



**September /  
October 2013**

# **NEWSLETTER**

## **CLUB ADDRESS**

**PO Box 193, FIGTREE, NSW, 2525**

**Club Web Site:**

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

## **CLUB'S YOUTUBE SITE**

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

## **CLUB MEETINGS**

**First & Third Thursday of Each Month  
at 7.30pm**

**Figtree Heights Public School,  
St Georges Avenue & Lewis Drive,  
FIGTREE**

**Vehicle entrance in Lewis Drive,  
FIGTREE**

## **A CHANGE in the Combined Clubs' Meeting**

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# Last Month at the Club

*by Ann & John Devenish*

## *1<sup>st</sup> August*

The August meeting had a full programme although only nine members were able to attend: work and travel prevented some from participating.

An invitation/reminder from the Still Group on their upcoming meeting on Garden Photography presented by President Brian opened the meeting.

This was followed by a short report on the FAMM committee's progress by John. The FAMM Convention Kits comprising a promotional DVD, brochures, registration and accommodation booking forms as well as the entry form for the Shield Competition will be ready for posting on 5<sup>th</sup> August (snail mail addresses permitting). The FAMM video was viewed and with a few sound adjustments was endorsed by those present.

Max's video on The Making of Change was enjoyed by all. It refreshed our memories of the issues and difficulties encountered on that day. It was agreed that had we been a professional outfit we would not have attempted it, given the light conditions and the chilly weather. As it was dry, (unlike the previous fortnight) however, and all the talent were present, we went ahead to learn much.

A wide ranging debrief and general discussion yielded the following principles to be followed on future shoots:

- A good working knowledge of all equipment – cameras, sound equipment, monitor etc is necessary to allow flexibility demanded by non-preferred conditions in the field. We discovered we did not know as much as we had thought.
- Clearly defined roles of the crew and adherence to them on the day is best. A firm commitment to the shoot makes this possible.
- Strict routines for the commencement of filming must be followed. Thus talent is clear on their expected actions and also the routine use of the clapper board and oral labelling of scenes and takes is required for a large group of talent, crew and multiple cameras.
- Issues with cameras and file types should be addressed prior to filming. The protocol for converting Mac files and non Mac files to mutually usable files for editing and post production work must be established.
- Ancillary equipment was discussed but can only be deployed on the day if there are enough knowledgeable people as operators.

In his hotspot Brian demonstrated the lights – 2 x 1000 LED adjustable output panels, stands and battery pack that allows battery/mains/12 volt options for use in the field. These lights were bought with the proceeds of the Bunnings BBQ. They can be used by both Movie Makers and the Still Group for green screen/studio work and on location.

The final section of the evening was devoted to the initial process in making a drama video ie going

from the idea in one's head to the written story (more or less the pitch) and from there to a script. The example, Poker, is a complete contrast to the previous shoot: three adults, indoors with controlled lighting and sound. Three members volunteered as the talent and we had a dry read with minimal actions. Then members began visualising shots and camera angles as preparation for compiling a story board and shot list. Each member is completing a story board and shot list (homework!) to be used at the September meeting for camera rehearsals for each version. Before we knew it, it was ten o'clock and time to pack up.

### *5<sup>th</sup> September*

Anthony: Actor, Jim  
Chris: Actor, Therapist  
Ann: Actor, Barbara  
Tom: Director  
Ian: Clapper loader  
Don: Safety  
Brian: Lights & cable wrangler  
John: Camera

Apologies from Georgina, IanW and Max.

And what a night it was!

An action packed evening from the excellent HotSpot by Ian on the use of his new Fuji camera used for both a still and motion pictures, to the mammoth production of "I Play Poker".

The crew training exercise was made possible by the enthusiasm and co-operation of everyone setting up equipment: lights, camera and monitor, a multitude of cables and therapist's room as well as the usual table of projector and sound equipment, and chairs.

Setting and packing up was a major component of this evening.

The aim of familiarisation with the routine of filming together with use of equipment, especially of lights, clapper board and monitor was achieved. We all learned a lot.

Well done everyone: top marks to all, a crew who pulled together. An amusing video will be a bonus.

Our next meeting, a de-brief as well as discussion of the other storyboards and the necessity of having a considered shot list will be on the 19th September.



**19<sup>th</sup> September**

The mid-month meeting had six attendees. The purpose of this meeting was to critique two movies - *Point Of View* and *I Play Poker*.

The five minute edit of POV was viewed and discussed. The main lessons learned were:-

- 1) that everyone should be very familiar with their equipment before venturing onto a shoot; and
- 2) that, as the Director is stationed viewing the monitor, a communication system is necessary in the field.

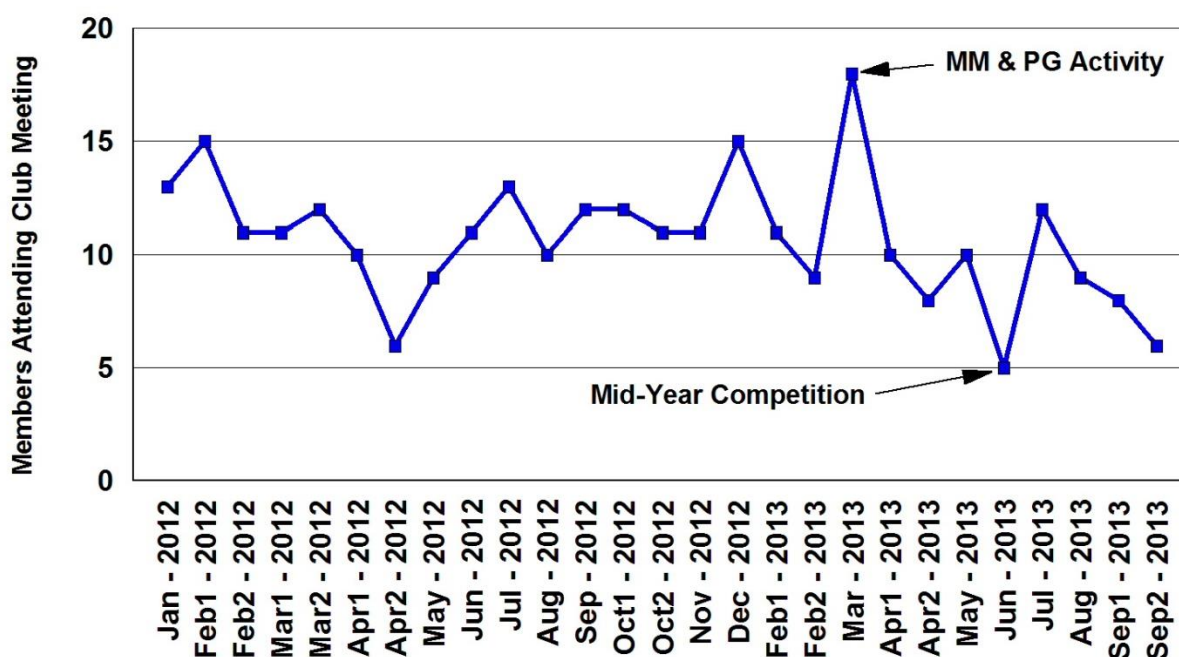
The five minute edit of *Point Of View* was well received. Some deleted clips were noticed but the essence of the message was still strong.

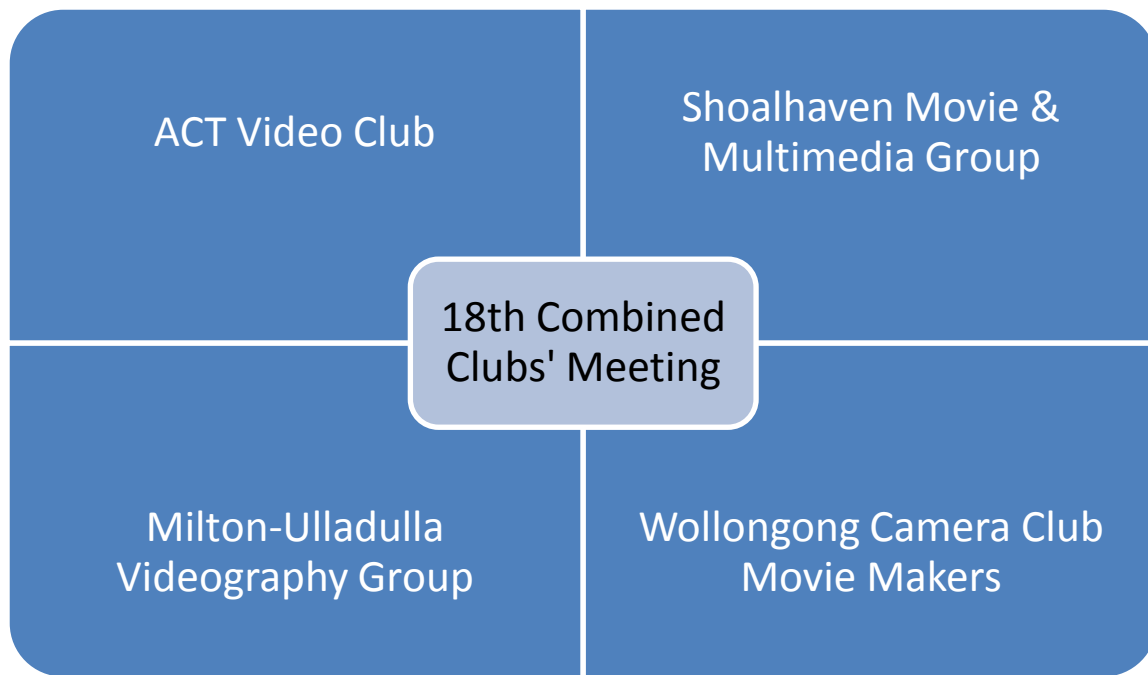
The second video was *I Play Poker*, a creditable result for Director Tom. The difficulties of the set and some inventive solutions had led to problems with the acoustics: short distance to a curtained wall, a short distance to hard surfaced walls and the large open space of the hall – all supposedly in a small office. The importance of lighting in this video was considered again. It was noted that the extreme close-ups made for a very different more modern style of movie.

The task for The Combined Clubs' Autumn Challenge 2014, has been set by the Shoalhaven club. At our next meeting (3/10/2013) input from each member will give us a head-start. A copy of the part script as supplied has been emailed to all.

### **Members' Attendance Graph**

Whilst members' attendance at Club meetings had been steady over the year 2012, this has not been so for the current year as the graph below indicates. The high attendance in March this year was because of the combined MM and PG meeting to listen to a presentation on ABC Open. Otherwise the trend has been decreasing with a dismal 5 attending the screening of the Mid-Year Competition videos. With a potential active membership now between 10 and 12 members, it does not take too many members to be absent before not only are they badly missed but the planned activities for the night are compromised.





The 18<sup>th</sup> Combined Clubs Meeting and the 12<sup>th</sup> Southern NSW Division of FAMM Meeting was held at Wollongong on Saturday the 14<sup>th</sup> of September. There were 23 members in attendance from the four Clubs.

The guest presenter for the meeting was Gerardo Ceres from *Relativity*, Wollongong. His website is: <http://relativity.com.au/team.php>

*Relativity* is a 10 year old communications company of film makers that is mainly involved in the production of corporate videos. Their particular approach to corporate productions is to bring the techniques of documentary production to this genre. To illustrate how the principles of documentary movie making are instilled in their corporate videos, Gerardo showed their video for *Ruby's of Mt Kembla*. For those unacquainted with *Ruby's*, it is a very well-known restaurant in Wollongong set in a building with a chequered history. Here Gerardo and his team subtly mixed the myth of the haunted building with its modern image as a warm and friendly restaurant.



**Gerardo Ceres of Relativity**

### ***The Process for Making a Commercial Video***

Gerardo then explained his *modus operandi*. When first taking on the *Ruby's* assignment, he wanted to get a feel for the place. He asked himself, what is *Ruby's* best feature or what makes *Ruby's* different to other restaurants? Realising that time appears to flow slower at Mt Kembla than elsewhere in Wollongong, Gerardo shot and cut the video to a slower pace; achieving this effect through longer scene lengths, slower people's movement and the slowly talking chef.

Talking more generally about his various assignments, Gerardo said sometimes he didn't have the creative freedom he had with *Ruby's*, sometimes creativity was limited by the client. But he emphasised that ultimately his job was "to know why an audience likes a film." He added that this is "usually related to what we know to be 'true'". So his process is to:

- 1) meet with the client and discuss the project;
- 2) to go away and write a brief from the first meeting;
- 3) re-meet with client and make corrections to the brief;
- 4) then work out how to make the video within the proposed budget;



The crew size for a job can vary between two and 50 people. Gerardo allows the director freedom but ultimately when the hard decisions need to be made he has the say, for as he said, “the buck stops with me.”

### ***The Equipment***

With the ready access to DSLR cameras with their large sensors and some with full 35mm frame sensors, Gerardo discussed how he and his crew went about distinguishing their footage from those of the amateur with (say) a Canon 5D Mk III DSLR. One of the key reasons why many, both amateur and semi-professional, have gone to shooting video with what is basically a still camera, is that it has a large sensor which can produce smaller depths of focus with the correct choice of lens focal length and aperture setting. As Gerardo pointed out, the importance of a shallow depth of focus was that you can direct the audience’s eyes to what you want them to see. Any activities in the foreground or background are out of focus and so do not distract from what is put in sharp focus. All those using DSLR cameras would have experienced this separation of subject from their surroundings but according to Gerardo not all know how to use this optical effect nor how to make these images better by its use.

Gerardo then got out his pride and joy, a RED Scarlet camera. This modular camera model has been used in the professional cinema. The particular model Gerardo showed can take Canon lenses. Again wanting to show a difference between his images and those produced by a DSLR, Gerardo pointed to the 13 and half stop dynamic range that is achieved by the RED camera. By comparison a DSLR camera generally has a dynamic range of 5 to 10 stops.



**RED Scarlet camera with a Canon Zoom Lens**

Why is it important to have a large dynamic range? One advantage Gerardo pointed to in his line of work was that as the RED camera can better capture the range from the bright areas to the darker areas of a scene, he then could spend less time in lighting the scene. He further emphasised that a wide dynamic range produced images that were noticeably better than those of a DSLR, again distinguishing his videos from those made by DSLR toting amateurs.

Another distinguishing feature of the RED camera was that its output was not a highly compressed file format such as AVCHD. Rather the RED outputs RAW files but there is a price

to be paid for such uncompressed files; they take up lots of space on the solid state card. By example he showed a Canon C100 which can record 2 hours on a CF card in AVCHD format. However, again returning to the theme of how he makes his videos different from those made by DSLR movie makers, Gerardo pointed to the post production benefits of shooting RAW files. Colour correction, for example, can be readily made to a RAW file without any deterioration in the images. Any of us who have tried to colour correct our AVCHD footage will know there is a limitation to what we can do before the image starts to deteriorate.

When questioned on how he records sound in his productions, Gerardo said he uses a shotgun microphone outdoors and lapel microphones indoors. He mentioned an App for the iPhone that will allow the mixing of sounds from many lapel microphones. He records the sound separately on an audio recorder.

In regards to the editing of his productions he has gone from a Mac platform to a PC. He uses Premiere Pro for editing the footage as with the Adobe suite of software, he can readily move files from (say) After Effects to Premiere Pro. He has joined the “Cloud” fraternity and finds the monthly “rent” of software required by Adobe not to be a problem for his business; he is always up to date with the latest software from the “Cloud”.

### ***Lunch***

As the meeting place at Wollongong is in a school hall a fair distance from shops, the members of WCCMM provided lunch for all.



The lunch was ably prepared by Ann and Katherine, who we thank for their efforts and for also helping with the morning tea session.

### ***The Video Challenge***

The video challenge set for this meeting was to make a video on the topic, CHANGE.

As this meeting had only one speaker, it allowed more time for the discussion and the showing of the various Clubs’ contributions to this challenge. So the process was adopted that we would view each video twice and its producer/director would talk to the video.



**Katherine and Ann – the WCCMM Lunch Team**

Before the lunch break the viewing of the videos began. As Milton-Ulladulla had made such an outstanding video for the previous challenge, we were all eager to see what they had produced for this challenge. So they were first on the bill with “A Penny’s Worth”. Jeff Smith described how this video developed from a committee meeting to solicit ideas. They asked themselves, “what is meant by change?” With an idea for the ending, the key line: “Keep the change”, the story was written back to front. It was all shot in one day from 9:30 in the morning until 5pm. Amateur actors were used to ensure a creditable performance. Sound was recorded independently and so no sound from the camera microphones were used. To aid the shooting schedule Frank McLeod drew up a storyboard. After the

viewing of *"A Penny's Worth"* there was no doubt that once again Milton-Ulladulla had produced an exceptional video. The chairman of the meeting, John Devenish, encouraged Milton-Ulladulla to put this video in this year's Tropfest and show all those ankle-biters the oldies can still make a fine video.

The second video shown was from Shoalhaven Video Club and was entitled, *"Dad and Dave Visit the City."* This script by Col Agar was selected from a few that the members had prepared. It made extensive use of the Shoalhaven Entertainment Centre where most of the footage was shot. The shoot took only the morning and was followed by a BBQ lunch. Shoalhaven Video Club then took an interesting approach to the editing; they handed out the footage to their members and asked them to create an edited video. They then viewed all the edited versions and selected the best for this showing. In contrast to Milton-Ulladulla's approach with sound, Shoalhaven used the sound recorded by the two cameras.

The video from the ACT Video Club was the surprise of the collection. After an unsuccessful attempt to script a video, Mark Tunningley came up with, *"Change with Dr Harry."* This video was a combination of footage shot by Channel 7 for a segment where Dr Harry helps solve animal related problems and some footage shot by Mark after Dr Harry's visit. Unfortunately Mark was not present when the Channel 7 team moved in to shoot their footage as the audience had many questions on how they did scenes.

Finally WCCMM presented their effort, *"The Playground"*. During the screening of this video the sound gremlins attacked, turning the presentation into a semi-silent movie. Investigations afterwards revealed that the loss of sound was the result of two problems. Firstly sound from only one track of the stereo sound tracks from the DVD player was being fed to the speakers. This was not noticed during the showing of the previous videos as they had sound duplicated on both the stereo tracks. The WCCMM production, however, had a live sound track recorded from a mono shotgun microphone. During the editing this had not been picked up and it just so happened that the track that was feed to the speakers was not the track that had the mono-microphone recording.

### ***FAMM Matters***

The President of FAMM, Mark Tunningley, took the floor to announce some FAMM matters. Firstly he congratulated WCCMM for the Convention DVD advertising the forthcoming Convention in 2014.

Secondly he mentioned he had attended the Newcastle's club's 25<sup>th</sup> anniversary dinner. All of us from the Southern NSW Division of FAMM joined with Mark in wishing Newcastle another 25 years in this fun filled hobby.

Thirdly Mark referred to a by-law change that Newcastle wanted to introduce which would require all future Conventions to conform to a prototype structure. This will no doubt promote much discussion between the clubs leading up to the Convention in 2014.

Fourthly Mark announced that he was stepping down as President of FAMM at the next Convention and so the search was on to find his replacement for the next four years.

### ***Next Combined Clubs Meeting Video Challenge***

As Shoalhaven Movie & Multimedia Group will host the next meeting it was their turn to set the challenge. Their approach was to supply the opening and closing lines and let the rest of us use our imagination and creativity to fill in the bit in between. The script so far is:

Location where you decide  
Subject whatever

**CHARACTER A**  
*We have to get out of this*



**CHARACTER B**

*Why do you say that?*

**CHARACTER A**

*Look around*

**CHARACTER B**

*How could this happen*

Here in the time allowed or less, we see how A and B got into this situation

When we return to the present....

**CHARACTER A**

*We'll never get out.*

**CHARACTER B**

*That's what you think. Watch this*

Character attempts something

**CHARACTER A**

*Don't!*

We see the result of the action

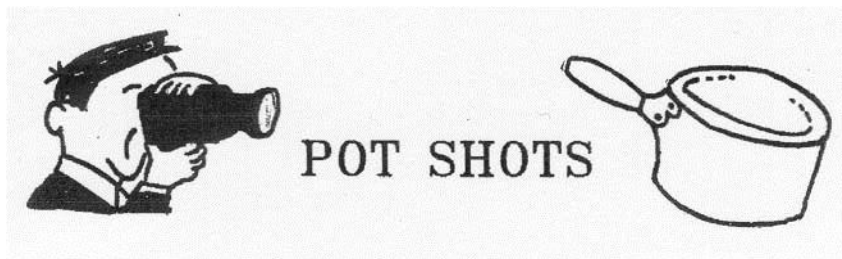
**CHARACTER A**

*Are you happy now?*

***Remember once again each Club has a maximum of 10 minutes for the finished video.***



**The Lunch Time Rush**



### ***To see ourselves as others see us***

It is often revealing and stimulating to read what others outside of our movie making hobby think of what is needed to make a good movie. Mostly this advice is limited to the technical or practical side of the process of shooting a video. So it was with great interest I read in *Luminous Landscapes*, Michael Reichmann's "*The Ten Commandments of Cinematography for Still Photographers*."

[http://www.luminous-landscape.com/techniques/ten\\_commandments\\_of\\_cinematography.shtml](http://www.luminous-landscape.com/techniques/ten_commandments_of_cinematography.shtml)

Michael is a professional photographer and so he approaches movie making from the thinking of a still photographer with experiences of the good and bad features of the modern DSLR camera for making movies. So here, abbreviated, are his ten commandments, well actually there are eleven but who's counting. If you want to read them in full just go to the above URL.

- 1) *Don't zoom. Zooming simply looks amateurish.*
- 2) *Turn off autofocus and focus manually. Even the best AF systems "hunt" during a shot ...*
- 3) *Turn off autoexposure. Set your camera to M and manually set the shutter speed, aperture and ISO.*
- 4) *Set your camera to "Natural" or a similar low saturation level. Standard is almost always way too saturated and contrasty.*
- 5) *If at all possible shoot at 24fps and with the shutter speed of 1/50 second if you want a "cinematic look" .... 60fps with a 1/125 second shutter speed looks like video.*
- 6) *Use a variable neutral density filter (Fader) so that you can control the light entering the lens and adjust the shutter speed and aperture to the settings that you want.*
- 7) *Move the camera slowly. Any panning should be at a speed much slower than you think looks right at the time.*
- 8) *A tripod, monopod, or table-top pod are all a great idea. Hand-hold as little as possible ...*
- 9) *Use an outboard digital audio recorder if at all possible. The mics and pre-amps built into almost all DSLRs and camcorders are mostly terrible.*
- 10) *Don't try and shoot stills at the same time with the same camera.*
- 11) *Before, during and after shooting think about the story you want to tell.*

Most purists in movie making would not have a disagreement with any of the above "commandments." They are mostly straight out of the "bible" for the professional production of a movie. The message being don't trust the automatic systems built into your DSLRs or camcorders, rather make exposure and focusing measurement yourself or by your camera team. And here is the "but;" but what if you are a lone movie maker? All of the above "commandments" assume that you are shooting a scripted movie or a movie where you and the production team have time to setup and shoot each scene. Under those conditions there is time to make all the measurements before a frame is exposed. Also all of the above "commandments" are congruent with the experiences of a still photographer, where each picture is carefully composed, focused and exposed. In situations where there is not the pressure of capturing events on the run as a lone cameraman. However, when such situations do arise you often find the great reportage photographers have often pre-set their focus and exposure so they can quickly frame and capture that decisive moment.

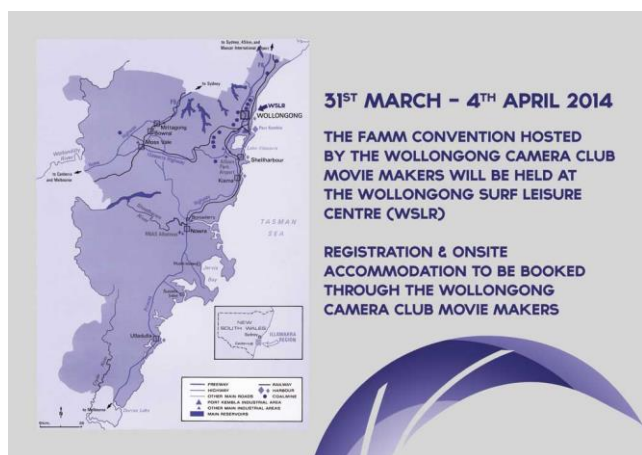
Also the above "commandments" are predicated on cameras that have a large sensor and hence shallower depths of focus than that of the smaller sensor camcorders many amateurs use. The difference being these smaller sensor camcorders really only show hunting in low light conditions. Whilst in good light their face tracking systems are far superior to manual settings when tracking moving subjects. Furthermore the lone camcorder person doesn't have the time to make manual measurements when capturing live events and often an external attached microphone is all they have.

*So once again understand the "commandments" but know when you can break them.*

# 2013 Programme

Date	Meeting Agenda	Place	Responsible Member
3 <sup>rd</sup> October	FROME members' videos	School	All Members
17 <sup>th</sup> October	Project Planning, Reporting & Presenting Entries due in for VOTY (Note Earlier date!!)	School	All Members
7 <sup>th</sup> November	Showing members' videos on the topic – Birds in Your Backyard	School	All Members
21 <sup>st</sup> November	Project Planning, Reporting & Presenting Activity	School	All Members
5 <sup>th</sup> December	Annual Video of the Year Competition Screening Gala Evening * People Choice Awards	School	All Members
10 <sup>th</sup> December	Annual Dinner & Presentation Night	Illawarra Master Builders Club	

Colour Code: **Normal Monthly Meeting**    **Extra Monthly Meeting**    **Special Meeting**



**The FAMM Convention is coming soon to Wollongong**

For the latest details on the Convention programme please refer to:  
[www.wollongongcameraclub.com/famm-2014/](http://www.wollongongcameraclub.com/famm-2014/)

**MONDAY (31/3)**  
15.00 – WELCOME  
18.30 – DINNER  
19.30 – OFFICIAL OPENING & 10 SHIELD VIDEOS

**TUESDAY (1/4)**  
LEARN HOW TO BE:  
A PRODUCER  
A CINEMATOGRAPHER  
A SCRIPTWRITER  
18.30 – DINNER  
19.30 – 10 SHIELD VIDEOS

**WEDNESDAY (2/4)**  
09.00 – PRACTICE WHAT YOU HAVE LEARNED ON A BUS TOUR OF THE ILLAWARRA  
EDIT-IN-CAMERA CHALLENGE  
17.00 – HAND IN FOOTAGE DINNER (at own expense)

**THURSDAY (3/4)**  
09.00 – AGM  
11.00 – 10 SHIELD VIDEOS  
13.30 – LEARN TO BE AN ADVERTISER  
15.30 – VIEW ONE MINUTE VIDEOS  
18.30 – CONVENTION DINNER  
19.30 – GUEST SPEAKER

**FRIDAY (4/4)**  
09.00 – THE ART OF THE EDITOR  
11.00 – THE EDIT-IN-CAMERA CHALLENGE REVEALED  
14.00 – SAD FAREWELLS

The challenge is shooting a video of 60 seconds to 200 seconds duration. It must be shot only on the Wednesday that the conventioners travel around the Illawarra sightseeing. No post editing of the scenes will be allowed. The video you create on the day is it.