

February  
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

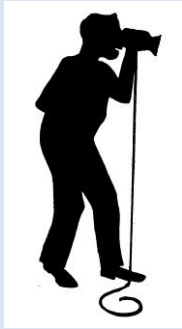
[www.wollongongcameraclub.com](http://www.wollongongcameraclub.com)

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

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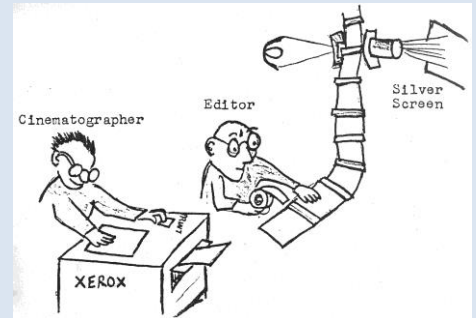
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**A Happy New Year  
To You All**



# FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson



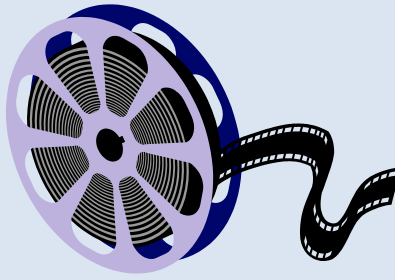
Welcome all to a new year in movie making. An exciting and fruitful year where all our plans for new movies are possible, where all our ideas for scripts are just waiting to be written, where all past holiday footage is crying out to be displayed on the big screen and where planned holidays are demanding to be captured on video; so many challenges and a whole year to complete them.

This year also promises to be an exciting one on the equipment front; with the traditional still camera form taking over from the camcorder shape for shooting videos; with 4K video capability populating more and more of the new cameras, where smartphones look more like cameras and cameras look more like smartphones and wristwatches look more like both. It will also be the year where more and more videos are edited on smartphones or tablets and viewed on *YouTube* or *Vimeo*. A year where file storage disappears into the clouds and solid state storage takes a bigger bite of the remaining storage needs. A year where sharing selected short scenes with your friends on *Facebook* will be what movie making is all about. Capture the moment and share it immediately!

A year which will see further declines in the membership of the tradition movie clubs. Their potential, future membership being diverted either to the semi-professional ranks or to the multitude of satisfied, casual internet uploaders. As the bulk of movie making becomes more like a collection of *moving stills*, there will be less need for prosumer editing software, any simple *app* will do all the “cutting and splicing” required. Further, *moving stills* do not translate into competition movies, so the traditional “film festival” or video competition will see reducing numbers of amateur video entries and perhaps more semi-professional entries. This in turn will re-ignite the debate between the amateur and the professional.

As more and more of our memories are tied up in the mechanical / electrical / digital world, the unexpected crash of a hard drive or a computer can see those precious memories disappear in an instant. Backup! Backup! But how long will the backup last before it needs to be backed up? Film, if well stored, lasted one’s life time. Our digital memories require much more care and attention than film. In the case of film all that was needed was an old shoe box or a plastic reel in a plastic box.

The beginning of each year is always full to the brim with potential creativity, demanding challenges and mind developing activities. Choose well and have a prosperous and active year making movies and making friends.



## Last Month at the Club

### *4<sup>th</sup> December 2014*

A “crowd” of 16 assembled to view the Video of the Year entries; 11 members and 5 visitors. This is the Gala Evening of the year for the Movie Makers and is second only to the Annual presentation Night in importance for the members. This was the night members could show off their efforts and get their peers to give them feedback, as each attendee was given a sheet and asked to list first, second and third ranking videos.



The entries for Video of the Year 2014 and Audio Visual 2014 were shown in the following order:

- 1) *Cedar Creek Orchard* by Max Davies
- 2) *Belmore Basin Wollongong* by Bruce Shaw
- 3) *East and West* by Ian Simpson
- 4) *Max and Brian in Conversation* by WCCMM members
- 5) *Northern Territory Highlights* by Chris Dunn
- 6) *Minute of Midair Madness* by Tom Hunt
- 7) *The Diamond Lift* by WCCMM members
- 8) *Watarrka National Park Kings Canyon* by Bruce Shaw
- 9) *Glenbenie Apple Orchard* by Max Davies



The audience's decisions were:

**First** place to *Glenbernie Apple Orchard* by Max Davies

**Second** place to *The Diamond Lift* by WCCMM members, and

**Third** place to *Cedar Creek Orchard* by Max Davies

Congratulations to Max Davies, who once again cemented his position as WCCMM's premier videographer and a favourite with the captive audience.

This social evening was capped off with fine food, good fellowship and a very rich Christmas cake.



### ***9th December 2014 - Annual Dinner and Presentation Night***

The 2014 Annual Dinner and Presentation night was conducted at a new venue, the *Villa D'oro*.

The Movie Makers' awards were chaired by Brian Harvey and he called upon MM member Noel Gibson to present the Best Audio Visual for 2014 to Bruce Shaw for his *Belmore Basin*.

Bruce, through the use of still images, delivered a short history of the construction and changes to a well-known picturesque spot in Wollongong.



**Bruce Shaw receives his Best Audio Visual Trophy from Noel Gibson**

Brian then called upon the guest judge for the evening, Mark Kelly, to present the other Movie Makers' awards. Following his success in the audience vote at the previous Thursday night meeting, it was no surprise that Max Davies scooped the awards with his Video of the Year winning entry, "Glenbernie Apple Orchard". As well as taking out the top video award, Max was also awarded; Best Soundtrack, Best Editing and Best Titles for this very same video. Then to cap it all off Max was awarded Best Videography for his other video entry, "Cedar Creek Orchard".



**Guest Photographer Judge, Mark Kelly, right, presents Max Davies with his trophy for Video of Year 2014**





Max Davies with his collection of awards

**CONGRATULATIONS MAX – WCCMM's  
PREMIER MOVIE MAKER**



The Best Fiction and Best team entry was won by the Tom Hunt inspired, “Diamond Lift”



Winners are gridders - Best Fiction and Best Team entry members (Chris Dunn not present) with their awards, presented by Mark Kelly (Photo: Bruce Shaw)

Those who also received awards for this video were Tom’s co-star, Noel Gibson, and the production crew: Max Davies , John and Ann Devenish, Chris Dunn, Ian Simpson and Ian Wilson.

### ***President’s Award – Don Estall***

Don has been a member since the early in 1960’s. He is also a member of APPS (Australian Portfolio Photographic Society). During the years Don has contributed to the Print and Slides (Transparencies) Competitions, though in recent times his images haven’t seen the light of day. On the Club Service level Don has been a stalwart on the Management Committee, first being elected to the Committee in the mid 1980’s. During 1987 Don was the Club’s Exhibition Director and introduced a computerised system for the Competition



Don Estall with special award given by club President, Tom Hunt (Photo: Bruce Shaw)

Pointscore. He was the club's Treasurer from 1988 until the 2011 AGM before handing over the reins to Geoff Gray. Since 2011 Don has continued to service with Suppers. Don was awarded Life Membership in 2005. Don has also been served on a number of Club Represented Committees for the Australian photographic Society (APS); 1982 8<sup>th</sup> APSCON (Finance Officer); 1988 13th APS National Committee (Treasurer); 2000 25th NAPS National Committee (Treasurer). *(Don has also been a regular attendee at Movie Makers' meetings, providing critiques of videos when asked, taking on starring roles in our dramas and being the friendly face organising the supper . Thank you Don - Ed.)*

## ***Life Memberships***

### ***John Devenish***

John joined the Club in 2002 with an interest in Movie Making. John has since served the club as Vice President (2005/13) for 8 years and the Movie Makers Chairperson (2005/13) for 8 years. He has been active in promotion of Video (Movie) Making both in the club and externally especially with the Combined Movie Makers (running for 10 years); the Federation of Australian Movie Makers (FAMM) 2014 Convention (held in Wollongong) key organiser. Prepared and updated the club's Movie Makers Rules, written and published skill guides. Collected, archived and set up videos on the club's website. John has worked hard financially for the club through fund raisers (like Bunning's Sausage Sizzles) to raise much needed funds for club equipment. John has also become a very proficient cinematographer and movie maker.



**Brian Harvey presents John Devenish with his Life Membership badge which John proudly displays  
(Photo: Bruce Shaw)**

### ***Ian Simpson***

Ian joined the Club in 1999 with an interest in Movie Making. Since then Ian has served on the Club's Management Committee for 8 years (2005/13). In 2014, along with John Devenish, Ian was on the 2014 FAMM Convention (Wollongong) Organising Committee.

Ian's Movie Making interests has included being the Movie Maker's Group first and only Newsletter Editor (15 Years since 2000) writing many original articles and is held in high esteem by both Australian and



**Brian Harvey presents Ian Simpson with his Life Membership badge (Photo: Bruce Shaw)**



Overseas clubs for his articles, often being asked if they could reproduce his article/s. Ian is a “do it” person working in the back; setting up and packing up for meetings; setting up equipment, getting slideshows/videos onto a disk ready for presentation at meetings. Ian is usually the Video Editor for key productions and has been instrumental in the Club gaining a good reputation around Australia and in the United Kingdom. Ian continues to produce inspiring productions, share his significant skills and knowledge of movie making with us all



*Villa D'oro – venue for the 2014 WCC Annual Dinner and Awards Night*

### ***15<sup>th</sup> January 2015***

Eleven members and one visitor attended the opening club meeting for 2015. First up on the agenda was a presentation by Chris Dunn on how to do *Voice Overs*. On the following pages is a record of Chris' talk.

Then according to our new meeting agenda, after Chris' presentation there was a break for coffee or tea before Tom called everyone to order again. Tom presented Chris Dunn with his two awards; Most Improved Video Producer in 2014 and his team award for the Best Fiction and Best Team video, “Diamond Lift”.

The announcements for the evening included the placings of the two club entries in the Australian Widescreen Festival 2014: Out of a total of 31 entries, “Perceptions” came equal 12<sup>th</sup> with a mark of 71% and “Diamond Lift” came 20<sup>th</sup> with a mark of 66%.

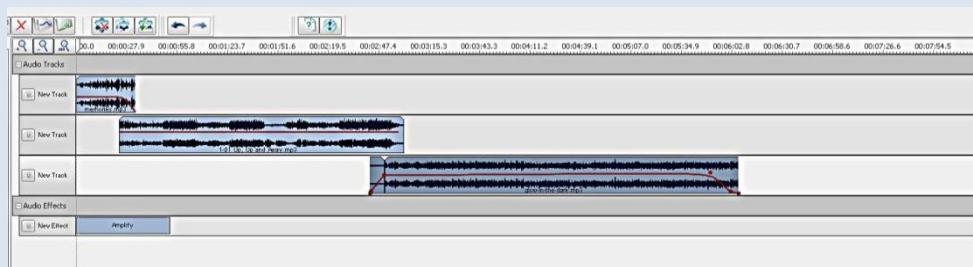


Chris Dunn receives Most Improved Video Producer for 2014 from Tom Hunt



Chris Dunn receives his team award for "Diamond Lift" from Tom Hunt





# VOICE OVERS

by Chris Dunn

There are five facets to achieving a good voice over for your video;

- 1) Preparation
- 2) Choice of microphone
- 3) Recording
- 4) Voice Techniques, and
- 5) Editing

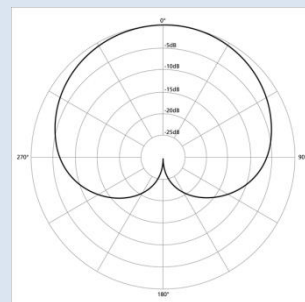
1) The **Preparation** stage is where you work out what you want to say and you write the words down using either paper or your computer. This stage is also where you rehearse your lines, preferably aloud until your presentation is smooth. This is also the stage where you may need to work out your timing of the words to the video clip length. So you have to have a visually edited video before you attempted the voice over preparation stage.

2) **Microphones** come in different designs with correspondingly different purposes in mind. The least expensive microphone design is the *Dynamic*. One of its features is its “proximity effect”, meaning that the closer you are to the microphone the more accentuated is the boominess of your voice. This microphone design is generally not good for voice overs because of this feature.

The *Condenser* design has good frequency response, is good for the task of voice overs but needs to be powered.

Another feature of microphone design is their “pickup pattern.” This is the sampled region from which the microphone picks up the sound. The common pattern is heart shaped and so is called, cardioid.

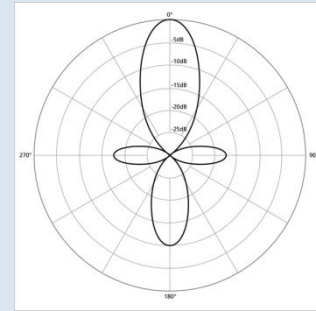
Then there are the microphones with very narrow pickups,



unidirectional microphones. In these cases you have to point the microphone directly at the source of the sound. Their very directionality can be a benefit in rejecting sounds from other than where they are pointed.

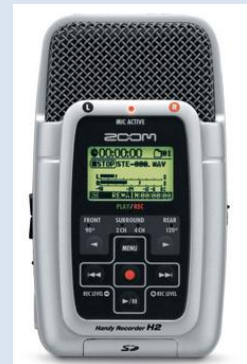


A bare microphone needs to be “dressed” for voice overs which can vary from specially made covers that look like the skin of a “dead cat” hence their name, to homemade designs such as a coat hanger covered with an old nylon stocking. Whatever the design, the aim is to dampen the pressure wave that comes from our mouths when we say words beginning with “p”. Without such dampening, these words will sound like “pops” on the voice over sound track.



Many microphones come with a USB lead so they can be connected directly to a computer. These microphones have an analogue-to-digital converter built in so that the words you speak can be stored on the computer in a digital form. There are pluses and minuses with this approach; on the plus side you can record your lines directly to a file that your editing program can use, whilst on the minus side, the sound of your computer fan may intrude on your recording.

To solve the latter problem you could use a separate portable sound recorder and find a sound proof area to record your lines. However, you now have an added step in the process; you need to transfer the recording from the portable recorder to your computer. Also separate sound recorders can be expensive but by way of compensation they can also be used during the shooting stage to capture continuous background sounds which later can be very useful in editing the video.



What about using the microphone in your camera? These microphones have been improving in quality over the years so why not give it a test? Also if you have a good quality separate microphone and your camera has an external microphone socket, why not use your camera as the sound recorder?

- 3) The **Recording** stage requires you to find a quiet place. This can be a quiet room, a cupboard, inside the car in the garage, anywhere where you will not be disturbed and where there will be no external noise interruptions. Some people record their voices late at night or early in the mornings when outside sounds are at their lowest ebb.

Place the microphone on a stand or firmly fix in place. Then speak your lines at a constant distance from the microphone and to further minimize the possibility of those “pops”, speak at an angle to the top of the microphone.



Check your sound levels and where possible adjust them so you are not exceeding the recording limits. Then speak at a constant volume / loudness.

As you will inevitably make mistakes when reading your lines, don't panic, just pause then continue recording so as to maintain the same rhythm in your delivery. The mistakes can be easily cut out during the editing stage.

If your voice over is part of a video sequence which you introduce with words straight to camera, then do not stop speaking just because the rest of your lines will be voice over. Why? Because any voice over lines recorded after the piece to camera may sound different, different tone, loudness, or even different echo effects.

Record your lines a number of times (in the one sitting) so that you can choose the best "performance". If one reading has say a better beginning and another a better ending then you can combine the two by making the cut between the two in the middle of a word.

- 4) **Voice Techniques** means you analyse your lines to determine the right inflection to use on certain words. There is nothing worse than a droning, monotone reading of your lines. Try standing up while reading your lines. Smile when reading happy lines, move your arms when reading if that helps you add emphasis.

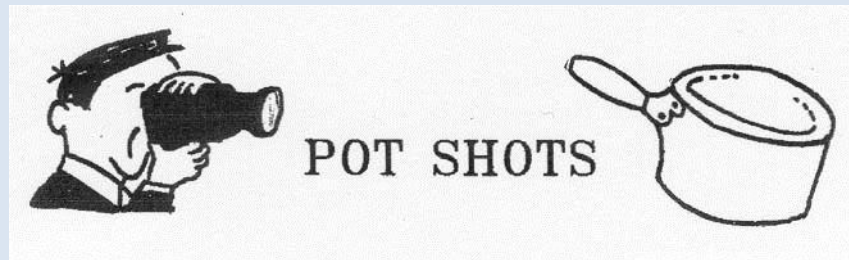
Although you may not have a newsreader's talent, you can give a good voice over if you remember to be natural. During the recording session, imagine yourself with friends having a casual chat or that you are telling your family and friends all the joys of your last holiday. Above all else try to be consistent in your delivery, your emphasis, and your tempo. Do not hurry your delivery; any matching of words to clip length can be done in at the editing stage.

- 5) The final stage – **Sound Editing**. Here you have a choice of where to do your sound editing, it may be in your non-linear editing program; such as *Final Cut Pro*, or *Pinnacle Studio* or *PowerDirector*, or it may be by use of a separate sound editing program such as *Audacity*. *Audacity* aside from being a free download, allows good control over noise reduction, timing and editing.

One of the challenges in getting good sound is getting the right balance between all the different sounds contributing to your final sound for the video. After all it is no good spending all that time getting your lines right in the voice over only to have them drowned out by the music track you selected. Similarly you want background sound effects to stay in the background.

Other advantages of sound editing programs such as *Audacity* are that they can:

- a) Remove continuous tone background sounds,
- b) The length of a sound clip can be reduced or expanded without changing pitch, providing the change is only up to 10%.



### ***All Things Bright and Beautiful***

Las Vegas in early January is home to the Consumer Electronics Show, CES. Here are displayed all the bright ideas in the electronics world and hence here is where manufacturers show for the first time their new models. Panasonic, for example, revealed its new range of camcorders ready to face the onslaught of video capable still cameras and smartphones. The top two models in the range: the HC-WX970 and VX870, have 4K video capability; a 20x zoom (30.8 to 620mm in 35mm terms); 5 – axis antishake; a 1 / 2.3 inch MOS sensor with 18.9 Mpixels. Both camcorders also claim to have High Dynamic Range capability – that is, being able to capture images with a greater tonal range than previous camcorders. The WX970 claims an advantage over the VX870, it has built in a second camera in the fold out LCD screen. So you can now shoot picture-in-picture or “selfies”????



Panasonic HC-WX970

### ***Light Travelling***

The casual photographer / traveller is getting a lot of attention. The newest temptation from Panasonic is the LUMIX ZS50. One of the Point-and-Shoot category, this model has an extraordinary 30x zoom range (24 to 720mm in 35mm speak) but you pay for that with an aperture range of F3.3 to F6.4), so on your travels may all your happy snaps and video be in good lighting. Also, in keeping with its travel light purpose, it has a small sensor (1 / 2.3 inch) with 12.1 Mpixels which are more than enough to capture high definition video (up to 1920 x 1080 at 50p) and support the 5-axis optical image stabilizer. To top it off Panasonic have been able to squeeze in an electronic viewfinder.



### ***Shooting in Available Darkness***

One of the Sony's mirrorless, interchangeable lens models in the Alpha 7 series is the 7S. This model has a full size 12 Mpixel sensor. That's right the same number of pixels as the LUMIX ZS50 but spread out over a far bigger sensor. That means the pixels in the 7S are much bigger and so are more light sensitive, so photography with minimum noise is now possible - photography in *available darkness*. It can record full high definition to the internal SD card but has to export 4K video to an external recorder.





# 2015 Programme

Date	Meeting Agenda	Place	Responsible Member
February 5	Open Meeting – Visitors Welcome – Golden Oldies Videos	School Hall	All Members
February 19	Travel / Documentary Videos – bring 1 or 2 videos	School Hall	Ian Wilson & Noel Gibson
March 2	Visit ABC Studios – 700 Harris Street, Ultimo at 9:50am	Sydney	All Members
March 5	Workshop on Lighting for Interviews	School Hall	John Devenish
March 19	Workshop on Script Writing – Comedy – Drama - WILD	School Hall	Ann Devenish
April 2	Visit to TAFE Group		Brian Harvey & Anthony Howes
April 16	Workshop on Video Angles & Storyboarding Comedy & Drama	School Hall	
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