

November  
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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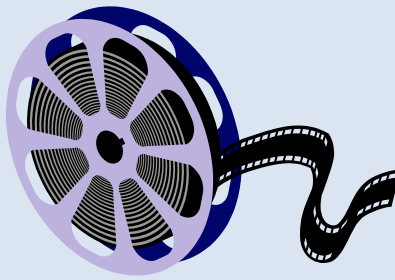
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## Last Month at the Club

*2<sup>nd</sup> October 2014*

Chairman and President, Tom Hunt open the meeting attended by 10 members. Tom asked for volunteers to judge the ACT Video Camera Club videos and Brian Harvey, John Devenish and Max Davies agreed to undertake the task.

Tom announced the fees for the 2015 year will be:

\$65 for a normal membership,

\$55 for senior membership,

\$95 for a family membership, and

\$35 for a student membership.

Noel Gibson showed his high definition Sony PJ760 with an inbuilt projection capability.

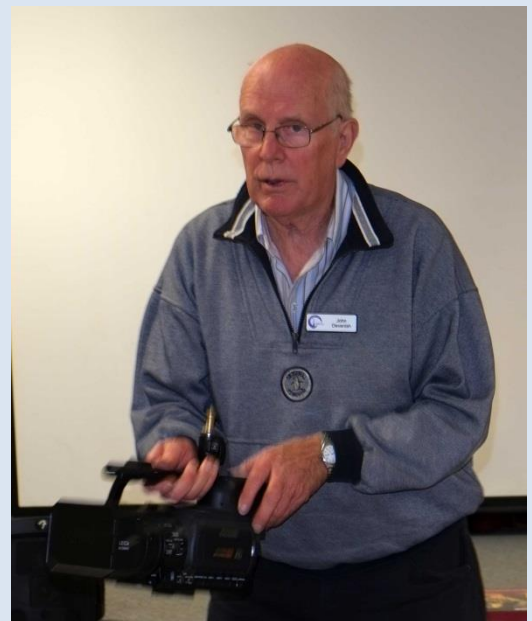
### ***CAMERA SHOW & TELL***

The topic for this meeting was for members to discuss why they chose the particular video camera they bought.

First off was John Devenish with his Panasonic professional video camera with its professional price for its media; a 32GB card costs \$1000 which can store only ½ an hour of high definition video. It also can record to DV tape but only in standard definition. The pluses for the camera are its large eyepiece which is very easy to see in bright lighting conditions, it is very robust and it has twin lens rings for control of focus and zoom.



**Panasonic FT3**



**John and his professional camera**

Then, as John said, this is not the camera you pack for holidays.

For such trips John packs his Panasonic FT3. Being shock proof and water proof camera, John is ready for any eventuality. Hours of footage can be got on a 64GB card and although there is no external mic jack, the internal mic

gives “quite good” sound according to John.

Next was Brian Harvey who discussed the pros and cons of his Panasonic SD 900. The pros were its 3 CMOS sensors, its focus assist blue edging and its long battery life. The cons were its tilt up only viewfinder, the side mount universal accessory shoe, only one SD card and no filter built in.



**Chris Dunn examines his Canon X300**

Chris Dunn extolled the virtues of his Canon X300; its 48 volt phantom power, a screen towards the front of the camera on the top arm, a 300 minute battery life, two CF cards which allow series or parallel recording, three lens rings and an 18X zoom lens. The camera has in-built neutral density filters, peaking and zebra stripes displays.

Max Davies spoke about the camera he has ordered, the Sony CX 900. Max gave the meeting a little history of how and why he settled on this camera.

Ian Wilson showed his trusty Panasonic HDC-HS 900 camcorder. Ian takes a tripod where ever he can, uses an external mic and has a wideangle lens which can be split to make a macro lens. Of late Ian has been using the Canon SX700HS which has a 30X zoom lens, WiFi capability, 16.1 Megapixel sensor that can capture HD video.

**Ian Wilson  
with his  
Canon  
SX700HS**



**Brian Harvey with his Panasonic SD 900**



**Ian Wilson shows how he can handle  
his Panasonic HDC-HS900 with his  
eyes closed**



Tom Hunt demonstrated his Panasonic Lumix FZ150, which easily meets his requirements of being both a good still and video camera. It has a very large 25X zoom range, works well on automatic settings, has a tidy menu system, a good optical stabilizer for both still and video, good battery life, has a 12 Megapixel sensor, focus assist for manual operation, histogram display and a hot shoe for an external flash or mic. The cons of this camera Tom found to be; only one SD card slot, battery and card slots are difficult to access when camera is mounted on a tripod, no headphone socket for monitoring of sound, focus on full zoom setting can be a problem, poor definition in low light, wind noise from the built in mic and a poor macro setting.



**Tom Hunt extolling the versatility of the Panasonic Lumix FZ150**

This session was closed with some comments from Anthony Howes who discussed the features of the “ideal” video camera. His suggestion was the recently released Panasonic Lumix FZ1000 with its 1 inch sized, 20.1 Megapixel sensor and its ability to shoot both HD and 4K



**Panasonic Lumix FZ1000**

video. This camera has a 16X zoom lens (24 – 200mm in 35mm speak) and has a hybrid 5 axis optical image stabilizing system . It has both a viewfinder and a rear screen. As it is in the mould of a traditional “DSLR” camera it has a built in flash.

## ***16<sup>th</sup> October 2014***

The mid-month meeting was devoted to members’ ideas for the drafting of next year’s programme. Members were given a piece of paper and were asked to list three items they would like to see on next year’s programme, these being items that they were prepared to organise or help organise. When members made their lists, the papers were passed around between the members and they were asked to place a “tick” or a “cross” against each item based on whether they wanted or did not want that item on next year’s programme.

The papers were collected and the following table was drawn up:

Name	Topic	Number of Ticks	Number of X		Ave For
<b>GROUP PRODUCTIONS</b>					<b>4.7</b>
Max Davies	Group drama	6	1		
Noel Gibson	Group Production	3	2		
Ann Devenish	One night video shoot of a One Liner Joke	5	0		
<b>SOUND</b>					<b>5.5</b>
Brian Harvey	Use of Foleys (Sound Effects)(Ref. Rowen Atkinson skits)	6	0		
Anthony Howes	Recording sound including music	5	0		
Anthony Howes	Multi Track Video & Audio recording & editing	4	1		
Chris Dunn	How to do voiceover	7	0		
<b>TRAVEL VIDEOS</b>					<b>5.5</b>
Ian Wilson	Show our own travel documentaries	5	0		
Noel Gibson	Critique Holiday Videos	6	1		
<b>TECHNICAL WORKSHOPS</b>					<b>4.9</b>
Brian Harvey	Quadcopter Demo & Video Night by Local Person	4	1		
Ian Wilson	Technical Tuition on new equipment, tec, owned by Club members)	3	1		
Ann Devenish	Workshop on hands on use of sound equipment	6	0		
Noel Gibson	Workshop on editing	5	2		
Chris Dunn	Macro videography & equipment & techniques	3	3		
Chris Dunn	Special effects	6	1		
John Devenish	Workshop on lighting for interview	7	0		
John Devenish	Workshop on video angles and their benefit	6	1		
Ann Devenish	Workshop on conversion of short story to video script / select cast	5	1		

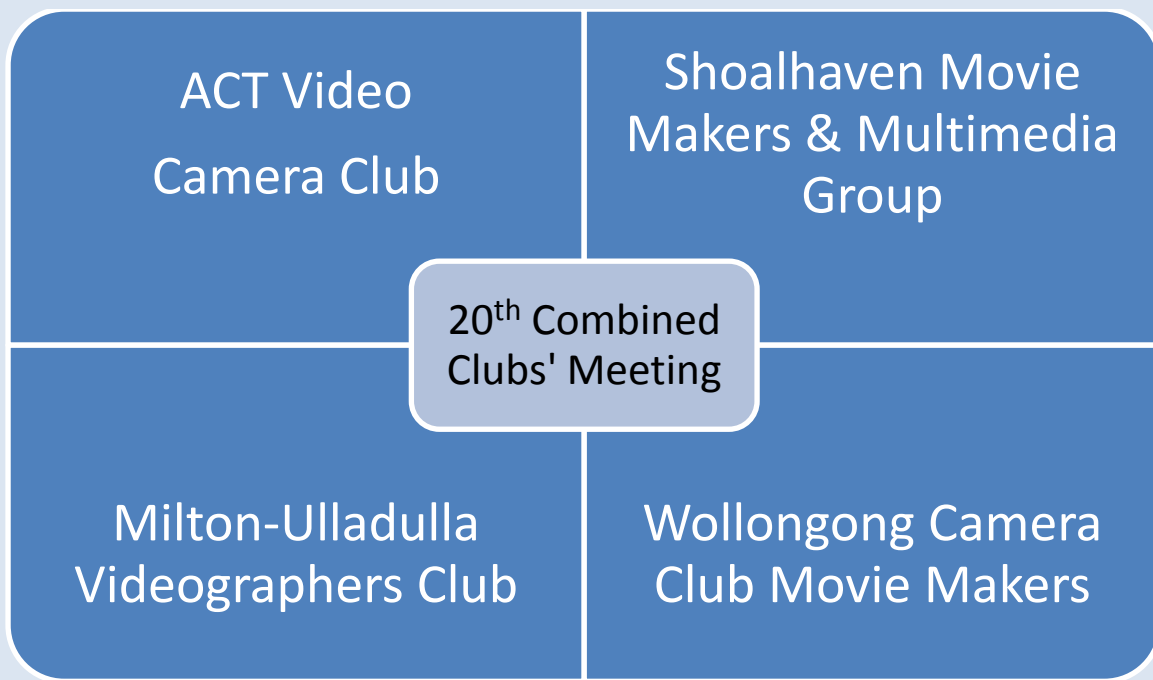
<b>Ann Devenish</b>	<b>Discussion of problems</b>	<b>3</b>	<b>2</b>		
<b>Ann Devenish</b>	<b>Workshop on hands on use of sound equipment</b>	<b>6</b>	<b>0</b>		
<b>ACTIVITIES</b>					<b>5</b>
<b>Brian Harvey</b>	<b>Visit to TAFE Group (ref. Anthony Howes)</b>	<b>5</b>	<b>1</b>		
<b>John Devenish</b>	<b>Guest speaker or visit to WIN</b>	<b>5</b>	<b>1</b>		
<b>Max Davies</b>	<b>Group adventure</b>	<b>5</b>	<b>2</b>		
<b>MISC</b>					<b>4.3</b>
<b>Max Davies</b>	<b>One minute movies</b>	<b>4</b>	<b>2</b>		
<b>Anthony Howes</b>	<b>Campaign to attract new members</b>	<b>4</b>	<b>0</b>		
<b>Ian Wilson</b>	<b>Guest Speaker (requires increased attendance)</b>	<b>5</b>	<b>0</b>		

Note: The table summaries and categorises the meeting's exercise in surveying members' interests for next year's programme.

The table, as well as giving the person who proposed the idea and the idea, includes the “for” and “against” for each suggestion and an average “for” and average “against” for each category.

It looks like we need:

- 1) Group Drama Project or two,
- 2) A few workshops on sound to cover the various needs,
- 3) Quite a few technical workshops / talks,
- 4) Some external activities,
- 5) More viewing of our travel videos.



The 20<sup>th</sup> Combined Clubs Meeting and the 14<sup>th</sup> Southern NSW Division of FAMM Meeting was held at Mollymook Golf Club on Saturday the 18<sup>th</sup> of October. There were 32 members in attendance from the four Clubs.

In his welcome, Tony Mann reminded the attendees that as this was the 20<sup>th</sup> Combined Clubs meeting, it was also the ten year anniversary of such meetings. These began as a result of a conversation held between the then leaders of the Milton-Ulladulla, Shoalhaven and Wollongong clubs at the end of year screening of the Shoalhaven competition videos in Nowra. Tony Mann from Milton-Ulladulla, John Hussell from Shoalhaven and Ian Simpson from Wollongong agreed to hold a meeting at the Shoalhaven club's meeting venue in May the following year, 2005. For those interested in what occurred at this First Combined Clubs meeting, I have added my report of the meeting on Page 13.

#### ***Max Davies demonstrates his movie making way***

The first speaker was Max Davies from Wollongong Camera Club Movie Makers who reflected on how important a speaker at a prior Combined Clubs meeting was to his movie making style. Max remembers the presentation given by John Westwood in April 2007. John, principal of Redgum Television Productions, inspired Max with the following comments:

*In response to some questions from the members, John reminded them that good documentaries require good stories about real people. "One kilometre outside of this room there are documentaries just waiting to be made", added John.*



**Max Davies presents; I did it my way.**

Max took this to heart and it became the guiding light for all his subsequent movie making endeavours, but he did apply plenty of latitude around the “one kilometre” radius stipulation. So was the birth of *MovieMax* as Max dramatically put it .

Max found his style in the making of what he calls, “mini Australian Stories”. To demonstrate his style, Max screened two of his recent “Illawarra Stories”. The first was *Glenbernie Orchard* which told the story of an apple orchard and the development of the “Apple Shack”. Max took many questions after this screening. Then before his allocated time was up, he screened, “Cedar Creek Orchard” which was a logical follow on from the previous video as it dealt with the processing of apples from orchards such as *Glenbernie* into juice and cider.

### ***Club Videos on the Topic “Assumption”***

After morning tea it was time for the viewing of the various clubs’ answer to the “Assumption” video challenge. First to be viewed was the video from the ACT Video Camera Club. It was produced by Mark Tunningley and gave an alternate version of those Jeep advertisements flooding our TV screens. Entitled, “Jeeped in Assumptions”, Mark presented two adds; the one where the man retrieves a ball from the neighbour’s yard and the one where children talk about what they did yesterday. This was a very timely video which had members laughing out loud at Mark’s reinterpretation of what it means to have had a Jeep.

The Wollongong Camera Club Movie Makers (WCCMM) exhibited two videos; “Max Davies and Brian Harvey in Conversation” and Max Davies own video, “Assumption”. Both videos elaborated on Max’s previous presentation on his movie making style and so *Maximised* the day.

The Shoalhaven Movie Makers & Multimedia Group’s contribution was “Assumption”. Here we are introduced to a loving couple having an intimate dinner together which is suddenly interrupted when the “assumed husband” disappears under the table when the real husband arrives.

Also called “Assumption” was Milton-Ulladulla Videographers Club’s video. Based on a real incident, this video presents a thoughtful and caring husband who does everything possible about the house for his heavily pregnant wife. Whilst mowing the grass, his wife brings him a drink. Then as he is taking his drink break, his wife moves the mower to the side. At this very instant a female driver passes by and abuses the husband for making the wife mow the grass.

### ***Show and Tell***

Chris Dunn from WCCMM showed his Parrot drone with camera attached. The drone can fly for up to 12 minutes before the battery needs recharging, up to 50 metres and with the wideangle lens on the camera can give a good elevated viewpoint. Chris demonstrated this with a short clip shot during Max Davies *Glenbernie Orchard* production.

Tony Mann (M-U V C) demonstrated the camera slider he had constructed from pool fencing and four skate board wheels



**Chris Dunn with his drone**





**Tony Mann reflecting on the camera slider he had constructed**

Mark Tunningley showed a pouch for his Panasonic CZ60 which, when attached to his belt, makes his camera a very easy and comfortable travel companion. But importantly one that is always available and easily accessed to get that never to be missed shot.



**Mark Tunningley with his travel companion;  
the Panasonic CZ60**



**Max Davies with his new Sony HDR-  
CX900 camcorder**

Max Davies proudly presented his entry into the world of high definition video with his newly purchased Sony HDR- CX900. With a single 1 inch sensor, this is a fine example of the new breed of prosumer camcorders which offer better image quality as well as better still image capture. This is the first step by Max, the next will be his new computer and software to edit HD footage.

## ***ABC Open with Sarah Moss***



**The ABC Open Producer for South Coast and Tablelands NSW – Sarah Moss**

Sarah before she became ABC Open Producer for the South Coast and Tablelands area of NSW, had a very extensive CV. She was an assistant graphic designer for the ABC News / weather, was a theatre production and stage manager, a technical director and producer of documentary, education and fictional films, and did a PhD at UTS, completing it in 2011. She then moved on to the ABC Open position. Sarah's presentation described the operations of ABC Open in her area using examples such as the project, "Unsung" which tells the stories of people who are not in the public eye, who do not normally get public praise for their civic work. Their stories are encapsulated into 2 to 4 minute long videos. Sarah found when working with such projects, the hardest thing to control was the sound. Her comment, from an audience perspective, was, "people put up with bad quality images but not bad quality audio." Using readily available modern technology, Sarah encouraged the use of the *iPhone* with an audio app, to collect on location audio. However, even the use of an iPhone is not foolproof. She gave the example of where the person being interviewed continually tapped on the phone.

She encourages simple projects, such as audio-visuals, and advises that one should always "stick to the brief". This does not mean one cannot be creative, but sticking to the brief means you will more readily achieve your goal of producing your short video.

Sarah showed a video of how the person was presented "in layers". In "Pete – Surfer, Peacemaker, Mentor", Pete is firstly presented as a surfer, then his family background and then other peoples' views of him. Although the audio was not up to ABC standards, this video was so popular when uploaded that it remained and became an important part of ABC Open. Sarah finished her presentation with the video, "Good Death" that profiled Debbie Turnbull, who devoted her working life to those in palliative care.

Sarah is an active member of the community, running workshops to help those wanting to produce a video on a set subject and then have it submitted for appearance on the ABC or online.

### *The 14<sup>th</sup> Southern NSW Division of FAMM Meeting*

Apologies were received from the President of FAMM, Laurie Chesterfield. In his absence, Mark Tunningley advised the meeting that:

- 1) no club so far has offered to run the next FAMM Convention, due in 2016,
- 2) the FAMM AGM will be held in April 2015,
- 3) the Competition Rules are under review and asked clubs to advise any changes.

Next Combined Clubs Meeting will be hosted by the ACT Video Camera Club with a venue and date to be advised. Also the ACT club will advise what the club video challenge will be for this meeting.

## **10<sup>th</sup> Anniversary Photographs**



**The Hosts – Milton-Ulladulla Videographers Club members**





ACT Video Camera Club members



Shoalhaven Movie Makers & Multimedia Group members



Wollongong Camera Club Movie Makers members

*For those who were not there at the beginning,  
this is how our Ten Year Journey began .....*

## **FIRST COMBINED MEETING of the SOUTH COAST VIDEO CLUBS**

**Where:** Shoalhaven City Arts Centre, 12 Berry St, Nowra

**When:** Saturday 28<sup>th</sup> May 2005

Report by Ian Simpson & Photos by Brian Harvey

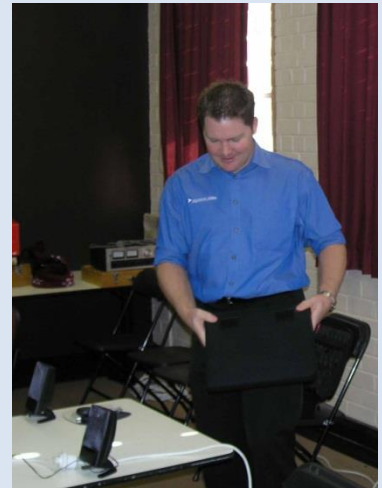
Saturday 28<sup>th</sup> May 2005 was a fine Autumn day. It was also the day when 19 members from the Milton-Ulladulla, Shoalhaven and Wollongong Clubs met for the first time at





the Club room of the Shoalhaven Club in the Nowra Arts Centre. After a welcome cup of tea or coffee, the meeting began with two guest speakers, both members of the Shoalhaven Club.

First up was Brad Crawford who is currently a film school student at a computer graphics college in Sydney. His presentation was how he made a 30 second commercial for a golf tournament. Brad photographed a friend hitting the golf ball but as the friend was not a golfer he had to “adjust” the trajectory of the ball. This was where Brad let us in on all the intricacies of the software program *Adobe After Effects* that he used to compile the 30 second add. The first challenge for Brad was the opening count down before the actual video begins. Here Brad shot numbered billiard balls being to give the count down. Each ball needed to be hit at one second intervals, after each shot a change of focus was required to the next ball. The After Effects program was used to create a moving arm on the numbered white dot on each ball.



The next challenge for Brad was to use a mask to reveal details of the video as a VHS tape is removed from a desk. Adobe Premiere 6.5 was used to edit the video. For that shot of the golf ball Brad had to work out a flight path, speed and size of the ball, together with motion blur to make it all seem real.

The final video was transformed into B& W as Brad felt this best matched the tone of the classic adds on TV. All in all this was fascinating brief look into the efforts required to make a commercial. Thank you and very well done Brad!!

Our second speaker was Bobby Scarcella who as a cameraman for TV (Sports – News – Current Affairs) soon learned that when out on assignment you had to think all the time of how the final segment was going to look and as a consequence do a lot of “editing in the camera.” For example it is important how you frame each shot. Shot “size” is defined with the scale of the human body in mind. Framing requires cuts just below the joint of the body, neck, shoulder, elbow or knee. The framing should also allow *talking space* in the direction of the eye line. This same rule applies to movement, there should be *walk space* in the direction of movement.



Bobby would regard the framing of this picture as poor due to no talking space in the right of the frame, the direction where Bobby is looking.

Bobby then covered some fundamentals of camera work, The importance of high and low camera angles to evoke an emotional response in the audience. A high camera angle of a person can imply dominance over the person, being “looked down on.” Whilst the opposite is true of a low camera angle, here you a “looking up at a person” and so infer inferiority or defencelessness. Bobby’s lesson in shot framing continued with the famous *Rule of Thirds* and the use of visual bias. The latter is where you use colours or lines to force the eye around the image. For example diagonals have a strong influence; red and yellow have a stronger influence on the viewer than blue or green; and strongest of all is movement.

On the question of camera movement, Bobby, took us through the history of this much discussed topic. In the beginning camera movement was very limited and when used was often only to follow the movement of the subject in the frame. Now the camera is very much on the move often becoming one of characters in the action being shown. He emphasized that dolly movement was preferred to pans, tilts and especially zooms. If you **MUST** pan, then you **MUST** practice the pan before you shoot it and the pan **MUST** start from a feature of interest and **MUST** end on a feature of interest. In summary Bobby holds the view that pan and tilts are OK for documentaries but drama requires a still camera.

Now it was time to move on to how to shoot a sequence of shots. Here Bobby emphasized the importance of continuity of time, action and eye-line. Why it is important not to *Cross the Line* was explained as was the importance of shooting cut-away shots whilst covering the main action. The latter can be anything from the “noddy,” the shot of a person listening to another off screen talking, to “buffer” shots which are used to camouflage such things as crossing the line, a lapse in time or a change in position of the subject. Plan the interview sequence by starting with a wide view shot then move in with closer shots as the interview progresses. On the subject of finding focus, Bobby quoted the not so often used rule of focusing at the maximum zoom setting before reframing the scene. This habit was not that well followed by amateurs when cameras had only manual focusing and now with auto-focus on all cameras it seems a neglected practice. But remember it when next time you try to shoot in low light and the auto-focus system gives up or perpetually hunts.



Bobby concluded his talk on the fundamentals of camera craft with some comments on lighting and audio. He urged us to “see” the colour of our lighting and never mix different coloured lighting without a reason. The lights used in a setup for a scene would be:

- 1) the *Key Light*, the main light, but it will cast shadows so put the light up so the shadows are cast onto the floor.
- 2) *Fill Light*, a reflector to soften the shadows,
- 3) A *Kicker Light*, used when the *Key Light* is coming from a different angle to any natural light. For example, if you have a window in the scene you use a *Kicker Light* to give shadows that would be expected from the window light.
- 4) *Back Light* to give a halo on the heads of the subjects.



On the audio side of camera craft Bobby noted that now the TV cameraman tends to use the microphone built into the camera, but really for best results one should have a separate person monitoring the sound using a separate microphone.

Bobby then ended his presentation by taking questions from which the following was compiled.

- 1) Remember a person's attention span is between 2 minutes 45 seconds and 3 minutes; that's why most pop-songs are this length, so scenes should never go longer than 3 minutes.
- 2) People can only remember between 6 and 8 items in a row.
- 3) Aim for 7 cuts in 2 minutes 45 seconds.
- 4) There is NO excuse for poor camera work.
- 5) "No art without craft."
- 6) You must be technically proficient in your craft or you must be brilliant, have great ideas or extremely innovative.
- 7) In the film days the cameraman had to be more technical and proficient in his craft as he could not rewind the film and shoot again.
- 8) "Think in 2D and 4D when framing up." The 2D is to see the world as the viewfinder sees it and so avoid such things as poles growing out of peoples' heads. The 4D is to be able to shoot a sequence in time.

After the guest speakers, a visit of the gallery was organized and then before lunch some ideas were raised for the topic of the Combined Clubs' activity. Members then chewed over these ideas during lunch.



Immediately after lunch it was time for the Clubs to show selections of their members' videos. Our Club showed the videos entered in last year's video of the year competition.

To wrap up the day Ian Simpson lead the members through a decision making process to select the topic for the Combined Club activity. After the several votes and elimination steps a decision still could not be made between the members. So it was left to the three leaders of the Clubs to decide. The topic selected by them was WATER. A time schedule was then drawn up, key contact people nominated from each Club and it was agreed to meet again to show the completed videos in November.

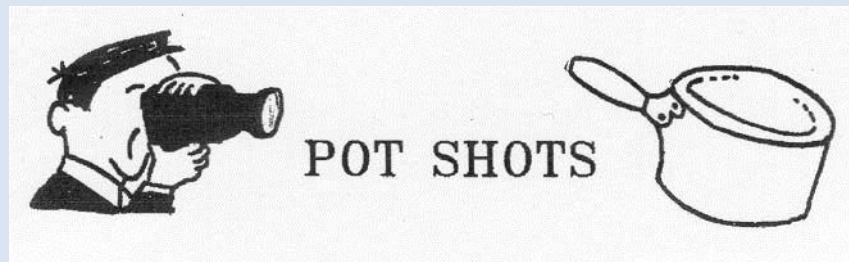


So the agreed arrangements for the Combined Club Activity are:

- 1) Topic is WATER (in the South Coast Area),
- 2) Scenes to be shoot between June and mid-August,
- 3) Shooting should be done at the highest speed to preserve image quality,
- 4) The Club contact person will collect all the footage shot by members of his/her Club and will compile a 15 minute long collection of the best scenes to be sent to the other Clubs' contact persons.
- 5) The Club contact people are; Ron Taylor for Milton Ulladulla; Col Agar for Shoalhaven and Ian Simpson for Wollongong.
- 6) These collections of footage are to be sent late August to the other Clubs.
- 7) Early September each Club contact person will give members of his Club copies of all the footage shot by the three Clubs so that each member can make a video.
- 8) Each edited video will not exceed 6 minutes in length.
- 9) Each Club will select three of the best videos made by their members to show at a combined Club meeting in November at Nowra.

*A special thanks goes to John Hussell and the members of the Shoalhaven Photographic Club for their hospitality for the day and their organizing of a venue.*





### ***Bridge over troubled waters***

With smartphone sales eating into the traditional point-and-shoot digital camera market and the popularity of small camcorders declining over the last few years, camera manufactures are looking for a camera bridge over these troubled waters. Although there have been many attempts over a number of years at delivering a camera design that meet the requirements of both still photographers and videographers, none have been truly successful, until this year. So what was the secret? It was the incorporation of a larger sensor into a reasonably small body. The major manufacturers, *Sony*, *Nikon*, *Canon* and *Panasonic* tackled this design problem via different routes.

*Sony* settled on a 1 inch sized sensor and built in 20.9 megapixels, of which 14 megapixels are used for video. This sensor at 13.8 by 8.8mm is substantially bigger than what was previously used in camcorders or smart phones, such as 4.8 by 3.6mm (1/3 inches) or 5.371 by 4.035mm (1/2.7 inches). The choice of the larger sensor size has not only allowed a higher pixel count but also a larger field-width (image size). The latter



in turn has required better quality optics. Here *Sony* has called upon the famous German lens manufacturer, *Carl Zeiss*, to come up with not one but two high quality *Vario-Sonnar T\** lenses for their bridge cameras. The same 1" sized *Exmor R* back-illuminated CMOS sensor and the same *BIONZ X* image processor are now interfaced with a 24 to 70mm wide aperture,



F1.8 - F2.8, zoom lens for the *DSC-RX100 III* and a 24 to 200mm, F2.8 maximum aperture lens for the *DSC-RX10*. Both will shoot High Definition video at up to 50p using either *Sony's* own codec, XAVC S or the traditional AVCHD codec.

*Panasonic* has placed a 50 – 50 bet on the 1 inch and the four-thirds size sensors. Their *Panasonic Lumix FZ1000* (mentioned earlier in this newsletter) is a direct competitor for the two *Sony* models. However, *Panasonic* adds more to the design 4K video recording capability at 25p. Also *Panasonic* have their four-thirds size sensor squeezed into the relatively small *Lumix DMC-LX100*. Although the zoom lens has only a range of 24 – 75mm, its aperture range is a fast F1.7 to F2.8 and it comes also with 4K capability at 25p or HD at 50p. *Panasonic* have, however, played a slight of hand with this camera, they do not utilise the full 16MP sensor but subsample it so that the actual area used to for the images is only 1.5X that of the 1 inch sensor instead of the theoretical 2X.



The traditional camera manufacturers such as *Nikon* and *Canon*, have been slow to react to this new 'bridge' market. In fact their offerings show they are out of touch with users requirements in this market. An example being, all of the above cameras come with electronic viewfinders, whilst the *Nikon's* 1 V3 camera or the *Canon's* Powershot G1 X II only offer it as an option. It seems people who use these cameras never do so on sunny days on holidays.

# 2014 Programme

Date	Meeting Agenda	Place	Responsible Member
November 6	Video Journalism & the Amateur Videographer	School Hall	All Members
November 20	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

## 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.

