

March  
2014



## 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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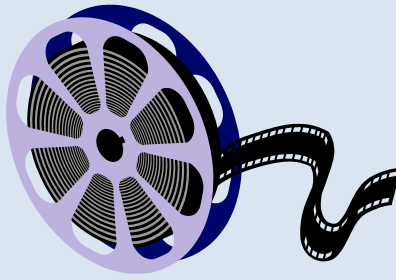
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## Last Month at the Club

### ***4<sup>th</sup> December 2013 - Gala Screening of VOTY Entries***

With 11 members in attendance and 2 visitors, the final movie makers meeting for the year was the screening of the **Video Of The Year** entries. Before the screening commenced John Devenish dealt with club business items; the selection of five of the best videos made by members in the last two years and an update of the FAMM 2014 Convention planning.

There were 9 video entries in this year's VOTY competition from 5 members as well as two team entries. There were also two audio-visual entries.

The order in which these entries were shown was:

- 1) *On a Summer's Day* by Ann & John Devenish
- 2) *The Absurd Fear* by Ian Simpson
- 3) *Fear Not* by Max Davies
- 4) *On a Club Night* by Team WCCMM
- 5) *Burmese Day Out* by Ann & John Devenish
- 6) *Tabbagong* by Max Davies & John Devenish
- 7) *Point of View* by Team WCCMM
- 8) *The More Things Change* by Ian Simpson
- 9) *Holiday Snips* by Tom Hunt
- 10) *Autumn* by Sue Shaw
- 11) *West MacDonald Ranges* by Bruce Shaw

As with tradition, although these videos and audio-visuals were externally judged, the audience was allowed a vote on the night. After the votes were counted the three top placings were:

1 – *The Absurd Fear*

2 – *The More Things Change*

3 – A tie between: *Tabbagong* and *Fear Not*.

### ***10<sup>th</sup> December – Annual Dinner & Presentation Night***

At the Annual Dinner the results of the external judging of the VOTY entries and A/V entries were announced. This year the judges' scores resulted in a very tight, almost a "photo-finish", race. Also interestingly this year one member did not dominate the skills awards. In fact a review of the skills awards alone would not have helped predict the VOTY. In fact this year the scoring by the judges of the VOTY had no bearing on their skills ratings; the VOTY was calculated on the ranking of the top three videos; a star rating by the judges out of five.

It does not always happen but this year the external judges agreed with the 4<sup>th</sup> of December members' audience vote and Ian Simpson's, *The Absurd Fear* was judged VOTY. Ian also took out the Most Improved Video Producer award.

The Audio-Visual of the Year was *The West MacDonald Ranges* by Bruce Shaw

The full details of the awards for 2013 are as follows:

Best Non Fiction Video – *The Absurd Fear* by Ian Simpson

Best Fiction Video – *Fear Not* by Max Davies

Best Team Video – *Tabbagong* by Max Davies & John Devenish

And for the video skills categories:

Best Videography – *Tabbagong* by John Devenish

Best Editing – *Fear Not* by Max Davies

Best Sound Track – *The Absurd Fear* by Ian Simpson

Best Titles – *Holiday Snips* by Tom Hunt



Ian Simpson receives the VOTY trophy from Movie Makers' Chairman, John Devenish



Bruce Shaw receives the Best Audio-Visual trophy from Movie Makers' Chairman, John Devenish



Max Davies receives Best Fiction Video and Best Editing from John Devenish



Ian Simpson congratulates John Devenish & Max Davies for the Best Team Video.

### **6<sup>th</sup> February 2014 – Club Meeting**

With 11 members and 5 visitors in attendance, the Holiday Video Night saw the screening of seven videos. The audience was transported from Belmore Basin, to Foster, to the West MacDonald Ranges, to Bondi Beach and to the Highlands of Scotland.

The videos were shown in the following order:

- 1) *The West MacDonald Ranges* by Bruce Shaw was the award winning audio-visual of 2013. As some movie making members had not seen it before it was selected to open the programme.
- 2) *A Real Fear* by Max Davies introduced us to the world of the spider spinning its web.
- 3) *Family Holiday at Elim, Foster* by Max Davies documented Max's family holiday. It contained no narration only sound effects and music.
- 4) *The Scottish Highlands* by Ian Simpson. The sound of the Fort William school pipe band introduced scenes, both still and video, of the highlands including a steam train ride.
- 5) *A 'van* by the Milton-Ulladulla Videography Club introduced us to the delights of caravanning provided you had an "A" shaped van.
- 6) *Experimental* by Anthony Howes was a two minute long time lapse video (1fps) shot at Belmore Basin for a TAFE course he is doing.
- 7) *Bondi Promenade* by Anthony Howes, begins with an impressive *After Effects* produced globe title and then proceeds to show the feet of all those walking the Bondi Promenade. This video was also done for the course Anthony is doing at TAFE.

### **13<sup>th</sup> February – Extra Club Meeting**

With 8 members and one visitor in attendance, Tom Hunt presented the results of the club outing to the Wollongong Botanical Gardens on the 18<sup>th</sup> of January. The aim of the exercise was to compare members' cameras and to assess any differences. The cameras compared were:

Canon XA10

Canon XF300

Sony PJ760

Panasonic HVX 202

Panasonic SD900

Panasonic FZ 150

Nikon D600

GoPro Hero 3

One problem arose when Tom compared the footage from the different cameras. This problem was that each camera person did not shoot the same scene and so variations in framing, proportion of background included and variations in lighting hampered the assessment of each camera's performance.



Tom's overall summary of this exercise was as follows:

- 1) *All the cameras gave a good hi definition image,*
- 2) *Colour balance varied considerably if you compared them side by side, especially flesh tones, but each by itself gave acceptable colours. Lesson is though that multi camera projects need to have matching cameras for ideal results.*
- 3) *Appeared to be quite a variation in the image contrast of some cameras, though all did a reasonable job of keeping detail in the darker shady areas while not washing out the lighter backgrounds.*
- 4) *There didn't seem to be much difference in the panning results (technique and tripod action was more of an issue) and moving objects were handled similarly by all cameras that we tried it with.*
- 5) *Panning with the moving subject gave best results and using 1/50th sec exposure seemed to help a little to remove jerkiness but was also best with pan following subject.*

Another obvious difference between the DSLR camera, the Nikon D600, and the other camcorder cameras was that the DSLR's appeared to "over-exposed" its images. Its images looked flatter, skin tones tended to be washed out but it also its images had a wider dynamic range than any of the camcorders. I have also noticed this with the Nikon D7000 and I present below a comparison of the D7000 versus the Fujifilm X E1 photographing the same subject:



Camera: Nikon D7000

ISO: 100

Aperture: F9

Shutter Speed: 1/320

Zoom Setting: 32mm



Camera: Fujifilm X E1

ISO: 200

Aperture: F11

Shutter Speed: 1/420

Zoom Setting: 46mm

The difference in contrast and colour saturation between these two images is similar to what was seen between the Nikon D600 and the camcorders in the test. That is, the Nikon was producing lighter, brighter images; images that appeared to be about half a stop overexposed.

For the still photographer such differences are of no consequence, especially if they are shooting RAW images, as everything can be adjusted to the photographer's tastes and creativity in the digital darkroom. However, for the videographer, although there is much that can be adjusted in the non-linear editing programs, the temptation would be to reduce the need for this extra work by just setting the Nikon to under-expose by half a stop. This over-exposing was particularly noticeable with skin tones in subdued lighting.

### **WCCMM's Theme for 2014 – “Share and Learn”**

**“Share”** our talents to make a good video production team, and **“Share”** our ideas to make our individual efforts better.

**“Learn”** from our team productions to make better club videos, and **“Learn”** from other's videos how we can make our own videos better and more interesting.



Annual Dinner at the Builders Club on the 10<sup>th</sup> December 2013

Print Display by members of the Photographic Group

# What's Your Style?

In a world flooded by images it is hard to get your video noticed, never mind being appreciated. *You Tube* and *Vimeo* are awash with videos. Some videos have their “15 minutes of fame” because of their unique, unusual, news-worthy or grotesque content, but after that they fade into obscurity; “One Hit” wonders. The professional cinema worldwide makes thousands of films a year but in ten or twenty years’ time which films will we remember? Of all the television programmes we have watched over the last year how many stand out? Aside from the “one hit” wonders, those that stay in our memory are those that made an impact on us personally. This impact may be explained rationally by these films and videos having powerful story telling; or images of great beauty or of a poetic nature or they present stark reality in a unique or confronting way. But at the subconscious level these films or videos have one thing in common. They have one attention grabbing feature which, although all viewers would recognise or feel it, they may have difficulty putting that feeling into words. They may say these films or videos have “class” or “style” or a “vision”. For our videos to be distinguished from all those other amateur videos we also have to develop our special “style.”

## *Style is not Genre*

Many in the amateur moviemaking community confuse personal style with the genre. They say, “Oh my style is documentaries” or “I like to make comedies, that’s more my style.” The genre you adopt to make your movies is only the starting point not the end point in developing your unique style. As an example, our member, Max Davies, has made a name for himself within our club for his documentaries; or to be more specific, the interview based documentary genre. This documentary approach or process is certainly



The Hills of Wildes Meadow by Max Davies

not unique to Max, so even though he chooses to make this type of video it cannot, in itself, be called his “style”. His “style” appears subconsciously from how he tackles this type of genre. It comes from such diverse activities and mental processes as who he chooses for his videos; how he melds the interview and supportive action; it is how he can elicit personal details from the interviewees because of a binding trust he has built up with them; it is how he builds the atmosphere through the sound track; it is in what he selects to show the viewer and what he withholds. This amalgam of personal decisions and creativity, whilst difficult to separate and identify in each of Max’s movies, nevertheless as a whole earmarks his “style.”

## *Style is a Consistency of Theme*

Often a personal style cannot be deciphered from the viewing of one video but requires the viewing of a number of videos. Then similarities appear; be they the use of a similar construction method; the use of similar videoing techniques; a consistent personal or world view; a visually distinctive approach to framing images and even the use of certain editing techniques. In my role of judging the videos from the members of other clubs, in one particular instance I have seen a personal style develop over time. This person’s chosen genre is holiday videos, probably the most difficult genre to develop a personal style. However, he has been successful mainly through his approach to narration. An easy



conversational approach has been employed making the viewer feel they are participating in the conversation rather than just being a passive viewer. The places visited and the journeys taken maybe varied but the same welcoming narration encourages us to come along and join in. So mainly through this simple but consistently used construct, the videographer has established a style which clearly separates his holiday videos from the great amorphous mass of videos of this genre.

### ***Having a Style does not Guarantee Audience Acceptance***

Similarly over a period of time, I have gradually noticed I have been developing a personal style. This style turns the normal approach to movie making on its head. For decades we have been told that “picture is primary” and sound is supportive. Meaning we construct our videos around the images and then during editing produce a sound track that supports and enhances the images. My two entries in the 2013 VOTY competition reversed this view; the sound track was primary and the images were supportive. Both videos were born out of the need to produce a video to meet the challenges set by our Combined Clubs biannual meetings. The challenges were to produce a video on each of the themes; “Fear” and “Change”. The video, *The More Things Change*, was the simplest to construct and understand. On TROVE, the National Library of Australia’s online site for digitalised newspapers, I found an article with a description of Wollongong. The article appeared originally in the *Forbes Times* on Saturday the 20<sup>th</sup> of July 1912. Hence it was only a matter of recording that article as the narration for the video and attaching suitable images. The fact that the narration was from an article written over 100 years ago was withheld from the viewer until the end of the video. The viewer was then left in the quandary, what had changed in 100 years?

The second video to use the sound track, and mainly the narration, as the backbone of the video was *The Absurd Fear*. Here the challenge was to present a philosophical viewpoint; that humans continually strive to seek meaning in a meaningless world and principally strive to find meaning in their lives. Once again the sound track, the narration, carries the message and the images are mostly metaphorical. Two points of view were presented in both word and image; that human life has meaning through religious beliefs or that it only has meaning if humans chose to give their lives

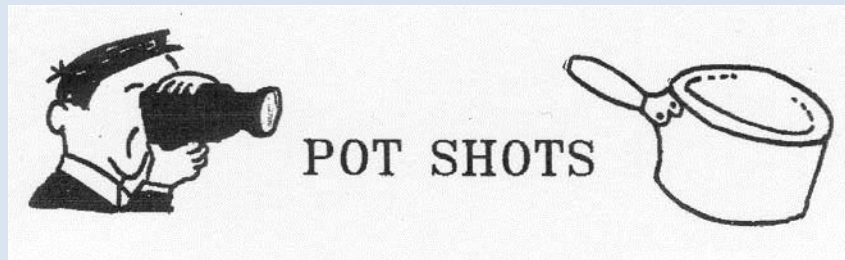


meaning. Visually these two points of view were achieved by layering images, as can be seen in these frame grabs from the video. However, the attempt to develop a personal “style” does not necessarily mean your audience will applaud you. Judges’ comments on this video varied from “Thought provoking and compelling” to “A bit deep. Need to watch it twice ...” to “In general the body of the video was found to be visually confusing, ...”

### ***So is it worth having a Personal Style?***

Each videographer has to answer that for themselves. Their answer will take into account how serious they view their involvement in the moviemaking hobby and how strong is their need to have a uniquely identifiable style. What is clear, however, is your style may not always please your audience.





### ***Pinnacle Studio 17 (S17) – The Christmas Present for Your Worst Enemy!***

According to reviewer, Jeff Naylor, *“If you don’t own S16 but were considering upgrading from Avid Studio, then you have been saved a purchase cycle, with the promise of 4K to come. If you use GoPro footage you should wait for the trial version to check you can actually render it. If you already own S16, then unless the Solo button being the wrong way round drives you up the wall or you want to make full HD 50/60p BluRays, I would suggest you wait. The main new feature, Smart rendering, seems to be an incomplete, badly executed basket case of a function. Almost all my AVC camera files are MTS or MOV, and it doesn’t work with either type. I can only assume that the program has been released in the state it’s in because they wanted to have new product to sell for the ‘Holidays’. I don’t doubt that work will continue on the program though.”*

This assumption of Jeff’s has been born out by the numerous complaints that have been logged on the Pinnacle Forum. So many complaints that the Marketing Director at Pinnacle Studio/Corel felt it necessary to apologise on this very user forum saying, *“Unfortunately, it appears, that some of our users have not had the great experience we expect from our software.”* Such a understatement! This stands in sharp contrast to the outraged outbursts of users on the this very same forum:

*“I am a programmer, and I would NEVER under ANY circumstances turn out software as ABSOLUTELY, COMPLETELY HELPLESS as yours! What were you thinking?”*

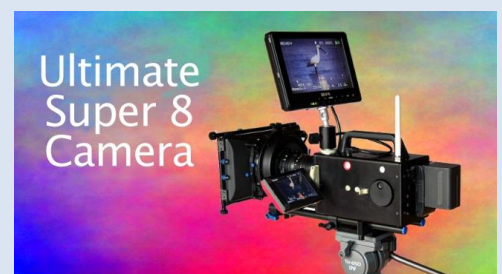
*“I’m sure this post won’t survive the changing of the day but a word of warning to future purchasers of pinnacle editing software. I have purchased versions 15, 16 and unfortunately ver 17; and each turned out to eventually be a bust. The software crashes continuously, whether its audio or video rendering. Sometimes it will not open at all.”*

*“GAHH!! I am so frustrated with this program! I’m starting to wish I’d stuck with the old 13 version instead of updating! At least the old version would actually burn to a DVD! “*

Sadly this is not the first time Pinnacle has released heavily bugged software, I remember I could not use my Version 10 for months and it took three updates to quieten the hails of protest on the forum back in 2007. Clearly Corel, the new owners of Pinnacle Studio, have learned nothing from the experiences of the previous owners, including Avid.

### ***One for the Film Diehards***

Whenever you think that film has been relegated to a historical medium suitable only for display in museums or stored in archives, then this cross-over camera appears and rejuvenates the film diehards. The camera has been designed and built by a Danish father and son team. It is claimed to be a professional Super 8 film camera with pin registration, a traditional film gate, a crystal sync motor, has built in sound recording and takes interchangeable c-mount lenses. It is called the “Logmar” Super 8 camera and the designers have overcome the limitations of the Super 8 film cartridge. The film is extracted from the cartridge to form a conventional film loop and so the cartridge now only acts like a conventional film magazine.



# 2014 Programme

Date	Meeting Agenda	Place	Responsible Member
March 6	BYO One Minute Videos to view and present at the FAMM Convention	School Hall	All Members
March 20	Workshop Video Skit + lighting Training	School Hall	All Members
March 31	FAMM 2014 Convention until April 4	Wollongong Surf Leisure Resort	
April 17	Critique of Video Editing Programs	School Hall	All Members
May 1	Critique Over Seas Club Videos	School Hall	All Members
May 10	Combined Clubs Meeting	Bomaderry Bowling Club	All Members
May 15	Workshop: skit – 1 or 2 minute video+ Camera shots Training	School Hall	All Members
June 5	Mid- Year Video Competition	School Hall	All Members
July 2	Invite PG members to discuss moviemaking with DSLRs and the making of Audio-Visuals	School Hall	All Members
August 7	The Documentary and the Amateur Videographer + Producing a Good Story from an Interview	School Hall	All Members
September 4	BYO members' videos and audio-visuals	School Hall	All Members
September 18	Workshop Skit or Training Camera Techniques	School Hall	All Members
October 2	Guest Speaker: Getting the most from your camera.	School Hall	All Members
October 16	Planning 2015 Programme & YOTY and A/V entries are due	School Hall	All Members
November 6	Video Journalism & the Amateur Videographer	School Hall	All Members
November 19	Workshop Skit & Training- mixing sound	School Hall	All Members
December 4	Gala Night for screening entries in VOTY & A/V competitions	School Hall	All Members
December 9	Club Annual Dinner & Presentations	Builders Club	All Members

Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting

