



August 2013

MOVIE MAKERS NEWSLETTER

CLUB MEETINGS

**First & Third Thursday of Each Month
at 7.30pm**

**Figtree Heights Public School,
St Georges Avenue & Lewis Drive,
FIGTREE**

**Vehicle entrance in Lewis Drive,
FIGTREE**

CLUB ADDRESS

PO Box 193, FIGTREE, NSW, 2525

Club Web Site:

www.wollongongcameraclub.com

CLUB'S YOUTUBE SITE

www.youtube.com/wollongongmm

Audio Visuals – The New Challenge for the Movie Maker

In This Issue

Last Month at the Club.....	2
Changing Perceptions – The Shoot.....	3
Bunnings BBQ	5
Re-Birthing the Audio-Visual	6
Pot Shots – up to date snippets.....	8
2013 Club Programme.....	9

Last Month at the Club

4th July 2013

For a mid-winter meeting, the attendance of 12 members and a visitor was very welcomed and was bolstered by the return of Tom Hunt from his visit to the USA and Canada and our president, Brian Harvey, fresh from his northern caravanning experiences. The chairman of the Movie Makers group, John Devenish, informed the group that the recent fund raising BBQ at Bunnings had netted \$1023.10 for the club which will go to the purchase of mobile lights for the club.

The *Hot Spot* was given by Tom Hunt where he demonstrated two new pieces of equipment. Firstly he showed the flexibility of a Velbon ULTRA MAXi L PHD-31Q tripod. It was small enough to be carried in a backpack, yet could be expanded to full height. It weighed one kg and cost only \$160US.

For his second demonstration, Tom produced his GoPro camera. It is capable of shooting both 2K and 4K video resolutions. It has a 170 degree wideangle view which means focusing is not necessary as everything is in focus. Tom then went on to explain the trials and tribulations of his love-hate experiences with the GoPro. It started when he couldn't get an App to work on his iPhone which should have allowed him to use the iPhone screen as a remote monitor. He then found in real life shooting situations, he could not adjust the suction cap and support to achieve level horizons; the shots were always out of level by 1 degree. Tom also related his frustrations with the battery and camera housing. Such were his early experiences he almost felt like throwing the GoPro away, but luckily Tom persisted and we were then entertained by some footage Tom had shot with the GoPro attached to the front of the car. As an audience, we "drove" around the USA and Canada – these scenes showed how useful the GoPro is.

Ian Wilson, whilst waiting for his request for the club to video the aircraft museum at Albion Park, HARS, went with a group through the museum. As a paying visitor in the group he was allowed to shoot footage during the tour. Ian then advised the members that permission had been granted for club members to video and that John Martin would be our guide. The cost of our exclusive tour would be the normal entry fees of \$15 (\$12 seniors). Discussion then ensued amongst the members on when this video shoot should be organised and what the story line should be. One suggestion that gained some support was to build a story around one of the volunteers who repairs and maintains the planes. It was decided we should not take on this project until after the Combined Clubs' meeting in September as we already had the CHANGE video to prepare for this meeting.

Chris Dunn reported he shot some footage of the choir in Perth. They came 5th in the competition. To complete his project he still has to shoot the interviews with choir members.

Brian Harvey reported on his project with Peter Hutten and some of the comments Peter made on photojournalism which Brian was going to follow up.

Ann Devenish reported that her project video, on a club night, was not quite finished. In regard to the CHANGE Project video, scenes were shot the day before and that all was organised for the big shoot on the coming Saturday. The crew positions were confirmed and all who were attending were advised to bring a chair and lunch.

The two draft DVDs for the Convention 2014 Promotion, prepared by John Devenish and Max Davies, were shown to the members and comments and suggestions were sought.

The rest of the evening was devoted to the screening of a special documentary that Ray White had made of a man's journey from the realisation that he had a melanoma to the operation and the subsequent years of dealing with the complications and treatments resulting from the melanoma. Although 22 minutes in duration, this video held the members' attention as the man described each stage of his journey. Ray made this video so it could be used to help educate melanoma patients and their families.

Changing Perceptions – The Shoot – 6th July 2013



The Setup one fine but cold winter's morning



Chris Dunn – Cameraman 1 – above



Anthony Howes – Cameraman 2 - right



The Crane setup



All check the small monitor attached to the crane whilst Bob Kennedy checks the main monitor from the comfort of a chair.

The Bunnings BBQ



The workers from the left – Dawne Harridge, Max Davies, Anthony Howes & Don Estell



A BIG thank you to the 14 Club members who volunteered for shift work to move those mounds of sausages, bread and cans of drink.

I was recently sent an excerpt from the magazine of the Institute of Amateur Cinematographers (IAC) of the UK. The article consisted of an interview with the winner of the 20th International Audio Visual Festival that was held in Cirencester between the 14th to the 16th of September 2012. The winner, John Rowell in answering one of the questions from Marion Waine, explained the process that he undertook to make his award winning A/Vs which is a process very similar to that used by some documentary movie makers. Rowell's process evolves from an idea, then follows the preparation of a script, then he records his narration which is then mixed with suitable music and then surprisingly, finally, Rowell takes the required photographs for the audio visual. Rowell, like many of us, finds writing the script the most difficult task in the process. He takes great care over the choice of a title so that the prospective judges or audience are in no doubt as to the subject matter or story of his video. He regards the selection and use of music as one of the most important ingredients of the audio visual.

As this process sounds very similar to that used by many of us in making our documentaries, and as our club is once again attempting to encourage interest in the members of both arms of the club, still photographers and movie makers, below is reproduced an article that appeared in the June 2005 issue of this newsletter. Perhaps it will encourage this time more members to try out this creative and exciting form; of visual and aural communication.

Re-Birthing the Audio-Visual

by Ian Simpson

In that way off time before TV, one of the few ways children could see other lands and other peoples was when a relative arrived, set up a screen, propped up a slide projector on a pile of books and proceeded to show slides from a recent overseas trip. The audio part was supplied as off the cuff comments by the relative as each slide appeared on the screen.

The arrival of TV and especially colour TV, put an end to these quaint slide presentations, the all talking moving images on the TV answered the audience's curiosity far better than a slide show. Even the one remaining advantage of the slide show, its big screen images, was lost when the video projector arrived that could project high definition, bright images onto 100 inch screens. So what can now be done to the audio-visual to re-gain and retain an audience?

It seems to me the time for a re-birth of the audio-visual has arrived. All the signs are there: high definition digital still cameras, the ready availability of cheap video editing software, relatively cheap, fast computers with large capacity discs, video projectors, large plasma screens or big back-projection TVs as well as a choice of numerous surround sound systems. Even the 35mm slide photographer is not excluded from this new age of the audio-visual, all he has to do is buy a scanner and convert all those glorious Kodachrome images to electrons.

The rules for a good audio-visual, however, haven't changed with the changes in technology. A good audio-visual is still not a selection of salon pictures and neither is it a dumping ground for all those second rate images. Rather it is ***the conjunction of good images and sound that tells a compelling story***. The emphasis is not on the images alone but on how well the story that is told. Any readers who have watched part or all of Ken Burns' *Civil War* series on SBS a few years ago will know how powerful an audio-visual can be when it tells compelling stories about real people!

Shooting for an audio visual requires a different thinking process from that adopted by the normal still photographer, a thinking process more akin to that used by the moviemaker. Rather than seeking that “decisive moment” or that unique angle or that perfect composition, the audio-visual photographer needs to capture a series of photographs that tell a story. Composition, lighting and exposure are still important but there is now another factor to consider as well; there should not be inconsistencies in images with regard to lighting and exposure. Also instead of seeking the one “perfect” composition, the audio-visual photographer may need to shoot the same scene from different angles and view-points often using a variety of lenses or focal lengths.

According to Barrie Wilkins, a wildlife audio-visual photographer, there are three types of audio-visual presentations:

- 1) Story telling with words (song, poetry or the spoken word),
- 2) Story telling without words (music, sound effects, natural sounds)
- 3) Interpretive – expanding a theme or an idea.

Whichever of these three formats you choose; you will need a software package to help you assemble the images and soundtrack. There is now an abundance of software packages to choose from. There are the ones we videomakers use to assemble our movies, or there are the more dedicated software packages such as *Pictures ToEdit*, *ProShow Gold* or *DGFectsAV*.

By careful selection of software, the audio-visual photographer will be able to not only catalogue, sort and organize images on a time line for a “slide show” but will be also able to do some simple enhancements of the images, compile a soundtrack, add titles or captions and then burn to a DVD. This added dimension of producing a fully finished product on a DVD, like what the videomakers do, presents some new challenges to the still photographer. There is the added dimension to consider of sound. There is the need to select music to match the mood of the images; or sound effects may need to be found or even recorded during the shoot; and narration may need to be written and recorded. All of these activities that the moviemaker has to face when making every video, the still photographers, who want to make audio-visual, will now have to master and add these skills to their photographic arsenal.

Pictures to Exe

<http://www.wnsoft.com/>

This program has been around since 2000 and has been consistently updated. It has become the defacto standard for creation of Digital AV. It can be used to make both simple slideshows and complicated audio-visual pieces. A large community of enthusiasts exists around PicturesToExe, participating in discussion and testing of new versions of the program.

ProShow Gold

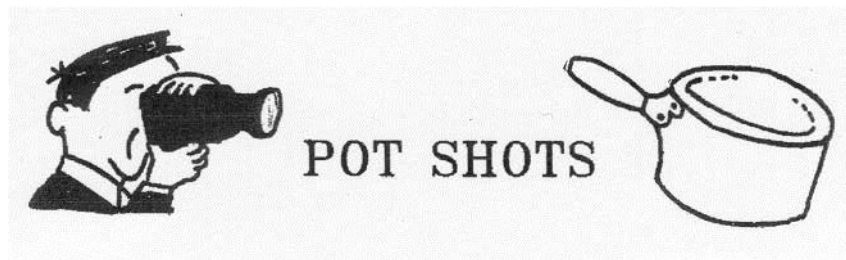
<http://photodex-proshow.en.softonic.com/>

ProShow Gold has a timeline view that makes it easy to pick and drag the photos you want. It also has all the editing tools you need like red eye remover or drop shadow and you can set an unlimited amount of layers to your slides. There are also around 200 transitions available, Adding a track or recording your voice over is also an easy task and Photodex now includes a wave form view to properly edit audio elements.

DGFectsAV

<http://www.dgfectsav.com/>

DGFectsAV was released in 2010 it has multiple image and audio tracks.



The Times They Are A'Changing – Who's Sinking and Who's Swimming?

- I recently bought a still camera and before I could take any photos I had to update the firmware of both the camera and the lens – sounds more like a computer than a camera.
- The Blackmagic Pocket Cinema camera has introduced RAW videomaking to the amateur enthusiast. Now, like their still photography cousins, videographers can escape the locked images of AVCHD or H264.MOV files. They can shoot RAW images which opens up a whole new post-production world of black magic in the digital darkroom for the videographer.
- Once there was only one real format for still photographers – the 35mm film format and for cine photographers – the Super 8 film format. The only choice was what type and speed of film you bought and this choice was often made because you liked the colours the film gave or you needed a higher speed film for low light shooting. Now we have different sized sensors mated with different 'speed' optics with different 'speed' computing chips going to different formats through different codecs wrapping files in different file 'wrappers' – no wonder the average, non-techo is completely confused.
“Can I have a roll of Kodachrome 25 ASA please?”
- Once storage meant the storing of real tangible items, now it's invisible files on Hard Disc Drives that can crash or SD cards and memory sticks that can lose their memory.
- Once a camera was for taking pictures and a phone was for talking to distant friends and relatives. Now smartphones are taking over the digital point-and-shoot camera market. In May, global shipments of compact cameras by most major manufactures were down by 48% compared to the year before. In a recent interview, Nikon president, Makoto Kimura, acknowledged the impact of smartphone photography and gave the public a hint of where Nikon may be going, “The number of people taking snapshots is exploding by use of smartphones that sold 750 million or so last year and are still growing,” Kimura said. “We've centralized our ideas around cameras but can change our approach to offer products to that bigger market.”
- Nikon's Android-running, WiFi-capable Coolpix S800c, however, is looking underspecified and out dated compared to Samsung's Galaxy Camera which has a more up-to-date version of Android and a more versatile lens. Also, whereas Nikon has yet to offer a version 2.0 of the S800c, Samsung recently announced both the Galaxy S4 Zoom as well as the Galaxy NX, the first mirrorless system camera powered by Android with both an interchangeable lens and RAW file format capability.

2013 Programme

Date	Meeting Agenda	Place	Responsible Member
1 st August	Review Night – What have we learned from the CHANGE Shoot? What do we do differently for the next shoot?	School	John Devenish
5 th September	Guest Speaker – David Blackhall	School	
7 th September	Combined Clubs' Meeting	School	All Members
3 rd October	FROME members' videos	School	All Members
17 th October	Project Planning, Reporting & Presenting Entries due in for VOTY (Note Earlier date!!)	School	All Members
7 th November	Showing members' videos on the topic – Birds in Your Backyard	School	All Members
21 st November	Project Planning, Reporting & Presenting Activity	School	All Members
5 th December	Annual Video of the Year Competition Screening Gala Evening * People Choice Awards	School	All Members
10 th December	Annual Dinner & Presentation Night	Illawarra Master Builders Club	

Colour Code: **Normal Monthly Meeting** **Extra Monthly Meeting** **Special Meeting**



The FAMM Convention is coming soon to Wollongong

For the latest details on the Convention programme please refer to:
www.wollongongcameraclub.com/famm-2014/

MONDAY (31/3)

15.00 – WELCOME
18.30 – DINNER
19.30 – OFFICIAL OPENING & 10 SHIELD VIDEOS

TUESDAY (1/4)

LEARN HOW TO BE:
A PRODUCER
A CINEMATOGRAPHER
A SCRIPTWRITER

18.30 – DINNER
19.30 – 10 SHIELD VIDEOS

WEDNESDAY (2/4)

09.00 – PRACTICE WHAT YOU HAVE LEARNED ON A BUS TOUR OF THE ILLAWARRA
EDIT-IN-CAMERA CHALLENGE
17.00 – HAND IN FOOTAGE DINNER (at own expense)

The challenge is shooting a video of 60 seconds to 200 seconds duration. It must be shot only on the Wednesday that the conventioners travel around the Illawarra sightseeing. No post editing of the scenes will be allowed. The video you create on the day is it.

THURSDAY (3/4)

09.00 – AGM
11.00 – 10 SHIELD VIDEOS
13.30 – LEARN TO BE AN ADVERTISER
15.30 – VIEW ONE MINUTE VIDEOS
18.30 – CONVENTION DINNER
19.30 – GUEST SPEAKER

FRIDAY (4/4)

09.00 – THE ART OF THE EDITOR
11.00 – THE EDIT-IN-CAMERA CHALLENGE REVEALED
14.00 – SAD FAREWELLS