

September  
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](http://www.wollongongcameraclub.com)

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

## IN THIS ISSUE

From the Editor's POV Page 2

Last Month at the Club Page 3

Pot Shots Page 8

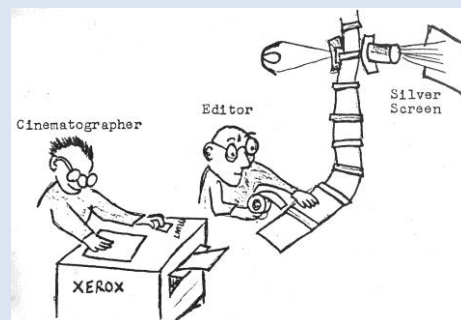
2015 Programme Page 9





# FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson



Access to the internet means that we have access to almost unlimited advice on how we should conduct our hobby. All we have to do is take the time to read that advice. Often the advice is a mixture of "common sense" derived from years of trial and error and technical knowledge. Brian Harvey recently alerted me to one such list of tips by Richard Sibley.

[http://www.amateurphotographer.co.uk/technique/expert\\_advice/21-tips-for-shooting-better-video-59032?utm\\_campaign=20150813-qap-x-nwl-tw-amateurphotographer-html-13-08-2015&utm\\_medium=email&utm\\_source=newsletter&utm\\_campaign=AP\\_newsletter\\_150818&utm\\_medium=email&utm\\_source=Eloqua&elqTrackId=464e4645be714ff9ab146fd734a5294b&elqaid=21804&elqat=1&elq=b3a58f8fb35440e6b4d3f371c32a7070&elqCampaignId=12778](http://www.amateurphotographer.co.uk/technique/expert_advice/21-tips-for-shooting-better-video-59032?utm_campaign=20150813-qap-x-nwl-tw-amateurphotographer-html-13-08-2015&utm_medium=email&utm_source=newsletter&utm_campaign=AP_newsletter_150818&utm_medium=email&utm_source=Eloqua&elqTrackId=464e4645be714ff9ab146fd734a5294b&elqaid=21804&elqat=1&elq=b3a58f8fb35440e6b4d3f371c32a7070&elqCampaignId=12778)

These 21 tips contain the usual "common sense" tips such as "*Keep it Steady*" as no viewer likes the shakes; or "*Less is More*" when it comes to using effects in your video; or "*Keep it to 10 seconds*" as viewers lose interest in long duration shots. There are also the technical tips, such as "*Use an Elastic Band*" to smooth out the start and stopping of pans for camera mounted on tripods. Or "*Compose Video as you would a Still Image*" but remember to consider how and where your subject is moving. Then there are the pleas in the tips to "*Enjoy Editing*" and don't stop at the "*Rough Edit*" stage. Finally perhaps the most important plea of all, "*Back Up*", after all you don't want all time and effort put into your movies disappearing in a computer or hard drive failure.

Then there is the advice by example. Where photographers and videographers exhibit their work and inspire you to do better. Trey Ratcliff leads from the front with beautiful images of his use of high dynamic range, and of saturated colour; all producing dramatic images.

<http://www.dpreview.com/articles/6931257293/the-travel-photography-of-hdr-guru-trey-ratcliff>

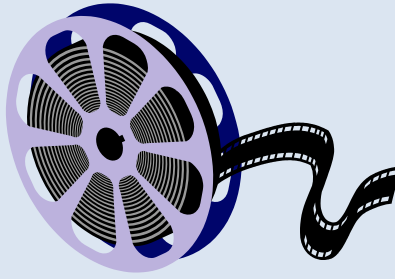
If you love capturing the landscape, and remember this is not just the realm of the photographer, the videographer can add that other dimension of movement, then have look at the following link. <https://luminous-landscape.com/the-perfect-photograph/> The photographer, Nigel Turner tells us how he is continuously striving for the perfect photograph. Although he is never completely satisfied with his efforts over the years, this does not deter him for striving for perfection.

Then there is the more personal advice, to develop your own personal style. Once again such an aspiration is not just in the realm of the photographer, there are plenty of movie makers that have their own special way of doing it. Often they are called "auteurs". Steve Gosling in this link: <https://luminous-landscape.com/developing-a-personal-style/> talks of the personal journey of style discovery as being one of three stages; "infant" followed by "adolescent" and finally "adult". Not very original but better than calling it stages 1, 2 and 3.

Then there is the advice on how to make your videos less amateurish:

[http://www.videomaker.com/courses/541/the-5-deadly-sins-of-amateur-video?utm\\_source=enews&utm\\_medium=email&utm\\_content=video1\\_2014\\_fri\\_11\\_07&utm\\_campaign=traffic](http://www.videomaker.com/courses/541/the-5-deadly-sins-of-amateur-video?utm_source=enews&utm_medium=email&utm_content=video1_2014_fri_11_07&utm_campaign=traffic)

Or the five top Pro tips: [http://www.videomaker.com/video/watch/tips-and-techniques/18061-5-simple-video-production-pro-tips?utm\\_source=enews&utm\\_medium=email&utm\\_content=article2\\_2015\\_mon\\_04\\_27&utm\\_campaign=traffic](http://www.videomaker.com/video/watch/tips-and-techniques/18061-5-simple-video-production-pro-tips?utm_source=enews&utm_medium=email&utm_content=article2_2015_mon_04_27&utm_campaign=traffic)



## Last Month at the Club

**6<sup>th</sup> August 2015**

The topic for this meeting was, *experimentation & creativity in movie making*, which was presented by Ian Simpson. Ian chose as a definition of creativity:

***CREATIVITY – is originality of thought; of having or showing imagination.***

The background to this presentation was that often in our hobby or our work, we find ourselves becoming “stale” or “purposeless”. We have lost that creative urge. When such a dreaded state descends on us, we need to look at ways to re-charge our movie making batteries; we need to find a topic or a subject or an event that really interests us and make a movie of it. Or if you are like Ian and struggle to find such a focus, then you need to search elsewhere. The penny dropped for Ian after reading some articles in photography magazines. He decided to try new ways of making a movie, new genres, he tried to think differently but above all he had to EXPERIMENT so as to try to re-ignite his CREATIVITY.

As we age our learning gradually changes from experimentation to that tempered by past experiences. We lose that childlike enthusiasm to test different objects or to adopt new ideas. So as we clock up the decades in our hobby we gradually settle into fixed ways. We stay with one editing program, we tend to stick to one genre of movies, perhaps even one brand of camera. Sure we become more and more proficient in what we do, but we also are restricting our skill set and our creativity.

But if we start experimenting we can expand our skills and stimulate our creativity.

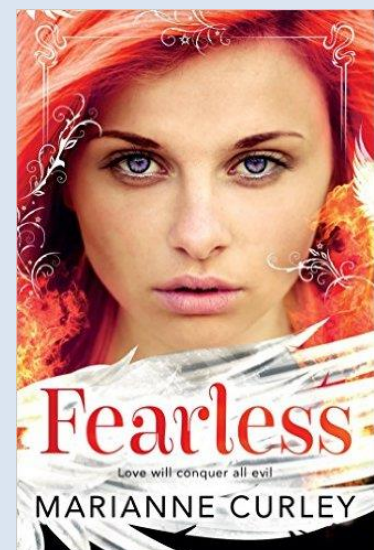
In short we have to continually challenge ourselves. So why not introduce yourself to some genres which are different to what we normally produce and to tax your creativity to see how you would respond to the challenge of making these genres.

To test the members’ creativity Ian went through a series of challenges - a series of experiments in creativity.

### ***The first experiment - make a 30 second promotion of a newly released book.***

The book chosen for the challenge was, **FEARLESS** by Marianne Curley, an Australian author of teenage fiction. The book has been recently published by Bloomsbury and is the third and final book in the series.

***The Story:***



Ebony, the female protagonist, is a teenage girl who was kept hidden on Earth for 16 years, unaware that she was an immortal angel, and also unaware that her soulmate, Nathaneal, was searching for her.

*Fearless* opens with Ebony being captured by a dark angel prince, who intends to marry her and he takes her to a kind of Hell. The book's other main characters are Nathaneal, who is also an angel and Jordan a human. Both male protagonists are in love with Ebony and have to work together to save her from the evil prince.

Ebony is determined to fight against the evil that holds her prisoner.

So can Nathaneal break through the gates of Hell? Will these long-lost lovers finally reunite?

So the challenge is: *how would you make a 30 second promotional video for this book?*

After some discussion by members, an example of a 30 second promotional video was shown:

<http://www.speconspecific.com/2015/07/13/blog-tour-fearless-by-marianne-curley/>

After its viewing, members discussed the approach taken.

### ***The second experiment - A music video – story telling***

***Music Group: London Grammar***

***Song: Nightcall***

The members were firstly asked to listen to the music and work out:

- What is the song about?
- How many changes in rhythm, pace, and mood?

Then the members were asked how would they create visuals for this song? A discussion ensued with many members latching onto a literal interpretation of the lyrics, suggesting images of a person driving a car at night and making a phone call. A metaphorical interpretation of the lyrics was also suggested as an alternative and then the members were asked could a story could but built around the words?

To provide an example of the latter, a story was suggested that involved a man who is two timing. He takes each girl to the same places and they do the similar things, such as having ice cream at Darling Harbour. The man is caught out by the first girlfriend whilst out with the second girl. The first girlfriend runs away and the man follows her. When she thinks she has escaped him, he arrives. In shock she steps backwards into a moving light rail train and is killed. Man is in shock at seeing her die.

***The members when then asked how would you tell this story in scenes and sequences?***

After some discussion the members were shown a video which was constructed in the following manner:

- Open with man grief stricken.
- Show man and first girlfriend at dinner. Whilst she is talking he is distracted by calls on his phone. They fight and she walks off.

- Man getting ready to go out. Says goodbye to first girlfriend and leaves. She, being suspicious, follows him.
- Man with second girlfriend walking and then having an ice cream.
- First girlfriend catches them kissing. Man tries to grab first girlfriend but she pushes him away and runs off. Man runs after her.
- As the first girlfriend passes sites where they previously had fun together, she has flash backs.
- Eventually first girlfriend stops to get her breath but then sees man arrive.
- First girlfriend steps backwards away from man into the path of a moving light rail train.
- See man's distressed state.

Members then discuss this interpretation – how effective was story? Did it match the various moods of the music? Was it an enhancement to the song?

### ***Third Experiment - music video – abstract***

You do not have to get actors and a production crew to make a music video. You could make a music video using scenes and shots from your own street, your own town or favourite location.

The members were then shown a short music video called ***Detour*** that used scenes shot in the Sydney CBD. The members were asked to note the editing to the beat of the music. They were also asked how effective are the abstract association of images to the music?

Ian then disclosed that the three previous videos shown were made by his youngest son, David, as part of his university course at UTS. The first two videos achieved distinction level marks.

### ***Fourth Experiment - moving postcards***

Once when we went on holidays we would send postcards to family from the places we visited. These postcards usually had on one side a photograph or photographs of local beauty spots we had visited. Now with smartphones and the internet we can send “selfies” instantaneously to our family. So on a recent holiday to Brisbane Ian set myself a challenge to shoot ***moving postcards***.

The rules Ian set for himself were:

- I would compose the shot as though I was taking a still photograph.
- The shot will show some movement from objects or subjects within the shot.
- No panning or zooming allowed.
- No post manipulation of the shots.

Ian then explained why he set himself this challenge. He wanted to do something different to making the usual holiday video. A movie has shot variety which build on each other to tell a story, whilst a collection of *moving postcards* is more like an audio-visual than a movie. So the challenge was turn a collection of *moving postcards* which are really just a string of “establishing shots” into a movie. What did Ian learn from this challenge? It forced him to think again about composition like a photographer does. Too often us videographers get caught up in the spirit of the movement in the scene and forget good composition rules. Also with *moving postcards* being a collection of



*establishing shots*, Ian, by their absence, learned how important shot variety and sequences are in telling a story. It is the sequences of shots that are the true building blocks that explain, involve and transmit emotions to the viewing audience.

Also as a side issue Ian learned once again how important it was to keep the camera steady. When only the subject(s) within the frame are allowed to move, any camera movement is very noticeable and very disturbing.

### ***Fifth Experiment - make a movie from a book***

This is a very time consuming and difficult challenge to set yourself. To condense a book into a 6 minute long movie seems almost impossible. Firstly you cannot tell the whole story in a 6 minute movie, so you must be selective. So you must find a few key events or actions and present them visually. Then you must find a way to link these key events or actions to tell the story. Finally you must find music and / or sound effects that are suitable for the period or the mood of the story.

Ian said he had only attempted this challenge once. The book was: ***“They Shall Not Pass Unseen”*** by Ian Southall and was published in 1956.

As the Preface says:

*“This is the true story of some of the exploits of a community of airmen who flew Sunderland flying-boats in the Battle of the Atlantic”.*

The book recounts the activities of airmen of the Australian No 461 Squadron formed on ANZAC day 1942. The squadron was initially based at Poole in Dorset but was moved to Pembroke Dock in Wales. The No 461 Squadron was part of Coastal Command and used Short Sunderland flying boats. Each plane had an 11 man crew and their job involved maritime reconnaissance of the seaways around Britain, to attack any U-boats they sighted and to patrol the convoys.

To condense the book down to a short video, Ian decided to:

- Concentrate on just one of the crews mentioned in the book.
- Document just three major events for that crew.
- To link the events, Ian pretended that the narrator was one of the crew writing a letter home.
- Hence the words in the letter become a part of the movie’s narration.
- The other part of the narration is the “asides,” like in a Shakespearian play, were the letter’s author talks aloud what he is thinking; those things he cannot put in a letter to his mum.
- To get to a 6 minute limit Ian had to further simplify the telling of the key events by using dramatic licence in the compression of events.
- The more dramatic and grisly actions by the crew (those that you could not write home to mum about) were presented using documentary movie footage actually shot during patrols.
- The more mundane activities of the crew (that you could write home to your mum about) were depicted using still images obtained from the Australian War Memorial archives.
- The letter writing scenes were presented in B&W so as to match the B&W movie footage and photographs which are also in B&W.
- No music was used in the sound track, only sound effects and the narration.

- The key dramatic events are separated by more the mundane still images and narration so as to give the dramatic scenes more impact.
- The story is allowed to build up to an unexpected conclusion.

Ian then showed his video and members discussed the approach afterwards.

After a break for tea and coffee, Tom Hunt gave the announcements. *The Last Word* video was on hold until suitable actors could be obtained. Peter Kis outlined his idea for a short movie which would involve three elderly men and 6 locations.

### 20 August 2015

The topic for this club meeting was **macro videography**. To present this topic were members Ian Wilson and Chris Dunn. Ian Wilson was first up and exhibited his macro lens attachment for his Panasonic HS 900 camcorder. Ian then demonstrated what this equipment could achieve with two videos: *Said the Ant to the Hornet* and *Various Subjects in Macro*. Ian emphasised that when entering the macro world you see ordinary things very differently; tap leaks; the bottom of a drinking glass and of course, flowers. The challenges of macro videography Ian found to be how to make the best use of the light source, whatever it may be, and how to avoid shadows.

During the discussion, Max Davies advised the meeting that Nic van Oudtshoorn, Managing Director of Maximedia Pty Ltd, will give a talk on macrophotography at the next Combined Clubs meeting here at the school on the 10<sup>th</sup> of October.

Ian was followed by Chris Dunn who talked about his macro equipment and of the need for a tripod base to reduce shake. The use of extenders with normal lenses to allow entry into the macro zone was also discussed. Lighting the subject is always a major concern in macro photography and to this end Chris showed his diffuse lighting enclosure. To complete his talk Chris showed a video gleamed from the internet that told the story of a night out purely from a macro perspective.

Before supper both members were given a solid round of applause and Tom Hunt showed a video of his macrophotography that he took at Cape Hillsborough.

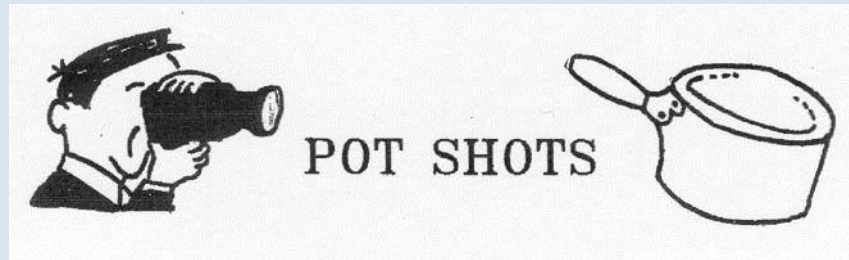
The final video for the evening was *Lawrence Hargrave* by Max Davies which he suggested could be included in our “over the edge” club entry for the next Combined Clubs meeting.



Ian Wilson shows his macro lens for his Panasonic HS 900 camcorder



Chris Dunn with his 100mm (left) and 180mm lens attached to a Canon EOS M (left) and a Canon 5D Mk II



### ***The Mirrorless Camera Market gets more and more Clustered***

One new kid on the block is Panasonic's Lumix GX8 which has built into it a few firsts for Panasonic. It is the first Micro Four Thirds to break the 20MP sensor barrier with its 20.3MP sensor. It is also the first Lumix to use both a camera body and lens Image Stabilisation system. Other features are its tilting, 2.36MP, high magnification electronic viewfinder. The GX8 will record 4K video at 25fps at 100 Mbps/s and it has what Panasonic call their 4K Photo feature which allows 8MP still images to be extracted from the 4K video footage. If that is not enough for the still photographer, there is the 4K burst shooting mode that allows unlimited shooting at 25fps. Not bad for all those wild life photographers. The auto focus system has not been neglected with it combination of contrast AF and Depth From Defocus technology which claims to give ultrafast auto focus speeds of 0.07 seconds.



### ***Is it Phone? Is it a Camera?***

With Panasonic's Lumix DMC-CM1 the boundaries have been very truly blurred between a traditional point and shoot camera and a smartphone. The CM1 has a 1 inch sized sensor with a resolution of 20MP coupled to a F2.8 28mm lens. It is capable of 4K video and RAW image output. Then to add insult to injury, the CM1 has an image noise level which is similar to the very popular Sony camera, the RX100 model. And it is also a phone.



### ***Making HD Video look like 4K Video***

Not that long ago the amateur cine magazine had articles of how you could make your Super 8 footage look like 16 mm footage. How the wheel slowly turns. In a recent article David Shapton gave a few tips on how to make your high definition (HD) footage look like 4K footage. As he pointed out although the total resolution of 4K is 4 times HD, it is only twice the horizontal resolution. So like the cine writers of old who recommended that Super 8 movie makers use cameras with high quality lenses and shoot as many close up as possible, then so has Shapton followed this line of argument. He too recommended the use of a high quality camera with a good quality lens. Like the cine writers, he also wanted images with good detail, good contrast, saturated colours and are well exposed to minimise noise. He advised to shoot in good lighting, with a tripod and to record at the highest bit rate for HD video. So really the advice hasn't change that much over the years and the move from film to digital, it still comes down to how you can make an amateur format look its best.

***Will Motion Blur limit High Resolution Video? If you want to know go to the link below.***

[http://www.redsharknews.com/technology/item/2789-the-problem-that-8k-has-to-overcome-motion-blur?utm\\_source=www.lwks.com+subscribers&utm\\_campaign=271c0c7b36-RSN\\_Aug14\\_2015&utm\\_medium=email&utm\\_term=0\\_079aaa3026-271c0c7b36-79446669](http://www.redsharknews.com/technology/item/2789-the-problem-that-8k-has-to-overcome-motion-blur?utm_source=www.lwks.com+subscribers&utm_campaign=271c0c7b36-RSN_Aug14_2015&utm_medium=email&utm_term=0_079aaa3026-271c0c7b36-79446669)



# 2015 Programme

Date	Meeting Agenda	Place	Responsible Member
September 3	Workshop on Editing II – Community Stories	School Hall	Noel Gibson & Tom Hunt
September 17	Multi Track Video & Audio Recording & Editing	School Hall	Anthony Howes
October 1	Viewing of One Minute Movies & evaluation	School Hall	Max Davies
October 10	Combined Clubs Meeting – Hosted by WCCMM – Movie Project “Over the Edge”	School Hall	Tom Hunt
October 15	Q&A – Decide next year’s programme and last chance to entry VOTY 2015	School Hall	Ann Devenish & Ian Simpson
November 5	Guest Speaker	School Hall	Ian Wilson
November 19	Quadcopter Demo & Video Night	School Hall	Brian Harvey
December 3	Gala Evening – viewing entries in VOTY 2015	School Hall	Tom Hunt
December 8	Annual Dinner & Awards Night	TBA	All
Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting			

## SHORT LISTED FOR THE MULTIMEDIA HISTORY PRIZE

Sandra Pires of *Why Documentaries* has had her film, *The Dulfram Dispute 1938: Pig Iron Bob*, shortlisted in the NSW Premier’s History Awards in the Multimedia History section. Sandra is an Illawarra documentary filmmaker who many readers may remember as she was a guest speaker at the last FAMM Convention in Wollongong. Of the film, which she directed and produced, the judges said, “a well balanced and finely crafted account of this dramatic episode in Australian political culture.” The film deals with the incident when on the 15<sup>th</sup> of November 1938, 180 men and their families in Port Kembla refused to load pig iron onto a ship headed for Japan as they believed the iron would be turned into bullets and bombs and used in Japan’s invasion of China. Sir Robert Menzies, who was Attorney General and Minister for Trade at the time, was charged with the responsibility of getting the ship loaded. In this historical context, Sandra Pires presents the conflict of ideas and wills between the local union leader, Ted Roach, and Robert Menzies, who from this time onwards was dogged with the catcall, *Pig Iron Bob*.

Sandra’s film is one of 18 selected by judges, across the six prize categories, out of 180 submissions. The announcement of the winners in each of the categories will be made at the launch of NSW History Week on the 4<sup>th</sup> September. Sandra said she felt very honoured to be a finalist, “It means our work is taken seriously on both sides of politics as an important historical record.” For those who missed the screening of her film earlier this year, it will be screened on the History Channel on November 15, exactly 77 years after the event.

