

# NEWSLETTER



## March 2017

**Annual General Meeting of Wollongong Camera Club is to held on  
Tuesday 21<sup>st</sup> March in the School Hall**

### **In This Issue**

#### **Last Month at the Club**

**2017 Programme:** Club Meetings now on TUESDAYs

**Point of View:** Personal Projects

**Movie Makers Classic Movies:** Ian videos a book

**Pot Shots:** The latest in Movie Making

### **Keep in Touch in 2017**

The Club's new Website: <http://wollongong.myphotoclub.com.au/>

Movie Makers' News & Views: <https://wccmmmaterial.wordpress.com/>

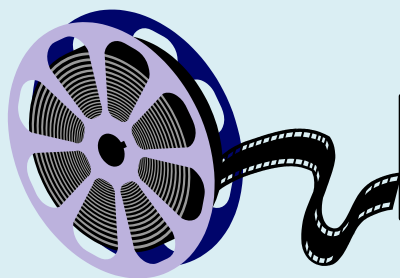
Movie Makers' Members' Video Catalogue: <http://www.wollongongcameraclub.com/video-catalogue/>

# ***2017 Programme***

<b>Date</b>	<b>Meeting Agenda</b>	<b>Place</b>	<b>Responsible Member</b>
<i>March 7</i>	<i>Combined Clubs' Task - "Cheers Mark"</i>	<i>School Hall</i>	
<i>March 21</i>	<i>Combined Clubs' Task – "Cheers Mark"</i>	<i>School Hall</i>	
<i>April 1</i>	<i>Combined Clubs Meeting – Clubs' challenge is "Cheers Mark"</i>	<i>Canberra</i>	
<i>April 4</i>	<i>Voice-Over: factors to bear in mind. Interview: with/without visible interviewer. Lighting. Task set: One Minute Doco. (Vision, Voice-over/Interview, Music.)</i>	<i>Venue TBA</i>	
<i>April 18</i>	<i>Review the One Minute Docos. Then: Preparation of Self and Gear</i>	<i>Venue TBA</i>	
<i>May 2</i>	<i>Record a short screenplay, act it out, record and distribute footage. Task: Edit footage for next meeting + Make programme for July to Nov.</i>	<i>School Hall</i>	
<i>May 16</i>	<i>Assess task from last meeting. What can your camera do/not do? (Get to know your gear.)</i>	<i>School Hall</i>	
<i>June 6</i>	<i>Midyear Comp, 2 minute maximum. Assessment of Vision, Sound and Editing</i>	<i>School Hall</i>	
<i>June 20</i>	<i>Titles and Credits: Overlays, scrolls, rolls, split screen etc.</i>	<i>School Hall</i>	
<i>Jul 4</i>	<i>Programme TBA</i>	<i>Venue TBA</i>	
<i>July 18</i>	<i>Show results of Time Lapse Assignment. Incorporate Titles &amp; Credits from June 20 meeting.</i>	<i>School Hall</i>	
<i>August 1</i>		<i>School Hall</i>	
<i>August 15</i>		<i>School Hall</i>	
<i>September 5</i>		<i>School Hall</i>	
<i>September 16</i>	<i>Combined Clubs Meeting in Wollongong</i>	<i>School Hall</i>	
<i>September 19</i>		<i>School Hall</i>	
<i>October 3</i>		<i>Venue TBA</i>	
<i>October 17</i>	<i>VOTY entries</i>	<i>School Hall</i>	
<i>November 7</i>		<i>School Hall</i>	
<i>November 21</i>		<i>School Hall</i>	

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

[\*Return to Front Page\*](#)



## Last Month at the Club

7<sup>th</sup> February 2016

In the presence of 9 members and 3 visitors, the Movie Makers Chairman, Chris Dunn, welcomes everyone to a new year of movie making. With the new year came new rules for competitions. The most important one for members to pay attention too was the 2 minute limit for movies submitted to the mid-year competition in June.

Then John Devenish, Brian Harvey and Tom Hunt told of their movie making efforts over the break. They made a movie of Steve Posselt's arrival in Wollongong.

As our blog presented it:

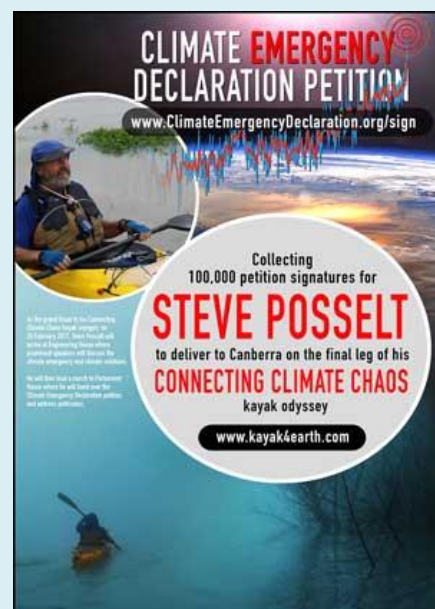
### Breaking News

by [wccmmmaterial](#)

On Thursday 2 February a crowd of environmentally interested folk assembled at Belmore Basin to welcome Steve Posselt.

Two club members, Brian Harvey and John Devenish were asked to record Steve's welcome to Wollongong.

John then showed a 1 minute 33 second record of the event. Although the theme of Steve's visit was *Climate Change* or *Climate Chaos* as his poster describes it, John was not going to allow the climate to spoil his video. Using some software tricks, John was able to turn footage shot on a dull day into bright, colourful and contrasty images – a climate change of his own.



Brian Harvey then described how he had spent the Christmas / New Year break setting up the club's new *myphotoclub* website and invited any who had not already registered to do so.





John Devenish presented what he had been doing during the holiday break – re-writing the competition rules. He found it an interesting exercise, to say the least. When you are asked to define a category such as “Audio-Visual” or a “Video”, you suddenly get caught up in the detail and your initial sense of what these categories are, becomes uncertain and blurred. John had to decide on such detail as: can an audio-visual contain moving images? Can a video be constructed of only still images? His solutions to these dilemmas have yet to get the tick of approval by the the management committee but one conclusion can be revealed: Audio/Visuals cannot contain moving images.

### ***One Minute Portraits***



The topic for the meeting was One Minute Portraits. The members interpreted this topic quite liberally as the following titles indicate:

Jim Pyle showed two videos: *Santorini Sunset* and *Beer & BBQ*

Max Davies showed *Profile of Max Davies*

Ann & John Devenish also showed a one minute portrait – John’s was a silent movie.

Tom Hunt’s video was on *Climate Change*

Ian Simpson showed two videos: *1983 Family Christmas* and the life of *Thomas Randall*.

Visitor Anna Laird showed her specially prepared video for the night which consisted of a piece to camera shot on an iPhone.

Brian Harvey showed *Round Up* and *It’s out of this World*.

Ian Simpson showed his 15 minute epic of the period in his Uncle’s life when he was involved with the Federated Ironworker Association. Titled, *Three Tales of a Union Man* this video covered the time when Bill Frame was initially assistant secretary and then secretary of the Port Kembla branch of the FIA. These were the years 1936 to 1952.

**21 February 2017**

With 7 members present this meeting night was devoted to showing members' *Moving Postcards*. This video format was experimented with last year by two members and results shown at a meeting and then members were advised by John Devenish to visit Luci Westphal's website called, "Moving Postcard.":

<http://movingpostcard.com/about-moving-postcard-luci-westphal/>

The idea for video moving postcards builds on and updates that old tradition that 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, but what if you sent "moving postcards". That is, short videos of 1 to 2 minutes that encapsulated that place you are visiting on holidays or that family event. With rudimentary editing facilities available in smartphones and tablets you can do this on the spot, just after you have captured the footage.

To try to enhance the audience's understanding of the videos shown and to make it a better learning experience for the movie makers, the content of an earlier email from Ann Devenish was enacted at this meeting. In her earlier email, Ann suggested:

*The Movie Maker Group provides a venue where members can improve their videos by learning from others. Most are willing to bring their work to the meetings to show their latest efforts. Sometimes this is in the form of 'a work in progress', sometimes a sticking point or dilemma has appeared so advice or help is sought and sometimes it is a completed work. In the last example we often seem to have a difficulty. Is it that members are too considerate of others feelings to voice anything other than "Yes, that's good. I enjoyed that. What's next?" Or is it that work is involved? Or do we not quite know where to start?*

*Perhaps a structure to follow would help eg*

- 1 The video to be presented is named and the producer states his aims and the target audience.*
- 2 The video is viewed.*
- 3 A quick initial response is elicited from the audience ie a personal, gut reaction, that is, 'I was awake and noticed the video'.*
- 4 The producer explains how he attempted to reach his goal – referring to method, structure, style, language, videography, effects etc as relevant. He also indicates the challenges that limited what he could do. Possibly he fields questions.*
- 5 Second viewing.*
- 6 In the light of the above, responses from all in the group are heard and discussion follows. One person's insight can moderate or inform another's. This can be witnessed in real time.*

*In the end the question “Did the producer achieve his aim?” should be answered.*

*This plan gives the group time to move from an instinctive personal response to a more considered and informed assessment to assist the video maker. Perhaps this model should be adopted for all viewing of club work.*

So following Ann’s suggestions each video was shown twice, separated by a discussion between the video maker and the members of the audience. It seems that all present enjoyed and benefited from this approach as shown by such comments after the meeting as:

*.... I thought it was a great meeting where we shared our movies with one another accompanied by some good critiquing.*

*It was good to be with people who have a passion for making movies and I really appreciate how I have learnt so much from you guys over the past ten years.*

And:

*We had an excellent meeting tonight even though numbers were down somewhat.*

The videos shown were:

- 1) *Video Postcard from Narooma* by Max Davies. Here Max resuscitated old movie footage.
- 2) *Video Postcard from Tumut* by Max Davies which was constructed out of a collection of carefully framed images where only the subjects within the frame moved.
- 3) *Video postcard from Young* by Max Davies. Here Max took a documentary approach with interviews.
- 4) *Video Postcard from Shoalhaven* by Max Davies which was a fisherman delight.
- 5) *Ann’s Canberra 2017* by Ann Devenish showed some of the French delights of Canberra.
- 6) *Belmore Basin 2017* by John Devenish.
- 7) *John’s Canberra 2017* by John Devenish drew much discussion as to how it differed from Ann’s video.
- 8) *My Moving Postcard Collection* by Ian Simpson was an attempt to present on the screen, postcards that were more than still images, the subjects in the frame moved.
- 9) *Glass House Mountains* by Ian Simpson was a repeat showing of the video he presented last year.
- 10) *John’s Portrait* by John Devenish was shown with full digital sound, a technical problem had prevented its full viewing last meeting.

## ***24<sup>th</sup> February 2017 – Special Meeting***

A quickly convened meeting was held at WCC President’s home to discuss the promotion of the MM group so as to grow membership and also to complete the 2017 programme. The minutes of the meeting are as follows:

***Present:*** John Devenish, Ann Devenish, Peter Brown, Tom Hunt, Ian Simpson

The meeting began with a review of the meetings this year, especially last week's meeting, and the low attendance. Concern was expressed that when members present were away on holidays there could be too few people to run a meeting.

### ***Conduct of each Club Meeting***

It was realised that the conduct of meetings this year would need to change. Rather than one person chairing each meeting each month, a member would be delegated with the responsibilities. The 2017 programme was thus changed to reflect this view, see attached programme.

### ***One Meeting in Winter Months***

As a consequence of the expected low attendance during the winter months it was decided to meet only on the first Tuesday for the months of June, July August and September.

### ***Reaching out to the Community to attract more Members***

More is needed to be done to attract members. After some discussion it was decided that our *Facebook* page was the best avenue for this. Ian Simpson offered to prepare monthly segment that describes a member and their video. The idea being to continually re-fresh the Facebook page so casual viewers will see an active club worthy of joining.

### ***Loss of Members***

The loss of members due to the change from Thursday to Tuesday was discussed. It was suggested that those members be approached to see if they were willing to meet informally at members' homes. If there were sufficient interest then a trial could be run during the winter months on the third Thursday of the month. Ian Simpson was to put out an email to gauge interest.

### ***Movie Makers Representation on the Management Committee***

John Devenish has been nominated for Vice President and Ian Simpson for ordinary member of the management committee. Proxy voting forms were also completed for those members not able to attend the AGM.

### ***Spring Combined Clubs' Meeting Wollongong***

A change was made to date when WCCMM will host the Combined Clubs Meeting. It will now be held on 21<sup>st</sup> October 2017.

Tom Hunt offered to organise this event, which involves setting the agenda, catering and the organisation of speakers. As we have such a low number of members Tom will need everyone's assistance.

**NB:** We need two guest speakers for this event. Would everyone please put out feelers for speakers and advise [TomH](#) of likely successes.

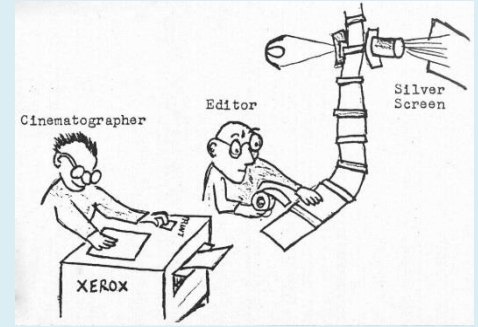
[\*Return to Front Page\*](#)



# FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

*Personal Projects*



Recently I have been thinking about the products of my hobby and what use they are in the future and what will become of them when I am no longer around to look after them. The products I am referring to are my movie footage, both raw, as-shot footage, and footage I have crafted into small videos with titles that tell the stories of all the events in lives of my family. My correspondence with Canadian columnist of the AF&V magazine, David Fuller, got me concerned: I needed to start now to organise all this footage that is spread over Super 8 film, analogue and digital tapes and digital files and is stored on numerous hard disc drives that are now reaching the end of their useful lives.

Then there were two articles I recently read. One directed to me by our club president, Brian Harvey, <http://www.creative-photographer.com/personal-photography-projects/> Although this article talks about preserving your photographic images, it can equally be applied to movies and it makes the following interesting point:

*David Bailey once remarked that photography is an intrinsically sad medium, because everything, once photographed, is immediately in the past. Photography is always about things that have happened.*

This at first seems a bleak proposition, but then the author, Andrew Gibson, adds:

*.... learn to recognize your legacy. What ordinary things are you photographing today that people will look at in 70 years time and marvel about the way people used to live, work and dream? How will people remember you, and the work you created while you were alive?*

The other point the article makes is the need for all of us to create projects for ourselves. Or as the author put it in bold text:

***Projects are a powerful way of motivating you to take photos and put together a body of work worthy of a legacy.***

This idea of using self-set projects to drive and improve our skills also arose in an article in the March-May issue of *Photoreview*, where during an interview with photographer, Steve Parish, the famous photographer said:

*I have an element in my workshops where I push home that, without projects, you won't keep photographing.*

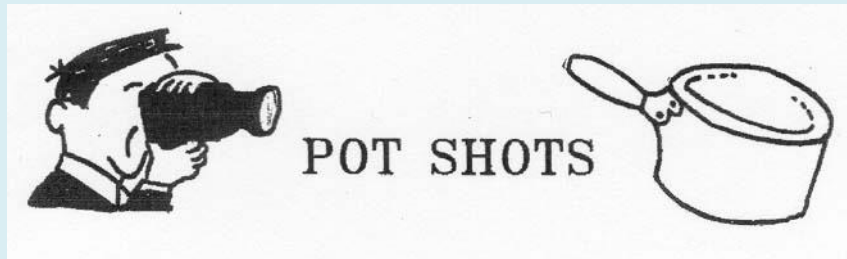
He then went on to talk about organising your assets, photographs he was referring to, but the idea can equally apply to our footage. Steve Parish added:

*By organising our images – keywords and creating photo collections – we can be inspired to create themed stories. Pretty pictures are nice, but without knowledge about the content that leads to stories, they have no real meaning. And it's from these sets of images that projects emerge.*

So to apply these ideas to our stock piles of footage, numerous projects can evolve. One could be the many Christmases over the lives of our children or their evolution over many birthdays. It could be how our favourite holiday spot has changed over the years. The possibilities are only limited by our footage and our imagination.

[Return to Front Page](#)





*Is this the Beginning of the End for Nikon?*



February 13, 2017

### **Notice of Recognition of Extraordinary Loss**

This is to announce the recognition of extraordinary loss for the nine months ended December 31, 2016 (from April 1 to December 31, 2016), as below.

#### **1. Recognition of Restructuring Expenses**

As announced in "Notice of Restructuring" released on November 8, 2016, Nikon Group is currently under a fundamental company-wide restructuring to improve its corporate value as shifting from a strategy pursuing revenue growth to one pursuing profit enhancement.

In accordance with this restructuring, the Group recorded extraordinary loss of 29,790 million yen, mainly incurred from inventory write-downs/write-off in Semiconductor Lithography Business, as restructuring expenses for the nine months ended December 31, 2016.

Also, restructuring expenses in Imaging Products Business and the expenses related to "Results of Solicitation for Voluntary Retirement," which is released today, are expected to incur in the fourth quarter of this fiscal year.

As a result, the total amount of restructuring expenses for the fiscal year ending March 31, 2017 will be approximately 53,000 million yen, which is 5,000 million yen increase from the previous estimate of approximately 48,000 million yen in "Notice of Restructuring" released on November 8, 2016.

#### **2. Impact on Consolidated Financial Forecast**

The impact of the recognition of restructuring expenses has been reflected in the consolidated financial forecast for the fiscal year ending March 31, 2017, as announced today in "Revision of the Financial Forecast for the Fiscal Year Ending March 31, 2017".

Perhaps like Kodak, Nikon did not read the times and trends well enough??? They have cancelled the development of their mirrorless cameras even though this range of cameras is at present the only grow area for other camera manufacturers.

#### ***Panasonic's GH5- The King of Mirrorless Video/still cameras***

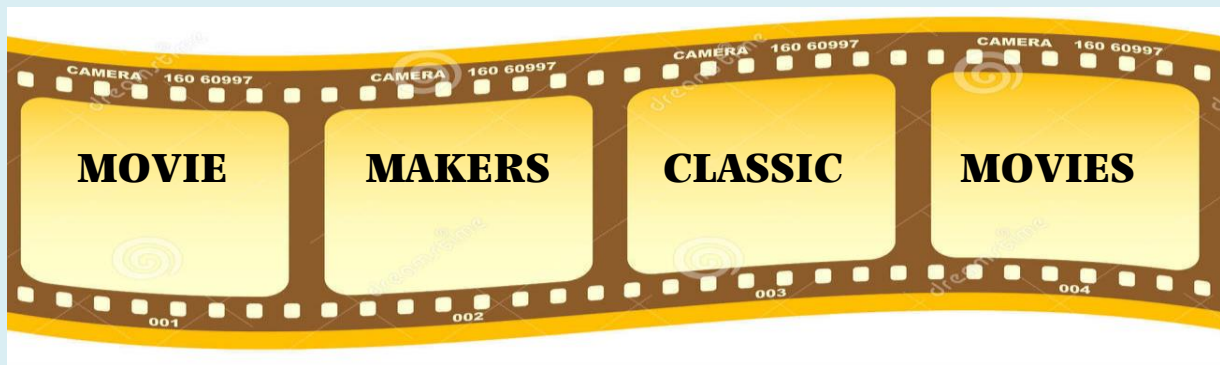
If you forget for the moment that the GH5 looks like any other DSLR, it nevertheless has the specifications of a high range, many thousands of \$s, camcorder:

UHD 4K shooting at up to 60p; 400Mbps all-Intra compression and higher-res capture of anamorphic video in a future upgrade; capture 10-bit 4:2:2 video at up to 4K/30p internally. If you're willing to use an external recorder, you can get 10-bit 4:2:2 footage at up to 60p over the HDMI socket.

*Panasonic LUMIX GH5 Takes Home Best Camera of CES 2017 and now everyone want one.*



[\*\*Return to Front Page\*\*](#)



***A Letter Home by Ian Simpson*** - <https://vimeo.com/144187186>

Ian set himself the task of condensing a book into a 6 minute long movie. The book was: *"They Shall Not Pass Unseen"* by Ian Southall and was published in 1956.

As the book's 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 make a short 6 minute video, I had to concentrate on just one of the crews mentioned in the book. Then he had to select just a few major events of that crew. To link the events and tell a convincing story he needed to use some 'dramatic licence'. So the narrator was made one of the crew writing a letter home to his mother. Hence the letter becomes both the means of introducing the incidents experienced by the crew and also of condensing the telling of them. The narration includes both the reciting of the written words and of "asides," like in a Shakespearian play. In the case of the latter, the letter's author is talking aloud about what he is thinking; those things he cannot put in a letter to his mum.



The more dramatic and grisly actions by the crew, the asides, (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, the words in the letter, (that you could write home to your mum about) were supported 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 sequences and narration so as to give the dramatic scenes more impact. The story is allowed to build up to an unexpected conclusion.

[\*Return to Front Page\*](#)