

June – July
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

www.youtube.com/wollongongmm

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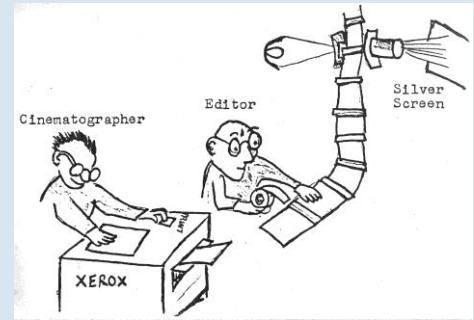
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FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson



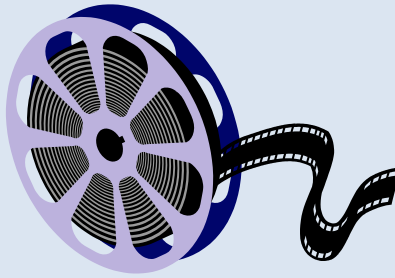
In this year's World Press Photo Competition for photojournalists, 20 percent of the entries were disqualified for manipulating their images. The ethics of capturing reality has been called into question in this digital world. As photojournalist Pierre Terdjman put it, "Photojournalism isn't like fine art, everything doesn't have to be perfect, What you see is what you get."

Such purity of purpose and action has not been the case with documentary filmmakers. As early as the 1920s, Robert Flaherty, when remaking *Nanook of the North*, staged scenes, built sets and followed a script to tell his story of Eskimo life. A life that had already passed into history by the time Flaherty had taken up his camera.

It is therefore strange to witness the disapproval and dismay expressed by our documentary still image cousins at the number of "Photoshopped" images in a World Press Photo Competition. The purists expected these images to be "photo realism" not "photo illustration", as termed by the well-known landscape photographer, Ken Duncan. Whilst not against the "new digital creations", Duncan believes it is time to make the distinction between the two. For him "photo illustration" is where a photo is used "in the creation of an artwork" whilst "photo realism" belongs to that long history of "documenting" what was in front of the camera. If we lose this connection between the camera and the scene we are losing that "accurate recorder of history" as Duncan describes it. Or as he further comments, "Historically, the art of photography has served as a crucial means of documenting places and events for future generations."

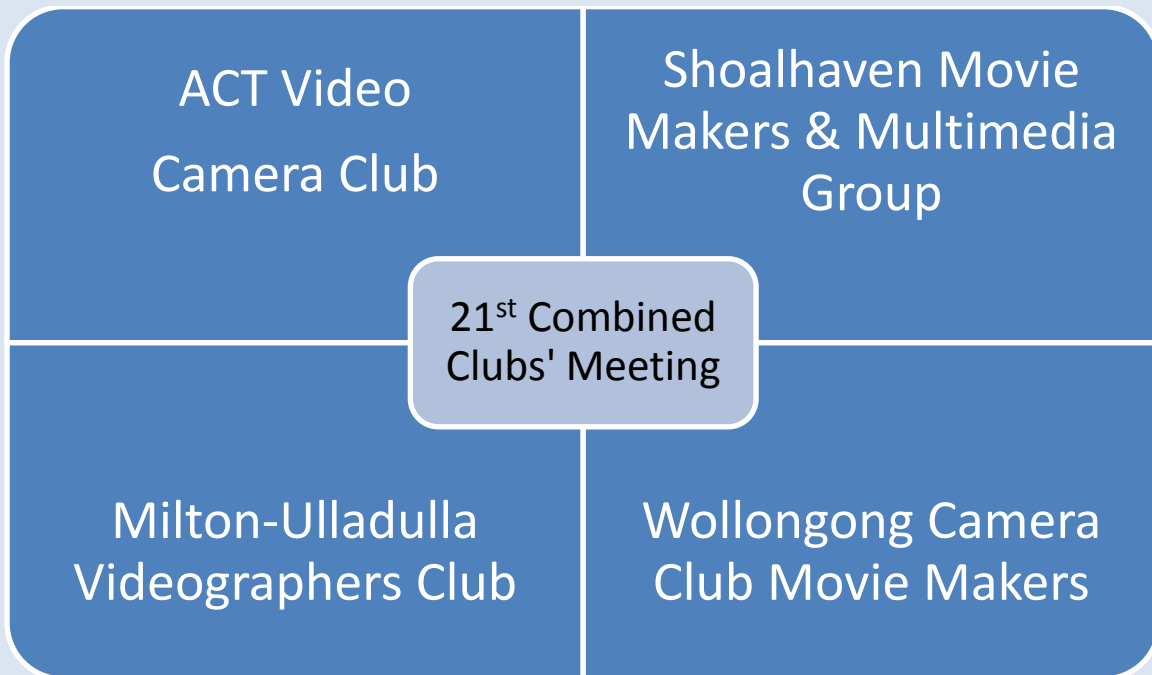
So, while still photographers seek to better define documentary photography, what action should documentary filmmakers take? Although our documentary movies do not often suffer the same significant digital manipulation as photographs, our documentaries show other forms of manipulation. Documentaries already incorporate "dramatic reconstructions", unbalanced points of view or propaganda, not to mention the many subtle effects that can be achieved during editing. So our challenge, if we want to make "movie realism", is to only use editing and post production effects which will preserve the integrity of a story from real life. This places greater emphasis on the initial camera work to tell the story visually, to capture both the subject and their location, to capture only the scenes and sequences that progress the story. A good documentary has to have a high degree of believability otherwise it will be treated as a fictional story.

As amateurs we are well positioned to make a "movie real". As a solo cameraperson or as a small team, we are less confronting than a full professional film unit. The subject of the documentary thus will be more at ease and this naturalism will show through in our footage and will enhance the integrity and believability of our documentary. To succeed in this challenge we need to practice our skills. Exercises such as edit-in-camera trials which can enhance our camera craft, fine tune our anticipation and develop real time shot planning; all the skills needed to make a superb "movie realism".



Last Month at the Club

2nd May 2015



Twenty seven members of the four clubs that make up the Southern NSW Division of FAMM met at Weston Creek Community Centre in the ACT for the 21st Combined Clubs' Meeting and the 15th meeting of the Division. The meeting began with a presentation by Stefan Kussy who had been a judge of the FAMM biannual "Five Best" competition between the clubs. Stefan spoke of the need to



go back to basic principles. To try to get the shot “right” in the camera, for as he said, “it is never as good as when you get it right in the camera.” He then added the rider that, “technology does have its place.” He then moved onto “style”, and used as a somewhat extreme example of style, the *Dogma 95* way of making films. These films were made as a reaction to the existing filmmaking approach and so regarded the established approach as “film fake.” *Dogma 95* rules were to shoot on location (not in studios), use only the sound recorded during the shoot, the camera had to hand held, had to be shot in colour, no special lighting, no post-production, to be shot on academy 35 mm film and the director was not to be credited.

The “style” you chose to make your video does not have to follow these rules, but Stefan suggested that you spend time thinking about how you are going to make your next video. How you are going to present it. He then gave examples of non-standard ways, such as *Cane Toads*. This movie uses comedy to present a serious topic. Thus it can be simultaneously considered a comedy-horror documentary on the invasion of the cane toads or as an environmental instructional course. Stefan, in answer to the question whether documentaries need to be “real or true”, said it depends on the purpose of the movie; it depends on what you are trying to show. How you put together a documentary can affect the result.



On the question of using or not using a tripod, Stefan brought his answer back to “what are you trying to show?” Hand-held camera can be valid when used for a purpose. You must know the rules before you go and break them. Know the technology of movie making. Know how to set a white balance, know the manual settings for exposure and know the effect of depth of focus. If you know the technology and the rules then you will be able to creatively break them - when you need to.

On post-production and editing, Stefan made the following comments:

- It is difficult to edit your own movie.
- Often editing needs just the trimming of a few frames.
- Give your movie to someone else at the rough cut stage for suggestions and advice.
- Put your movie aside for a few weeks and then review it. You will find the extra cuts needed.
- Reflect on people’s comments – do they met your idea of the movie?

Movies on the Theme: WILD

Shoalhaven Movie Makers & Multimedia Group presented their slant on the theme *wild* with *A Link to the Past*. It linked the city of Coolangatta to Alexander Berry, an early resident of the land that the town of Berry now stands on. Alexander Berry made his wealth out of cedar and the dairy industry at his Coolangatta estate. To help move his produce he commissioned the building of a schooner, Coolangatta. Sadly off the coast were now stands Coolangatta, Berry’s schooner became shipwrecked and the future city adopted the name of the wrecked schooner. Interestingly the initially editing of this movie was done as group effort with contributions from the members. The final editing was done at one of the member’s home.

The Drip was Milton Ulladulla Videographers Club entry. It was done as a club project and very clearly demonstrated the damage a leaking hot water system in the roof can wrought. You can never get good help when you need it.

The ACT Video Camera Club's contribution was an 8 minute condensation of a four and half hour course on *Possum Care*. It was conducted as a 2 camera shoot, with final effort giving the uninitiated an insight into the types of possums and their life in modern Australia.

The Wollongong Camera Club Movie Makers effort was a record of when a QANTAS 747 came to visit the local airport and decided to stay. Assembled from various cameras and positions, Tom Hunt was able to give the viewer the thrill of having such a large plane pass only meters from your head.

Show & Tell

Mark Tunningley showed his moveable mount for a GoPro that he made with the help of a 3D printer. Refer to "thingyverse" website for a free download.

Tom Hunt and his mount for his GoPro.



Warwick Finch and Drones

Warwick Finch gave a presentation entitled, *Aerial Video for the Hobbyist*. He broke his talk up into sections:

- *Why do?* – Equipment is cheaper and more readily available now
- *The rules* – Few CASA restrictions; no licence required; no training required; fly by line of sight; no flying over built up areas or people and up to 800 m in controlled flight; must keep 30 m from a person; 100 m from a building, a road or a car; limited to 400' in height; no flying in controlled airspace and not within 5 and half Km from an airfield.
- *How to get started?* – A quadcopter is an aircraft with 4 arms, motors and propellers. Warwick built his own craft from a kit.
- *Joys and Sorrows* – Warwick quickly learned that gravity always wins; you have to have plenty of spares; you have to cope with crashes; it is best to fit 3 flotation devices to your craft. All up cost for Warwick was about \$1200 for craft, monitor and remote controller.

- *Let's have a Look & Play-* Warwick showed a short video he had made using his quadcopter as the star, *Flight of the Scarab*.



Report from FAMM AGM at Newcastle

After problems with the minutes from the previous AGM in Wollongong were discussed, the minutes were accepted with 3 objections.

By Law No2 on competitions – each of the three judge's contribution is 25% and the audience appeal is 25%.

Film Classification is required if our movies are shown to the general public; even visitors to our club meetings can make the meeting a public meeting. So it is best to invite members to a viewing night which makes it a non-public night.

7th May 2015

Ten members attended the first meeting for the month of May. The topic was *Video Journalism* and to aid in presenting this topic, John Devenish showed a video of how a video portrait can be constructed. The ideas discussed and presented in this video can be summarised as follows:

Preparation

- Plan your shoot.
- Talk to the crew.

- Make it clear what shots are needed.
- Write out the story before shooting day and list the elements needed
- Think visually.
- Think of the basic story as a skeleton that needs flesh added to it.

The Shoot

- Use headphones – audio is more important than video.
- Conserve recording card space by thinking before shooting.
- Shoot as discreet clips as it will save time during editing.
- Shut up when you are shooting the video.
- To maintain a clean ambient sound track – no humming.
- Hold your shots for 15 seconds at the clip start and continue running for 2 seconds after finish capturing the clip.
- Frame your shot and maintain it. Constant panning and zooming loses impact.
- Also other camera movement can be distracting.
- If you must zoom or pan then allow 15 seconds on the clip before the camera movement and 15 seconds after the movement. This allows two possible extra shots if the pan or zoom is poor.
- If you are recording a video for the web, limit any pan or zoom as they do not display very well.

Shot Sequence

- Shoot discreet sequences to aid editing.
- Think: scenes are comprised of sequences of shots.
- Sequences need shot variety; wide shot, medium shot and close up shot.
- A suggested ratio for these various shots are: 50% Close Up; 25% Medium Shots and 25% Wide Shots.

Shot Framing and Shot Composition

- Be aware of composition within the frame at all times for all shots.
- To get a close up shot move the camera closer to the subject rather than zooming in.
- If technical problems arise then stop (say) the interview until the shot can be set up properly.
- Leave some headroom in the shot.
- Leave some nose room in the shot.
- Leave space below a face to allow titling.
- A standing subject needs head and feet in the shot.
- Possibly use the Rule of Thirds (for people): One Third above the eyes; One Third face and shoulders and One Third torso and feet.
- Keep dead room to a minimum.
- Shot variety is the key to interesting visuals.
- Try shots from high or low angles if they enhance the story or even odd angled shots.
- Get people walking in and out of your shot.

Depth of Field

- Give clips a sense of depth by (say) using the foreground.
- Wide angle shots give better depth of focus.

Tripods for Steady Shots

- Moving objects seen better from a tripod.
- The wider the wide angle lens used the steadier the shot.

Interviews

- The subject looks at the interviewer not the camera.
- Compose the shot so the subject is at a slight angle.
- For a closer composition / framing of the subject move the camera not the zoom setting.
- Set the white balance to get good skin tones.
- Adjust the lighting and then set your exposure manually.

Microphones

- Use a lavalier mic on the subject.
- Be aware of jewellery noise.
- Use a windshield if recording outside.
- Use a shotgun mic if recording to camera.

The meeting concluded with some announcements from Tom Hunt.

Springpark Film Makers show reel has been sent to us for viewing.

21st May 2015

The second club meeting May was attended by 10 members and was devoted to workshopping two planned club videos.

The HARS Project

Inspired by the arrival of the QANTAS 747 at the local **H**istorical **A**ircraft **R**estoration **S**ociety museum (HARS) at Albion Park Rail, Illawarra's Regional Airport, club members contacted HARS members with the suggestion that the club could make promotional videos for the museum. A proposal was put in writing and was submitted for HARS' consideration at their next management meeting on the 20th of June.

The Last Word

With a script provided by Sydney Video Makers Club and a storyboard drawn up, the challenge was to find suitable actors to fill the roles. To get a feel for the script, members did a read through.

25th Anniversary of Movie Makers

Camera Club President, Brian Harvey, advised the members that next year will mark the 25th anniversary of the Movie Makers section of the club. According to his records, the first year a video was shown at the Annual Dinner was in 1991.

To complete the evening Peter Brown showed some underwater footage he shot of the coral in Vanuatu - PAM effect on the reef.

4th June 2015 Meeting Report by John Devenish

Eleven members were present on 4th June with Max entertainingly running the whole show.

John stood in for IanS with the projector, DVD player and on the MacBook at which he admits he is comparatively hopeless!! But reluctantly learning.

There were five entries in the midyear comp: *The Apiarist* by John; *Smooth Water* by PeterB; *Marine Rescue* by Max; *Ink* by Max; *A Vivid Experience* by Noel; and the winner was Peter with his excellent footage with voice-over from Vanuatu (re-edited) *Smooth Water*; followed by *A Vivid Experience*, footage with appropriate accompanying music; and in third place was *Marine Rescue*.

Brian then took the floor describing the ability to use the club's wireless microphones on battery power. He had also had replaced the power plugs on the LED Light-banks with mini Canon type plugs and sockets to overcome flimsiness and the consequent possibility of shorting.

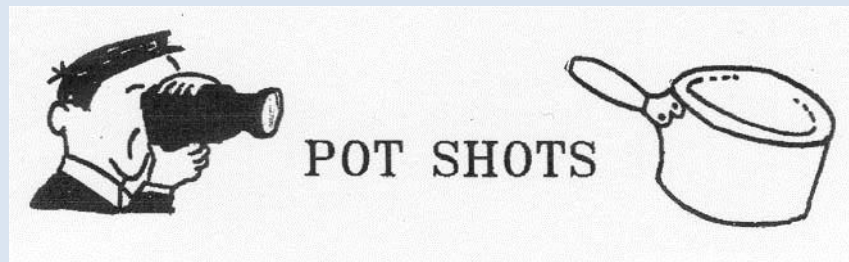
Following a cuppa Max led Chris and Brian through Management Matters: An alert to the 25 years of movie making; there are two stages to the HARS Project first Oral History for the HARS archive and then making a marketable DVD.

PeterB brought along one of his two underwater LED lights with what looks like a giant single LED!! It is big, about one inch square and no reflector thus eliminating "hot spots". It is in the shape of an extra large black torch, main components are the torch case and battery. ARCHON D100W CREE 100W SWC LED 3-Mode Diving Flashlight(12 x 18650) . <http://tinyurl.com/pnlxjqc>

Chris demonstrated his new super smooth slider, a birthday present. It's made by Edelkrone and is the Slider Plus www.edelkrone.com/ Seems that birthdays are the current angle for getting new equipment.

Old movies were then shown: 2003 *Lady Elliott Island* by Chris; *Art About* by Noel; *Gold Mining in Tasmania* by Liz & Brian from the archive; *Playing Hide and Seek with Our Fears* and *The Vietnam Films* by Ian ; *Car Race* by Brian; *Judging*, a time lapse video by BrianH; *Village of Branscombe* from UK club contributed by Tom.

Very interesting to see members old footage, especially when compared with the quality of current works. Meeting closed at 10:00pm.



Sony 4K readies its Camera Range

Sony announced refurbishment of two of its popular “bridge” cameras, the models RX10 and the RX100. Although the new models on the outside look the same as the old models, under the “skin” Sony has made very dramatic changes. Both models have a new 20.2-megapixel 1"-type Exmor RS stacked CMOS sensor with integrated DRAM, which allows for much faster performance. A measure of this faster performance is that both models can shoot slow motion video up to 1000 fps (PAL) at a resolution of 1136 x 384 for 2 seconds, or 800 x 270 for 4 seconds. They have an electronic shutter with speeds up to 1 / 32,000 of a second. Both will record 4K video using Sony's XAVC S codec at up to 100 Mbps. The RX10 II model can record individual clip lengths up to 29 minutes and 59 seconds; whilst the RX100 IV is more limited in clip length to 5 minutes. The electronic viewfinder on both has been upgraded to 2.36-million dot XGA OLED, the same resolution as that of Sony's top camera, the A7R II. Autofocus performance is also said to be improved, employing Sony's "Fast Intelligent AF" with claimed AF speeds as fast as 0.09 second.



Sony RX100 IV



Sony RX10 II

How about a Panasonic GH4 at Half the Price?

The new Panasonic DMC-G7 has lots of the important features of its big brother the model GH4, but in a smaller body and with a smaller price tag. It is a compact mirrorless camera, looking like a DSLR, with interchangeable lens capability. Its stand out feature over the model it replaces is its 4K video capability. So for enthusiasts who want a cheaper entry into both the world of 4K video and who want to use the very extensive range of micro 4/3 lenses, the G7 is a good choice.



2015 Programme

Date	Meeting Agenda	Place	Responsible Member
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 10	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

