

April  
2015



## MEETING NIGHTS

First & Third Thursdays of the Month

## MEETING VENUE

Figtree Heights Public School, St George  
Avenue & Lewis Drive

Vehicle entrance off Lewis Drive

FIGTREE

## CONTACT DETAILS

[www.wollongongcameraclub.com](http://www.wollongongcameraclub.com)

[www.youtube.com/wollongongmm](http://www.youtube.com/wollongongmm)

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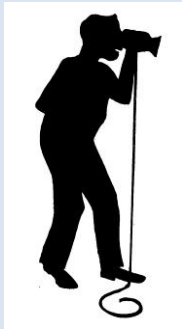
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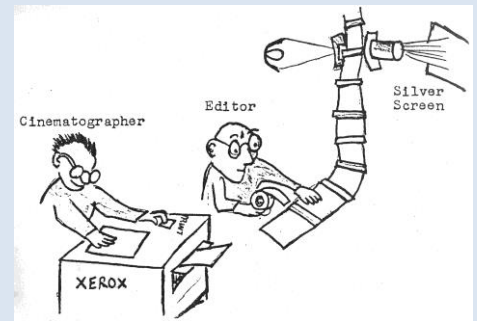
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# FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson



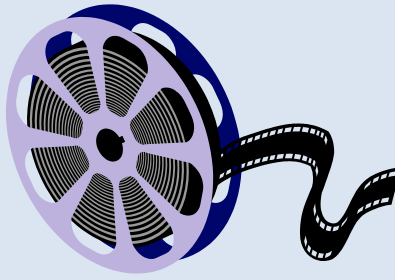
*"The greatest mental and creative effort in any film is in the writing of the script. The writer not only creates the story but produces human beings out of his imagination, gives them words to speak and thoughts to think. He is the only true creative person on a film. Without him, the actors would not have parts to play or words to speak, and the directors would be making documentary films, good enough in themselves, but without the force, the humanity and the appeal of a dramatic work of art."*

Such glowing phrase for scriptwriters you would think must have come from an esteemed member of that fraternity. But no, it comes from one of the most esteemed directors of the 20<sup>th</sup> century, David Lean, the director of such epics as *Bridge on the River Kawai*, *Lawrence of Arabia* and *Doctor Zhivago*. Lean, by bitter experience, learned that if he did not have the script right before he started shooting then he would be in for costly time delays or even worse he would make a dud of a picture.

For those of us who make dramatic or comedy movies there is really no excuse not to have a well thought out script and a storyboard. For the rest of us who shoot travelogues, documentaries and family events; most of us embark on these movie making endeavours with no script, no storyboard and only a vague idea of what we want to make. When we go on a holiday we most likely just capture a few events, activities and scenery and hope to pull it all together in a reasonable form when we get back home and start loading the shots up on the timeline. The excuse often used to condone this behaviour is that, "you do not know in advance what might catch you eye." However, most travelling holidays will have some itinerary and certainly conducted coach tours or river cruises will definitely have a day by day planned itinerary. So there is really no excuse not to have a good think about what you want to achieve, movie wise, from your holiday. Put it down on paper and then think how will you tie it all together; what theme will you adopt; what linking shots will you need. Similarly a family event, such as a birthday party, will have some structure; guests arriving, opening presents, party games, birthday cake and guests leaving. Creativity around this structure could involve an interview with the birthday person before the party and perhaps an interview with the parents after the event. Or alternatively, ten second grabs could be got from the guests. These comments could be then edited humorously or otherwise against the party visuals or could be used to direct shot selection. Whatever the idea, write it down and then plan your shoot.

Many regard the shooting of documentary footage as unplanned chaos, but a speaker at the last FAMM Convention challenged the delegates on this widely held belief. Dr Rie Natalenko, a well-respected scriptwriter and educator, recommended that documentaries be scripted with an introduction to set the theme, then tell the story in three parts with the third part providing a climax. When preparing your script for your documentary, Rie recommended that you continually ask yourself, "What is the core story."

So if David Lean had such a high regard for the scriptwriter, what was his view on the role of the director? *"The director is an interpreter. His task is to translate the written word into pictures on a screen. It calls for the patience of a saint, the ruthlessness of a general and an unswerving determination to get what you want."*



## Last Month at the Club

*2<sup>nd</sup> March 2015 – Visit to ABC Studios in Harris Street, Sydney*



As a group of nine, the Wollongong Camera Club Movie Makers joined others in a visit to the ABC's studios in Sydney. We firstly visited Studio 22 where Q&A is produced. All present were amazed at the number of lights in Studio 22. After a presentation about the Studio and the operations of the programme Q&A, we were allowed to roam around and take photographs. Ian Wilson could help himself wanting to see Q&A from Tony Jones' perspective.





Next was a visit to the makeup facilities, where in passing we observed the host of Four Corners, Kerry O'Brien, being readied for his introduction to the next programme.

Following on from the makeup rooms was Studio 21 where ABC's and Australia's longest running investigative journalism / current affairs television programme is produced.



Then after these large studios, it was off to the more cramped conditions of the news studio.



To complete this media tour was a visit to the ABC radio studio.



We all thank John Devenish for organising this very informative visit and concur with John's own comments on the visit, "I was impressed by the great size of studios 21 and 22 and the tight space in the news room. Also news 24 studio being on public display".



To complete the day all that was left to do was to shoot the mandatory "I Was There" photograph.

*Photographs by John Devenish and Tom Hunt*

### ***5<sup>th</sup> March 2013***

With seven members present, chairman Tom Hunt, opened the meeting and reminded members of the forthcoming AGM on the 17<sup>th</sup>; of the script planning meeting on the 19<sup>th</sup> and asked for extra cameras to cover the landing of QANTAS' donated 747 400 jumbo at Albion Park aerodrome on the 8<sup>th</sup>.



Tom then discussed his experiences in lighting people for videos; whether to position the subject near a window to make best use of the natural light or to create, with artificial lights, more controlled conditions. Tom demonstrated how direct, in front lighting, such as that created by a flash gun, gave a very even but flat appearance with no 3D modelling. Tom's preferred approach was to position the person comfortably near a window and use a reflector to lighten the shadow side of the face.

Tom demonstrated these ideas by showing his video, *"The Story of Ivo Bunker"*. The daughter of Ivo was interviewed on her veranda with light coming from all around – not good for 3D modelling of her face. However, others who were interviewed in this video were lit from a window and with a bank of lights. Tom seated the person in a room that best suited them and used a sufficiently wide framing to show off some of their home surroundings.

After a tea break the rest of the evening was devoted to that evergreen topic in movie clubs, judging. Ian Simpson presented a different view on this topic. He began by reminding the members that the judging of amateur videos is usually done to a formula that is mainly a skills assessment with the addition of a "popular vote" or audience appeal assessment. Little if any consideration is given to the "purpose" of the video or whether the movie maker achieved that purpose. Ian then showed two videos; one that was technically very poor but had a clear story / purpose and secondly a video that was technically superb but had no clear story or purpose. The members were then asked to "judge" these two videos using the following guide lines.

**1. The "Objective" Part – What is mainly covered by Clubs' and FAMM Video Judging Sheets**

- *Technical competency in visuals and sound*
- *Overall presentation quality – (titles, storyline, acting, narration, accuracy of research).*

**2. The Subjective Part – Assessing Purpose and Appeal**

- *What is the purpose of the video?*
- *Did it achieve this purpose?*
- *What improvements would have made this video more successful at achieving its purpose? (For example: was it too long? Too confusing? Mixed themes? No clear purpose? Poor script? Unconvincing acting?)*
- *Does the video have general audience appeal?*
- *If not having general appeal, is this a defect of the video or a consequence of the topic?*
- *Is the way the video is constructed a help or a hindrance to achieving its purpose?*

**3. The Personal Part – The Judges' Preferences and Prejudices**

- *Are my beliefs and experiences affecting my judgement of the video?*
- *Should my beliefs and experiences affect my judgement?*
- *Is there anything in the video I would like to copy?*
- *Do I dislike certain types of videos (genres) and so am overly critical of them?*
- *Are my expectations of a video overly narrow and so cloud my judgement?*

The latter two categories; video purpose and the judges' attitudes to a video, are seldom discussed when discussing video judging, mainly because it is safer to stick to the more "rational" judging elements of skills' assessment covered in category 1. However, category 2 should be considered to be of equal, if not more important than any individual skill's assessment. Whilst category 3 is never questioned, but is always present hidden in the judge's subconscious.

### ***8<sup>th</sup> March 2015***

Both Tom Hunt and Ian Simpson got up before dawn on Sunday the 8<sup>th</sup> of March to claim their spots to view the landing of a QANTAS 747 400 at the Albion Park aerodrome. Tom positioned himself at the northern end of the short runway, whilst Ian set up at the southern end. Then just a fraction off 7:47am the jumbo landed. The plane has a unique position in QANTAS, the *City of Canberra* holds the record of the longest commercial flight; London to Sydney. After 25 years of service QANTAS donated the aeroplane to the HARS aircraft museum at Albion Park. The problem was to land a 747 on an airfield built and suitable for light aircraft. The runway was just long enough but would it take the weight of the 747? After much research and the pilots running simulated landings, it went ahead.



### ***17<sup>th</sup> March 2015 – The Wollongong Camera Club's AGM***

**CONGRATULATIONS to MEMBERS elected to the 2015 / 2016  
MANAGEMENT COMMITTEE**

**President - Brian Harvey  
Treasurer- Kathy Pond**

**Vice President - Tom Hunt  
Secretary - Dawne Harridge**

**Ordinary Members : Geoff Gray & Chris Dunn**

### ***19<sup>th</sup> March 2015 – Meeting Report by John Devenish***

Thursday 19<sup>th</sup> March saw eight members meet to examine the process of script writing.

Apologies were received from Tom, Ian, Brian and Annick.

John made a strong case for the necessity of writing a script whether by a solo operator or especially for a team project. A variety of scripts is possible from a simple shot list with an accompanying audio list to the complete film script of a drama.

Ann traced the development from a triggering **idea** to a written **premise**, the **outline** of a story, the prose **treatment** which adds in the plot revealed scene by scene along with mood and style to the full **script** complete with descriptions of character, setting, actions and dialogue.

The necessary ingredients of a drama were listed and there was discussion of how these were used in various TV dramas: Hook, Conflict, Action, Emotional involvement and Structure.

The standard model of a drama/story was considered:

1. Establishment of character(s) with goal or motivation;
2. Obstacles and conflict;
3. Complications, twists, turns and emotional ups and downs;
4. Resolution, not necessarily happy.

The conventions of the layout of a script were noted with a sample provided.

An outline and a short script were considered in the course of the meeting. It was decided to shoot and edit the short script by the end of April.

### ***The Cancer Council on the Video Project***

The Cancer Council NSW held a *Saving Life Candidates Forum* on the 4<sup>th</sup> of February at the Wollongong Golf Club. The Cancer Council members wanted to have a video record of the various candidates' commitments to cancer related issues before the NSW Government elections on the 28<sup>th</sup> of March. The WCCMM members did this with four cameras, two sound recorders and the whole was





edited by Brian Harvey on *PowerDirector* using its capability to handle and synchronise multi-sources on the timeline. Cutting was done between cameras and the sound sources were synchronised, just like the professionals – such is the power of modern nonlinear editing software, such as the latest version of *PowerDirector*. The Cancer Council was supplied with a DVD, prepared by Brian, which covered the whole event; all presentations and questions and answers. Also supplied was a menu DVD which was a summary of these events: the Health Professionals' presentations; the Candidates' Questions; the Lord Mayor's comments and the Candidates' summing up. A further collection of files was supplied which were of suitably short lengths to be uploaded to YouTube.

The Cancer Council feedback came in an email:

**Subject: RE: [Fwd: Cancer Council NSW Saving Life Candidates Forum] Wed. 4th February 2015**

**Date:** 12 March 2015 5:01:46 pm AEDT

**To:** Brian Baird, Tom Hunt

Hi Tom and Brian,

The DVD's were delivered to me - thank you so much for organising those!! We are going to watch these as a group in a few weeks and I cannot wait to see them.

I really cannot thank you enough for your group's work on this Tom – they have been amazing!!

With my best regards,

Tina.

**Tina Hunt - Community  
Engagement  
Manager  
Cancer Council NSW -  
Southern Region**

**Monday - Thursday**

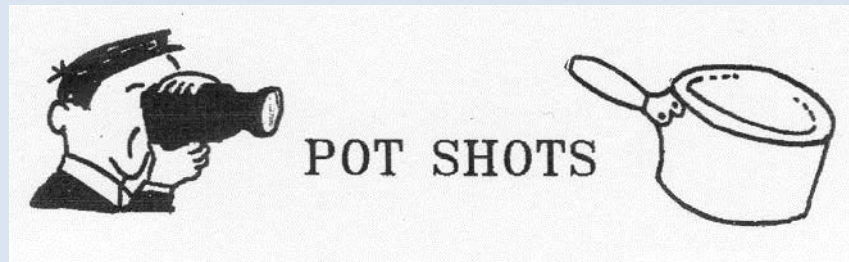


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### ***Recognition for a Great Aviation Pioneer***

*Father of Flight* by Geoffrey Sykes is a full length documentary of one of Australia's greatest aeronautical engineers, Lawrence Hargrave. At Stanwell Park, Hargrave experimented with box- kites, wing design and engines in the late 19<sup>th</sup> century. He was not one for patenting any of his designs but made his work freely available to other researchers around the world. The Wright brothers first powered flight depended heavily on Hargrave's work. In the documentary, Sykes mixes interviews with scientific experts with re-constructed events in Hargrave's life.



### ***The Mad World of Video Formats, Codecs and Wrappers***

I recently took a 1 minute 1 second long scene I had shot on my *Panasonic HDC SD700* in full High Definition, 1920 x 1080, at 50 fps and then used my nonlinear editing program to convert this footage into different video file formats; codec + wrapper. The various sizes of these files were quite enlightening and raised questions such as what file should you archive your finished movie?

<b><i>FILE FORMAT</i></b>	<b><i>FILE SIZE (KB)</i></b>	<b><i>RESOLUTION &amp; FRAME RATE</i></b>
M2TS	186,324	1920 x 1080, 50p
MPEG-4	91,136	1920 x 1080, 25p
MPEG-2	194,374	1920 x 1080, 25p
MOV	92,156	1920 x 1080, 25p

Although the content of the file appears the same with the same number of frames, what has happened is that each file format puts some compression on your original footage. In simple terms it throws away some of the data, thus reducing file size. This compression process happens in every device we use to some degree. Our cameras do it, we do it when we make a DVD or a Blu-ray disc and we do it when we upload to *YouTube*. The reason why there is the need for such compression is that the raw data in each frame multiplied by the number of frames we shoot is far too big to be stored or handled by our cameras and computers.

Now life in file world was relatively simple in standard definition days as we mainly dealt with .AVI or .MOV files. However, during the development of HD and now 4K video formats, many different file types have appeared, each claiming they can produce a smaller file with less bad effects on the images and sound. Because of these many file types appearing, the equipment and software manufacturers often lag behind these developments. Thus for a while you may find your software or your disc player will not recognise certain file types and so will not play them. Then there is the question of archiving – the general principle here is to save the files in the same or as close to the same file compression as your camera original. Why? Generally any other file type you use, such as to make discs or to upload to the net will throw away some of your original data. Further if you want to, at some later date, go back and use some, or all, of a movie you have made, you will want your archived movie to be close as possible or the same as the camera file / compression.

# 2015 Programme

Date	Meeting Agenda	Place	Responsible Member
April 2	Demo of Multicamera editing- The Cancer Council Shoot	School Hall	Brian Harvey
April 16	Guest Speaker – Ruskin Spiers President of the Sydney Video Makers Club will talk on Team work in Movie Making	School Hall	Tom Hunt
May 2	Combined Clubs Meeting – Video Challenge Topic is “WILD”	ACT	All Members
May 7	Video Journalism	School Hall	
May 21	Video Shoot Workshop – Comedy	School Hall	
June 4	Mid-Year Competition – Open & Subject – “Misgivings”	School Hall	All Members
June 18	Group Drama – studio shoot workshop	School Hall	Max Davies
July 2	Sound – Recording sounds & music, use of Foley Effects	School Hall	Brian Harvey & Anthony Howes
July 16	Workshop on Editing I – Comedy Sketch	School Hall	Noel Gibson & Tom Hunt
August 6	People with Stories to Tell	School Hall	Ian Simpson
August 20	Macro Photography & Special Effects	School Hall	Chris Dunn & Ian Wilson
September 3	Workshop on Editing II – Community Stories	School Hall	Noel Gibson & Tom Hunt
September 17	Multi Track Video & Audio Recording & Editing	School Hall	Anthony Howes
October 1	Viewing of One Minute Movies & evaluation	School Hall	Max Davies
October 3	Combined Clubs Meeting – Hosted by WCCMM – Movie Project “Over the Edge”	School Hall	Tom Hunt
October 15	Q&A – Decide next year’s programme and last chance to entry VOTY 2015	School Hall	Ann Devenish & Ian Simpson
November 5	Guest Speaker	School Hall	Ian Wilson
November 19	Quadcopter Demo & Video Night	School Hall	Brian Harvey
December 3	Gala Evening – viewing entries in VOTY 2015	School Hall	Tom Hunt
December 8	Annual Dinner & Awards Night	TBA	All
Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting			