

May
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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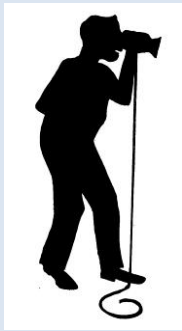
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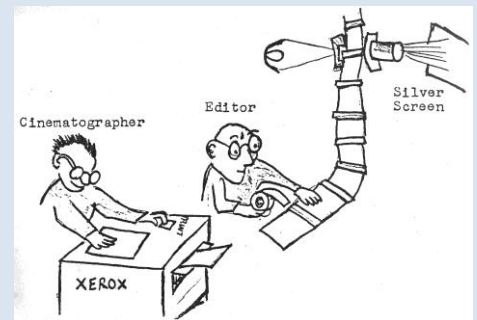
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FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

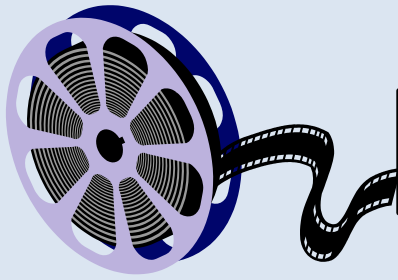


In a letter to Jean-Baptiste Leroy in 1789, Benjamin Franklin, wrote those often quoted words: *"In this world nothing can be said to be certain, except death and taxes."* In the modern technological world this quote could be enhanced to: *In the current technological world nothing can be said to be certain, except death, taxes and change.* There is no better example of the certainty of change than in the digital world. Just when we are getting our heads and equipment around the production of High Definition (HD) videos, we are introduced to the capability of producing four times higher resolution videos, the so called 4K format. Then somewhere in between these two, we were asked to embrace 3D video. Each change means new equipment, cameras, computers, software and screens. This forward march, however, does not stop; Japanese broadcaster, NHK, is now showing visitors what 8K television looks like and plans to be broadcasting in 8K by the 2020 Tokyo Olympics.

To put all of this in perspective, the 4K format with its four times greater resolution than HD means that each 4K frame has a resolution of 3840 x 2160 pixels, or in other words, 8.29 megapixels. Not that long ago a still camera producing 8Mpixel images was considered very good. Now consider the potential of the 8K format; each frame has a resolution of 7680x4320; that is, 33.17 megapixels. This frame resolution is higher than most cameras currently on the market. So is technology introducing changes too quickly and unnecessarily? The answer to this question would be almost as numerous as the number of people you ask. The range would go from the film "Luddites" who see no need for the digital revolution, to those quite happy with their high definition videos to those just bursting to get their hands on the latest and the greatest. However, if we put sentiment aside and just look at the facts and the potentials, then you would be hard pressed to not to accept the benefits of change. After all the digital realm has already brought us great benefits, such as a non-destructive editing process; resolutions that are now exceeding the capability of film; instant feedback of images captured and the ability to share images across the world almost instantaneously. So what does the move to 4K video offer that is new and what are its challenges?

- 1) It is an investment in the future. Just like it is sometimes painful to watch 4 x 3 format analogue videos on our HD screens, so in the future we will grit our teeth as we watch HD videos on our 4K or even 8K TV screens.
- 2) Better HD images. If you have a camera, like the new Sony 1" sensor models, that collects all the data off the sensor then you have the opportunity of getting clearer HD from the 4K footage. Also, if you can capture the signal via the camera's HDMI outlet, then pass this data through something like Apple ProRes, you can make use of the extra colour information collected from all the 4K pixels by transcoding the 4:2:0 8 bit information into pseudo 10 bit, 4:2:2 or even 4:4:4. This can be quite a boon for the more professional amateurs who want to do extensive colour grading of their footage.
- 3) True, storage capacity for 4K is much more than HD, but I can remember when I first bought Pinnacle Studio 1 and I had as my video drive a 10GB drive. Now 10GB storage can be got cheaply on a thumb drive. So larger storage requirements should not be used as a reason not to embrace the 4K format.
- 4) As mentioned above, shooting with 4K means each frame is about an 8megapixels still image, good for photo albums. So now you have a better chance of getting that still image "decisive moment" if you shoot 4K movies. We are closer to the ideal of one camera equally at home shooting both stills and video.

So like King Canute, we have to realise we have no control over change, so why not just embrace it?



Last Month at the Club

2nd April 2015

With seven members in attendance, Brian Harvey gave a summary and critique of the club's recent effort in videoing a special meeting of the Cancer Council NSW. This meeting was held on the 14th of February, prior to the NSW State elections, and was aimed at getting commitments from the candidates on key issues of cancer care. Another aspect of Brian's talk was to share his experiences with multi-camera editing in PwerDirector12. Brian's critique was given in a set of PowerPoint slides which are reproduced below:

The Team Requirements

- Cinematographers
- Sound Tech
- Lighting
- Director
- Producer
- A Total of 6 members volunteered



Ann Devenish and Chris Dunn prepare for the shoot.

The Set Up

- 5 cameras in use
 - Camera 1 – Brian Harvey - LHS Front - camcorder
 - Camera 2 – Ian Simpson - RHS Front - camcorder
 - Camera 3 – Max Davies - RHS Front/Rear - camcorder
 - Camera 4 – Ian Simpson - RHS Front – mirrorless camera
 - Camera 5 – John Devenish - Rear/Front – compact camera
- 1 Zoom microphone at Podium – recording continuously
- Shotgun / External Microphones on the three camcorders
- Format set at 1920 x 1080 x50p for camcorders
- 1 boom mike – Chris Dunn at rear of seating
- 6 members on site

Problems on site

- Bright window light
- Unable to record from room audio system
- Only able to shoot from rear and sides of room
- Rear Shots of audience against the light – when curtains were drawn room lighting was reduced for other cameras
- No lighting brought onsite by team
- No radio mikes used by participants
- Not all batteries were fully charged by members



Brian Harvey (left) on camera captures the introductions to the candidates' forum.

Pluses for the team

- All eager to do the shoot
- Movie Makers Uniform identified us to the organisers
- Cancer issue was real to us all
- Arrived early to setup
- Organisers very helpful
- Started right on time

During the shoot

- Cameras ready on tripods/Dolly and set to go
- Headphones used by some members
- Good sound from audio system



Max Davies checks his camera settings

- Followed the agenda very well.
- Cancer Council's video presentation was a problem to record
- Zoom mike switched on for entire time

Issues while shooting

- Lighting
- Battery life
- Manual controls of cameras
- Extraneous sounds from camera
- Focus issues due to poor light
- Sound from venue's hand held microphone



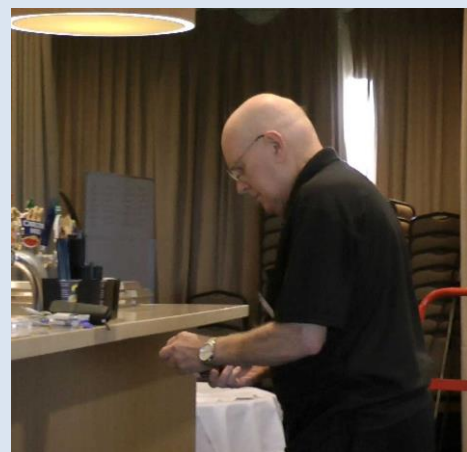
Ian Simpson checks his camera

Post Shoot

- Central collection of files by John
- Review of expected items from Cancer Care organisers
- Two DVDs required - All programme and Short DVD
- Edit by Brian/Ian in John's Absence
- Missing files found too late for inclusion and wrong format
- Boom sound not used
- Zoom sound used and vital for multi camera edits

Multi Camera Editing – Software: PowerDirector ver 12

- Laptop with I7 and dual SSHD used
- Used Zoom Mic track absolutely necessary
- Only two cameras complete files were used
- Auto Sync achieved by wave sound method
- Removed clips not synced by sound ie some clips had no sound or didn't match the Zoom Mic sound.
- Dual Monitors used
- Final movie 1 ½ hours long
- Music by SmartSound



John Devenish prepares the podium microphone

Editing Process

- Multicamera system by PowerDirector 12 (PD12) used
- Titles were designed in PD12
- Music created using Smartsound
- DVD/BD menus / Chapters created
- Files generated for creation of final requirements
- Printed BD and DVD discs
- Handover to Customer by Chairman

What did we learn from this exercise?

- Know your equipment
- Know your Customer's requirements
- Specify technical requirements for team as discussed at last meeting. ie write it!
- As a group we were recognised by the Customer as a Good Team
- Be prepared to improvise.
- Analyse the production and identify pluses & minuses to improve the next project

Final

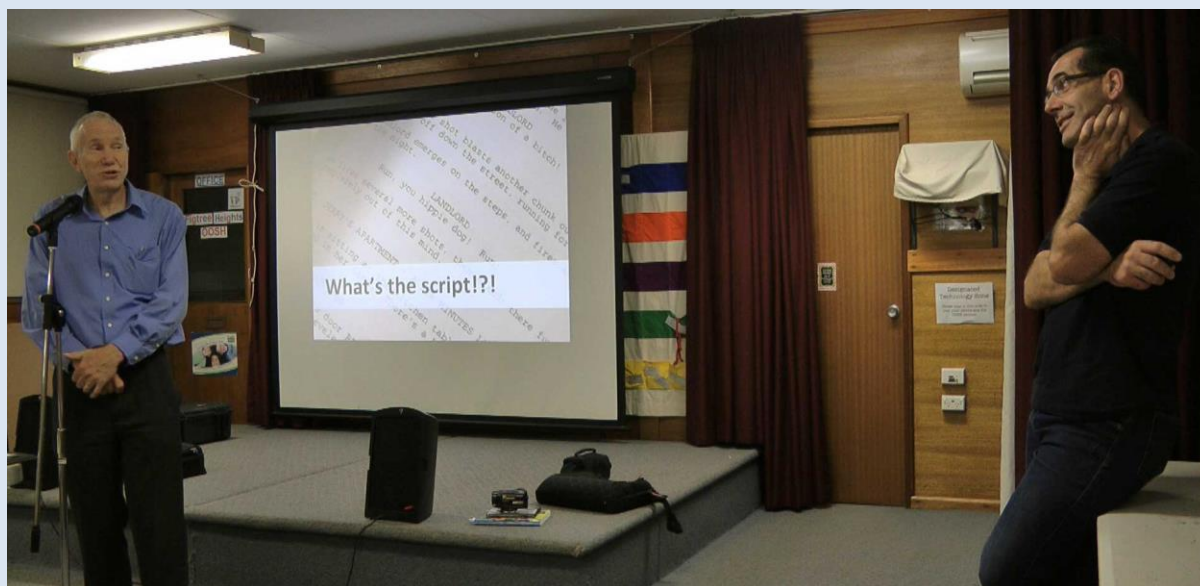
- Thanks to all the Team
- The Cancer Council team who were very appreciative of our effort. They gave us this opportunity to help their cause
- Each member gave their time given willingly and freely
- **We learned a lot.**



From left to right:
the Lord Mayor
of Wollongong,
two Candidates
and Health
Experts.

16th April 2015

This was a special monthly meeting, when the President of the Sydney Video Makers Club, Ruskin Spiers, was the guest speaker. Nine members attended and were treated to a presentation which blended information about the Sydney club with the story of Ruskin's developing movie making experiences within the club and finally a critique of the video teams' activities adopted by the club.



Tom Hunt introduces the guest speaker, Ruskin Spiers

Ruskin began his presentation on a personal level by describing why he joined the Sydney Video makers Club (SVM) five years ago. His motivation was similarly to that of many of us; he wanted to make better and more entertaining movies from his holiday footage. The Sydney Video makers club has about 65 members whose movie making interests are very diverse, from drama to music videos to documentaries to travelogues. Ruskin commented that no matter the members' chief interest, almost all have had a go at making a drama as part of a team. To challenge the documentary movie makers the club has set the goal of making a travel video about their own home city, Sydney.

The SVM club meets twice a month with one meeting being a Focus Night which tends to be of a more technical nature with its purpose to concentrate on one aspect of movie making. Because of the concentration on a specific topic, the Focus Night can "polarise the audience" as Ruskin described it. The second meeting in the month is the Club Night which, because of its general nature, involves such activities as guest speakers and the viewing of competition entries. SVM club has four competitions a year; a competition with an *Open* topic, one for *Dramas*, one for *Advertisements* and an unspecified one. The *Open* and *Drama* competitions have a 5 minute duration limits whilst the *Advertisement* competition is limited to 1 minute. The competition is open to individuals and teams.

SVM Club recognised that as enthusiastic amateurs, we are not experts and so if we get members to present we can only evolve at best to that speaker's skill level. So they introduced video training tutorials from *Lynda.com*, with the view that with these tutorials you were learning from the experts.

http://www.lynda.com/Video-training-tutorials/78-0.html?bnr=NMHP_blocks

The SVM Club in recent years has encouraged the formation of teams. This has many advantages aside from the social aspect, such as the pooling of the members' talents, their equipment and a mix of interests. Initially Ruskin found the members' skills improved, however, often the team structure became fixed with the eight members of the team performing set roles. As each person developed their niche role which matched their skill and abilities, there was inertia to change as it may degrade the performance of the team. The fix state of the teams also inhibited the movement of members from one team to another and as a consequence the performance standard of the team plateaued.

Another innovated SVM Club introduced in 2013 was the Shared Script. A script was selected and given to the teams with the instruction that they can change anything BUT the Story. So the location could be changed, the ages and gender of the characters but not the story. Three teams took up the challenge.

Ruskin said they were going to run this activity this year and offered to give us a copy of the script. The idea came from an

international project run by Sony Pictures to promote Quentin Tarantino's film, *Django Unchained*. Entrants were given a short script excerpt from the film and were asked to go a make a video; they could change anything but the script. Here is the Australian entry in the competition:

<https://vimeo.com/57493737>

Ruskin then introduced a concept foreign to most members present, the *Logline*. As he said every film has a *logline* and if you are trying to get support for a movie project you had better have a logline as part of your pitch. Wikipedia's definition of a *logline* is:

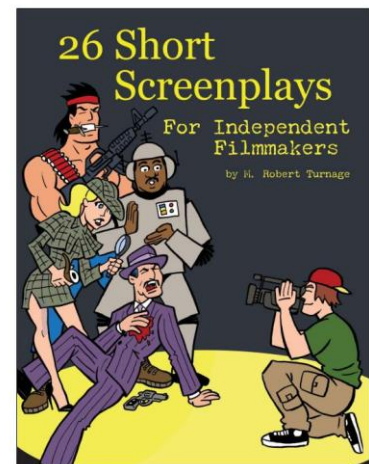
A logline is a brief summary of a television program, film, or motion picture often providing a synopsis of the program's plot and an emotional "hook" to stimulate interest.

Ruskin suggests about 26 words would be a good length for a *logline* and he further suggested there should be four key elements to a logline:

- 1) A Protagonist
- 2) What is the goal
- 3) An Antagonist
- 4) An obstacle to be overcome.

2013 Shared script

made by 3 teams

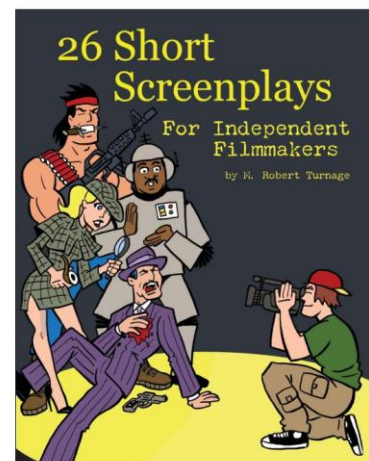


2015

New Teams

3 page script

August Deadline



With the *logline* and script tackled, Ruskin then discussed that aspect of a video which gives away its amateur origin; “s..t acting” as Ruskin described it. Finding good actors for an amateur production has always been a problem until the website “STARNOW” appeared. This free website is the pathway to getting good actors for your dramas. Ruskin advice for using “STARNOW” is to be honest in describing your proposed production; to put up a *logline*, a script and a brief summary of each character.



Throughout his presentation, Ruskin illustrated the points he was making by showing videos, either that he had made or were made by a team of which he was a member. He then concluded his presentation by saying where he, personally, is heading and that is in the direction of editing and script writing. As far as where the SVM Club is heading, Ruskin said they were tackling the “softer skills” of movie making, the *logline* and the story. However, Ruskin emphasised that this concentration was not at the detriment of the club members’ strong technical skills. Of script writing he said: “The good thing about the script preparation is that the rules aren’t to be broken.”

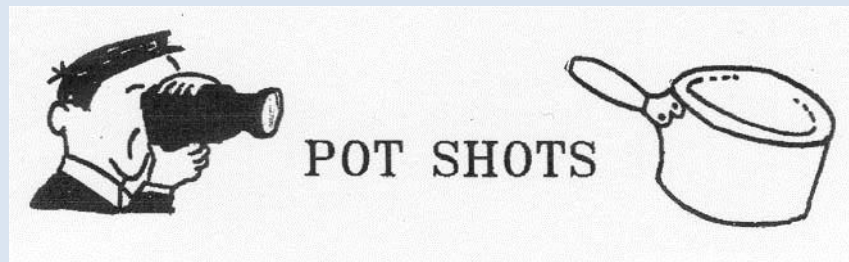


After such an excellent presentation, Tom Hunt thanked Ruskin and the audience reciprocated with applause and one member of the audience commented, “We have got some work to do.”



Ruskin Spiers emphasising the Story which must have a beginning, a middle and an end.

Presentation slides Ruskin generously supplied from his presentation.



The Shape of Future Video Cameras?????



Are these three cameras (above) the future of videography for the enthusiast amateur? Do they represent more than just a “bridge” design between the traditional form of a camcorder and the shape of a DSLR still camera? The Canon model (left) appeared for the first time at NAB 2015, whilst the Panasonic model (DMC-FZ1000) (middle) and the Sony RX10 (right) have been on the market for a while. Aside from their similar form, they have three basic things in common. They all have a fixed zoom lens, behind which they have a 1 inch sized sensor and they have great video capabilities. The choice by all three manufactures to use a 1 inch sized sensor is no coincidence, but a realisation that this sensor size is the “sweet spot” compromise between camera / lens size and achieving good quality HD and 4K footage. Also chip manufacturers like Sony are putting a considerable investment in this size sensor and they are building into the chip a lot of capabilities which may not appear when the camera is first released. Good examples of this manufacturing philosophy are the firmware upgrade for the RX10 to enable HD video with the XAVC-S codec, and the promised 4K firmware upgrade for Sony’s X70 camcorder which also has the 1 inch chip but was released with only HD capability.

So if new model cameras are becoming bodies for firmware and software upgrades, then these models are likely to stay around for more than the yearly cycle. Thus each manufacturer has to be sure that their basic design will have longevity. If we assume each manufacturer is designing these cameras for the same prosumer market, it of interest what features they put in their cameras. The table below summaries some of the key camera features. Differences that stand out are the low megapixels of the Canon sensor, the varying zoom ratios, the maximum aperture throughout the zoom range and the various recording formats/codecs. The Canon stands out as being more than a prosumer camera, but rather a B camera for professional production.

Feature	Canon XC10	Panasonic DMC-FZ1000	Sony RX10
Sensor – Size	1”	1”	1”
Sensor – Mpixels	12	20	20
Lens – Zoom Range	27.3 – 273 mm	25 – 400 mm	24 – 200 mm
Lens – Max Aperture Through Zoom	F2.8 – F5.6	F2.8 – F4	F2.8
4K Capability	Yes	Yes	No Maybe an Upgrade
Video Formats/ Codec	XF-AVC – 4K at 25p XF-AVC – HD at 50p	AVCHD MP4	XAVC-S – HD at 50p AVCHD - HD at 50p

2015 Programme

Date	Meeting Agenda	Place	Responsible Member
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

