before I go, I would like to welcome our talented and mercurial new Communications Coordinator: Michael Barker. Michael has only been here for a few weeks, but he has already shown that he will be a great asset to the organisation. Over the next few months, he will be creating a new image for LIFT in print and on the internet. Michael has been working closely with Jeff Watson, our Volunteer and Office Coordinator, to finish our new website, which will be launched very soon. They benefited greatly from the research, technical support and design input of LIFT's volunteer website committee.

Over the next few months, LIFT will be introducing a new accounting and invoicing software system (Quick-books). You will no longer have to make separate payments for equipment, store and membership; and each time you make a transaction, you will receive an up-to-date statement of your account. It may take a couple of months before the system is working completely smoothly, but I am sure that you will be pleased with it. Many thanks go out to Ursula Martin, our bookkeeper, who has been helping us to set up the new system.

Sadly, Jeff Watson will be leaving LIFT at the end of March. But, happily, he is leaving so that he can spend more time on his own films. Jeff brought a lot to LIFT over the past eight months, particularly in streamlining many of the day-to-day office administrative functions. Jeff makes very strange and quirky films—I can't wait to see what he comes up with next!

Make more films!

Ciao ciao ciao

MALCOLM ROGGE

A LETTER FROM YOUR NEW EXECUTIVE DIRECTOR

Dear fellow members,

I am writing this letter of introduction just as our long miserable winter has come to an end. Some say that it was the worst in ten years. The heat of the sun is gradually returning and the treacherous ice that covered the lane leading to LIFT has finally melted away. Spring has arrived, the snow is gone and it is a great time to make a film.

I would like to thank the board of directors at LIFT for selecting me as the new Executive Director. I would also like to thank our outgoing ED Malcolm Rogge, for guiding LIFT during a difficult period over the last year and a half. I have always held a deep commitment to the organisation and its fundamental values of providing affordable access and support for all forms of filmmaking. I believe that LIFT is an extraordinary and unique film organisation and, frankly, I really cannot think of a more rewarding place to work.

I look forward to the challenges that await me as your new Executive Director. The tasks at hand are daunting: LIFT has unfortunately experienced a deficit for a third consecutive year. The organisation will integrate some new initiatives to address this disturbing trend. Although profit is not our goal, the organisation must generate revenue to cover our expenses. Despite the setback of a deficit, LIFT will not depart from its mandate of supporting independent filmmakers. We will always be an organisation where members are treated as citizens and not just consumers.

Over the next few months there will be many noticeable changes at LIFT. We will be providing better service to our members and dedicating more time to assisting them with their projects. LIFT will also be developing creative partnerships with a number of other arts organisations in the city. Before the end of this year, LIFT will (hopefully) have a number of new facilities available to the membership, including:

- 16mm and super 8 film-to-DV transfers
- expanded optical printing facilities that will allow regular 8, super 8 and 16mm blow-ups to 35mm
- new courses in 16mm and 35mm film production.

Let's hope I can keep my promises! In the meantime, drop by the office and meet the new staff. We are here to help make you a better filmmaker.

Kind regards,
ROBERTO ARIGANELLO

REPORT FROM THE BOARD

At the LIFT Annual General Meeting (AGM) in June 2002, the LIFT members present demanded open communication with regard to the Board and hiring staff. We wanted the process of hiring an Executive Director to be as thorough and fair as possible, so we posted nationally and we received 118 applications. We interviewed 5 of the applicants who had the experience we were looking for. We want to thank everyone who participated.

The Board is pleased to announce our new Executive Director, Roberto Ariganello. Roberto has been with LIFT for almost 5 years as Technical Coordinator and Equipment and Workshop Coordinator. He has contributed immensely to LIFT, by helping out new filmmakers with technical questions, introducing new 8 interesting workshops, the handmade film course and the $99 film festival. Roberto also brings his experience

as the Chair of the Board of Directors of the CFMDC, and the Chair of the Board of Pleasure Dome, to the position of Executive Director at LIFT. Roberto's passion for film and for LIFT is unparalleled and with his experience we feel confident that we made the right choice.

Malcolm Rogge is now leaving us as after almost 2 years. Still a valued member of the LIFT community, he's continuing to work on his series of short films based on a novel-in-progress. We would like to thank him for his contribution to LIFT as Executive Director. He has helped us through some difficult times. His hard work and commitment to the organization is appreciated. We wish him the best in his future endeavours.

We would also like to extend a warm welcome to Michael Barker, our new Communications Coordinator. He's previously been at Bruce Mau Design, so his standards are high. We look forward to seeing what he'll help us do with LIFT's public profile.

Also new to LIFT's staff is Renata Mohamed. You may remember her as our technical student intern last summer. She's back full-time as our Office & Volunteer Coordinator. Congrats Renata!

Thanks to Jeff Watson for his hard work and sharp wit, he's leaving us for bigger and better things. He just finished a video for Bran Van 3000 that's getting airplay, and he's got other projects in the works.

The Board's really excited about the future. We feel we're in a position to grow and to do new things.

JULIE SARAGOSA, CHAIR

JEFF'S PARTING SHOT

Although I am leaving my post as Volunteer Coordinator to pursue my own film projects, I will miss working at LIFT and hope to stay involved with the organization well into the future. My fellow staffers, the volunteers and the membership in general are an inspirational and friendly bunch of people who have been a positive part of my life for the last eight months. I1d like to take this opportunity to thank everyone for being so damn great. See you around!

JEFF

LIFT'SNEWESTMEMBERS

Menfis Araujo•Charlotte Baikie•John Bertram•Barrington Bignall•Damon Bishop•Donna Boyd•Lori Braun•Vidal Cagua•Horace Chan•Veleshia Chung• Michele Clarke•Axel De Jonge•Raymond Denon-court•Anjay Feldano•Rick Field• Mark Fiorillo•Dan Gibbs•Adam Gray• Cameron Groves•Leah Gualtiert•Dayna Guy•Julie Hall•Justin Harding•Royce Hercules•Babs Hopkinson•Colin Hue-bert•Santosh Isaac•Rhona Kellman• Jacob Klimczuk•Karine Koo•Jenay Kozma• Denis Lambert•Francois Lambert•Greg Lang-ford•Jargaret Rose Lester•Lita Llewellyn• Shane Macdonald•Annie Mac-donell•Jason Matthews•John Mcgraw• David Owen• Marlond Phipps•Cynthia Scott•Ron Scott Leonard Simms•Morgan Singh•Adam Smith•John Spilak•Nico Stagias•Brandi Ward•Tony Watt•Abby Whidden•Rhoan Wynter

VOLUNTEERNOTICEBOARD

Thanks to the members who have volunteered recently:

Charlotte Baikie•Mya Bhani•Jenny Bisch Cherolynn Brighton•Horace Chu•Colin Correiz•Karen Crozier•Raymond Denoncourt•Jeff Doll•Ryan Ellis•Luis Flores-Garcia•Matt Flugger•Olivia Gottlieb•Cameron Groves•Helen Holubec•Santosh Isaac•Manny Kargov• Stacy King•Jacob Klimczuk•Peter Komady•Denis Lambert• Greg Langford•Paula Llamas•Lucas Martin Jason Matthews•Jane Meikle•Brian Montenegro•Kelly Mot•Alan Moy• Renee Pilgrim•Michelle Power•Todd Schroeder• Cynthia Scott•Betty Shin•Jan Silverthorne•Morgan Singh•Ronald Smith•Anna Traikos•Ben Williams

YIN YIN/JADE LOVE

an experimental documentary by Carolyn Wong
UPCOMING SCREENINGS: Independents series, Cine-
matheque at the AGO. April 23, 2003 @ 6:30PM
(director in attendance for Q&A) also: will be at Doc-
Shop during Hot Docs between April 25th and May 4,
2003

IN HONOUR OF OUR BELOVED FRIEND & COLLEAGUE SIAN GWENDOLINE EVENS CANSFIELD

MARCH 24, 1958 – JUNE 1, 2002

Please Join Friends, Family and Colleagues Sunday,
June 1st, 2003 at 12 Noon, Memorial Tree Planting on
Philosopher's Walk, University of Toronto. RSVP Andrea
Dawber Tel. 416.535.4277 or adawber@sympatico.ca

LIFT member Sian Cansfield was a much-loved
friend, colleague and community member who had a
unique ability to communicate with people from all
walks of life. Friends of Sian are collecting $500 for
the Memorial Tree to be planted along Philosopher's
Walk at the University of Toronto. If you would like to
contribute, please make a cheque payable to Universi-
ty of Toronto, Tree Donation Program and send to:
Andrea Dawber, 284 Salem Avenue, Toronto M6H 3C7
by May 1st, 2003. For more information contact
Andrea at 416.535.4277 or adawber@sympatico.ca

SEEKING MEMBERS' WEBSITES

Got a personal website, want to promote your films?!
We will be adding members' websites to LIFT's links
page as a long overdue feature to LIFT's site! Send an
email to communications@lift.on.ca to add your link or
check out www.lift.on.ca under "links" to see existing
links (tons of info. re: funding, festivals, film co-ops, and
production support).

LIFT'S MEMBERS' FILMS LIBRARY

Drop off a copy of your past and present film gems for
other LIFT members to view. The library is another great
way to show your works to other keen filmmakers in
Toronto. Your works are secure in the LIFT office. What
are you waiting for? Drop off your copy today!

LIFT ORIENTATION

LIFT's orientation sessions are for individuals who are
thinking about joining LIFT and members who haven't
familiarized themselves with the co-op's facilities and
resources. The orientation is a great place to gain more
information about LIFT and its policies. Space is limited,
so call to reserve a spot: 416.588.6444.
Next orientations: April 16

Joining a committee is a great way to get involved,
meet new people, gain experience and at the same
time earn those precious volunteer hours. Please
call the office (416.588.6444) to confirm meeting
dates before heading down to LIFT.

PLEASE NOTE

All schedules are subject to change, please check
with the LIFT office to confirm dates.

NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in
the direction of LIFT's Newsletter or in writing for the
Newsletter. Members receive 20 volunteer hours for
committee service. Meetings are held the first Tuesday
of the month at the LIFT office; call the office to RSVP.
Next Meeting: 6:15pm, May 6th.

SPECIAL EVENTS COMMITTEE

The Special Events Committee is looking for new mem-
bers to help organize upcoming events, as well as our
bi-monthly Artist Talks. Committee members receive 20
hours for participating in this endeavour. If you're inter-
ested in joining the committee or want more informa-
tion, call 416.588.6444 or email office@lift.on.ca.
Next Meetings: 6:15pm, April 24, May 29

LIFT RADIO COMMITTEE

LIFT Radio is broadcast every Wednesday from noon to
1pm on CIUT 89.5fm (webcast on www.ciut.fm). The
Radio Committee invites you to join the production
team to help produce interviews, reviews, announce-
ments and features. Committee meetings are held on
the last Tuesday of every month.
Next Meetings: 6:30pm, April 29, May 27

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members
to help design and promote the 2003 workshops host-
ed by LIFT. Committee members receive 20 volunteer
hours for participating in this endeavour. If you are
interested in joining the committee or want more infor-
mation, call us at 416.588.6444. If you have sugges-
tions for any kind of film workshop, let us know by
email at workshops@lift.on.ca.
Next Meetings: 6:30pm, April 17, May 15

WEBSITE COMMITTEE

Seeking members with web design/scripting skills for
the newly formed LIFT website committee. Members
receive 20 hours for committee service. Designers, pro-
grammers and other "techies" are welcome! Interested
members should contact the office at 416.588.6444 or
via email at communications@lift.on.ca.
Next Meeting: May date to be announced.

LIFT SUPER 8 CINE CLUB

LIFT's new club meets the last Friday of each month to
screen Super 8 films that have been shot and edited
by fellow LIFT members. The screenings will take place

at LIFT or other casual settings downtown. The purpose of this club is to talk about our work and to give feedback to other Super 8 filmmakers. If you're interested in joining, please call Christine at 416.469.4273. Next Meeting: Last Friday of every month—April 25, May 30.

CALLS FOR SUBMISSIONS

FEATURE FILM PROJECT
An initiative of the Canadian Film Centre, the FFP offers the unique opportunity for emerging writers, directors & producers to develop and produce their low-budget feature with the benefit of mentorship in all areas and the opportunity for 100% production financing.

Guidelines & Application packages are available for download from www.cdnfilmcentre.com or by emailing ffp@cdnfilmcentre.com or by calling 416.445.2890

NABIAS YEAR 2
Raider Productions is seeking Animated short entries for its second year compilation of North America's Best Animated Shorts (NABIAS).

For more information contact Aaron Keogh aaronkeogh@raiderproductions.com or www.raiderproductions.com, or call 604.291.7727.
Deadline: August 31st, 2003

EQUIPMENT NEWS

ATTENTION ALL ACCESSING MEMBERS

EQUIPMENT RETURNS ARE 10AM TO 12PM. EQUIPMENT PICK-UPS ARE 2PM TO 5PM.
Keys and Swipe Cards can be signed out between 10am and 5pm. This schedule is in place to ensure that we have ample time to deal with our many other responsibilities.

JUST A REMINDER
The building management has decided to lock all entrance doors to 37 Hanna Ave. at 6pm during the week and all the time on weekends. This means that all LIFT members who wish to use the facilities outside of regular business hours must sign out a key to the building with the technical coordinators in advance of their booking. For ALL members who have signed out keys to the edit suites, you must return the key sets so that we can add a building key to your set.

NEW STUFF IN THE EQUIPMENT ROOM!

35MM ARRI III
The camera has finally arrived and it is more than just your average camera! The Arri III is the industry standard in 35mm film production. The entire Arri III package will be divided into four rentable units. Accessing members will be able to rent separately: the basic camera package, the Zeiss prime lens kit, the colour IV video assist and the follow focus.

The basic camera package includes:
• camera body with hi-speed base
• 6x6 four-stage matte box
• 3-400 ft. magazines
• 1 block battery
• and so much more!

This camera package rents for $150 a day for Full members and $300 for Associates.

The Zeiss prime lens kit (five lenses: 18mm, 25mm, 35mm, 50mm, 85mm all f1.3) rent separately for $150 for full members and $300 for associates.

The Colour IV video assist rents for $50/day for Full members and $100 for Associates. We do not have a monitor as of yet, but the video assist will work with most portable TV's.

The follow focus rents for $25/day for Full members and $50/day for Associates.

The entire LIFT Arri III camera package with all accessories will total: $375/day for Full Members and $750/day for Associate Members.

Call Vanessa for information about the policy around member usage.

SATCHLER 7X7 WITH TITANIUM LEGS, BABY LEGS AND HI-HAT
We also picked up a 7X7 Satchler tripod to complement our new 35mm camera. The (new!) standard legs and baby legs are made from lightweight titanium and there is also a hi-hat to complete the package. The Satchler 7x7 tripod (which includes a 7x7 Satchler head with a Mitchell plate, titanium legs and spreader) rents for $30/day for Full members and $60/day for Associates. The Titanium baby legs and the hi-hat rent separately for $5/day (each) for Full members and $10/day for Associates.

ELMO SUPER 8 SOUND EDITOR 912s
This lovely portable Super 8 editor was recently donated to LIFT and allows the user to view Super 8 footage at either 18 or 24 fps or in slow or fast motion with the built-in variable-speed motor. The Elmo sound editor is an excellent tool for anyone who wants to preview their footage before optically printing it to 16mm. The viewer is available for $3/day for Full members and $6/day for Associates.

EQUIPMENT ORIENTATIONS
Wanting to use a piece of LIFT equipment but don't have time to take a workshop? Contact Vanessa to set up a one-on-one orientation with another skilled LIFT member. This is a great way to gain practice with various cameras, sound equipment and editing suites. Orientations can be set up for $20/hour with a minimum of two hours.

UPCOMINGFESTIVALDEADLINES

THE 10TH ANNUAL CHICAGO UNDERGROUND FILM FESTIVAL [USA]

August 27 – September 2, 2003
The Chicago Underground Film Festival exists to showcase the defiantly independent filmmaker. For more information email the Entry Coordinator at info@cuff.org, or visit the website: http://www.cuff.org
Deadlines: postmarked by May 1 2003 (early) received by May 15 (late)

NORTH-SOUTH MEDIA FESTIVAL [GENEVA, SWITZERLAND]

September 22 – 26, 2003
The Festival's aims are to promote more discernment and more careful thinking and thus better quality information about the world and the issues of our time. It has become an essential meeting place for journalists and filmmakers from all parts of the world, a point of contact between today's players and tomorrow's partners. For more information contact Anne Rist at nordsud@vbc.ch, or visit the festival website at www.nordsud.ch
Deadline: April 30, 2003

ANTIMATTER: FESTIVAL OF UNDERGROUND SHORT FILM AND VIDEO [VICTORIA, BC]

September 19 – 27, 2003
Animatter is an annual festival of innovative short film and video. Screenings are held in alternative venues in Victoria, British Columbia. For more information email rogueart@islandnet.com, or visit our website www.antimatter.ws
Early Deadline: May 2, 2003
Final Deadline: June 6, 2003

MONTREAL INTERNATIONAL FESTIVAL OF NEW CINEMA AND NEW MEDIA (FCMM)

October 9 – 19, 2003
The FCMM is a multidisciplinary happening that fuses various forms of expression including: cinema, video, performance, digital arts, as well as other hybrid forms stemming from the integration of new digital technologies into artistic practices. For more information, visit the festival website: www.fcmm.com
Deadline: June 2, 2003

CABBAGETOWN SHORT FILM AND VIDEO FESTIVAL

September 3, 2003
No entry fee required. Films should be 15 minutes maximum. Application forms are available from the Cabbagetown Short Film and Video festival Office. tel: 416.921.0857 or fax: 416.921.8245 www.oldcabbagetown.com
Deadline: July 25, 2003

4F FILM FESTIVAL: FUCKINGFABULOUSFILMFESTIVAL [USA]

May 31, 2003
For more information visit the festival web site: Fuckingfabulousfilmfestival.lot11pictures.com
Deadline: May 31st

MADCAT WOMEN'S INTERNATIONAL FILM FESTIVAL [USA]

September 5 – 30, 2003
MADCAT emphasizes innovative works by women which challenge the use of sound, images, and visual story-telling. Festival seeks experimental, avant-garde and independent works of all lengths and genres directed or co-directed by women for Bay Area events and national touring shows. For an entry form go to www.madcatfilmfestival.org. 415.436.9523; fax: 415.934.0642; info@madcatfilmfestival.org.
Deadline: June 4, 2003

SAN DIEGO FILM FESTIVAL

September 17 – 21, 2003
The San Diego Film Festival, a five-day film event produced by the San Diego Film Foundation, is set to take place Sept. 17-21 in the historic Gaslamp Quarter. The Festival will feature more than 75 films, showcasing American and International full-length features, documentaries and short films.
For more information, please visit: www.sdff.org
Deadline: June 1, 2003

UPCOMINGFUNDINGDEADLINES

CANADA COUNCIL

1.800.263.5588; Fax: 613.566.4390
www.canadacouncil.ca

Research/Creation Grants:
established artists: $3,000 to $60,000
emerging artists: $3,000 to $16,000
Deadline: October 1

Production Grants:
established artists: up to $60,000
emerging artists: up to $16,000
Deadline: October 1

Scriptwriting Grants:
up to $20,000
Deadline: October 1

Aboriginal Media Arts Program
Creative Development Grants:
established artists: $3,000 to $20,000
emerging artists: $3,000 to $10,000
Call the Council for deadlines

Travel Grants to Media Artists: **Any time**

ONTARIO ARTS COUNCIL
416.961.1660; Fax: 416.973.9650
www.arts.on.ca; info@arts.on.ca

Artists' Film and Video:
Up to $40,000, max budget $300,000
Deadline: April 15, 2003

Emerging Artists:
Film and Video
Up to $5,000, max budget $75,000
Deadline: December 15, 2003

Exhibition Assistance
Between $500 to $1000 per exhibition.
Deadline: On-going from July 2003 to February 2004

Aboriginal Arts:
Deadline: September 15, 2003

Chalmers Arts Fellowships, Chalmers Professional Development Grants (call OAC for details).
Deadline: June 15, 2003

TORONTO ARTS COUNCIL
416.392.6800; www.torontoartscouncil.org

Media Arts:

Level One (emerging artists): up to $4,000
Level Two (established artists): up to $10,000
Deadline: November 20, 2003

INDEPENDENT PRODUCTION FUND
416.977.8966; www.ipf.ca
April 15, 2003 & October 1, 2003

HAROLD GREENBERG FUND
416.956.5431;
Equity Investment Program: no deadline

CANADIAN INDEPENDENT FILM AND VIDEO FUND
613.729.1900; 1.888.386.5555; info@cifvf.ca; www.cifvf.ca

Development Grant: 49% of total budget, up to $10,000

Production/Post Production Grant:49% of total budget, up to $50,000

New Media: 49% of total budget, up to $60,000

Deadline for all: February 13, 2003

BRAVO
416.591.7400 ext. 5815, www.bravofact.com
BravoFact Grant: 50% of total cost, up to $25,000
Deadline: March 21, 2003

TELEFILM
416.973.6436, toll free 1.800.463.4607
www.telefilm.gc.ca; info@telefilm.gc.ca

Low Budget Independent Feature Film Assistance Program:
65% of total project budget, up to $200,000
Deadline: April 14, 2003

Canada Feature Film Fund:
Development, Production, Marketing.
Development:
up to 60%, max amount is $150,000
Production:
For films with over $1M budgets, Telefilm will provide up to 49% of the total cost.
Marketing:
up to 75% of total marketing costs
Deadlines: January 20, March 10, April 28, September 2, 2003

Screenwriting Assistance Program:
Stage One (Outline to Treatment): $10,500
Stage Two (Treatment to First Draft): $14,700
Story Editor amount ($2,000 – $3,000)
Deadlines: May 5, September 22, 2003

OMDC AL WAXMAN CALLING CARD PRO-GRAM
416.314.6858, www.ofdc.on.ca
New Voices, New Visions (first-time producers)
Drama shorts (30 minutes): up to $42,500
Documentary shorts (30 minutes): up to $45,000
Deadline: May/June 2003

12TH ANNUAL

Call for entries

CABBAGETOWN SHORT FILM & VIDEO FESTIVAL 2003

■ **Screening: Wednesday, Sept. 3, 2003**

The Cabbagetown Short Film & Video Festival is a juried show and all selected entries will be eligible for awards — cash prizes and more!

■ **Deadline for entries: July 25, 2003**

No entry fee required. Films must be 15 minutes maximum. Application forms are available from the Cabbagetown Short Film & Video Festival office:

Phone: (416) 921-0857
Fax: (416) 921-8245
Web Site: www.oldcabbagetown.com
For information call (416) 924-3514

NEWSLETTER NOTICE BOARD

NEW EMAIL!

PLEASE NOTE THAT THE NEWSLETTER HAS A NEW EMAIL ADDRESS: NEWSLETTER@LIFT.ON.CA

SUBMIT

WRITING FOR THE NEWSLETTER IS A GREAT WAY TO GET YOUR VOLUNTEER HOURS. CONTACT LARISSA AT NEWSLETTER@LIFT.ON.CA OR THE LIFT OFFICE AT (416.588.6444). WE ALSO WELCOME SUBMISSIONS OF PRODUCTION STILLS, STORYBOARDS AND MEMBER ARTWORK. SUBMIT VISUALS TO THE LIFT OFFICE OR EMAIL TO NEWSLETTER@LIFT.ON.CA. DIGITAL FILES SHOULD BE GRAYSCALE, 300 DPI, TIFF, EPS OR JPEG. PLEASE CONTACT FRANCI AT DESIGNER@LIFT.ON.CA FOR SPECIFICATIONS.

UPCOMING DEADLINES: MAY 9, JULY 11