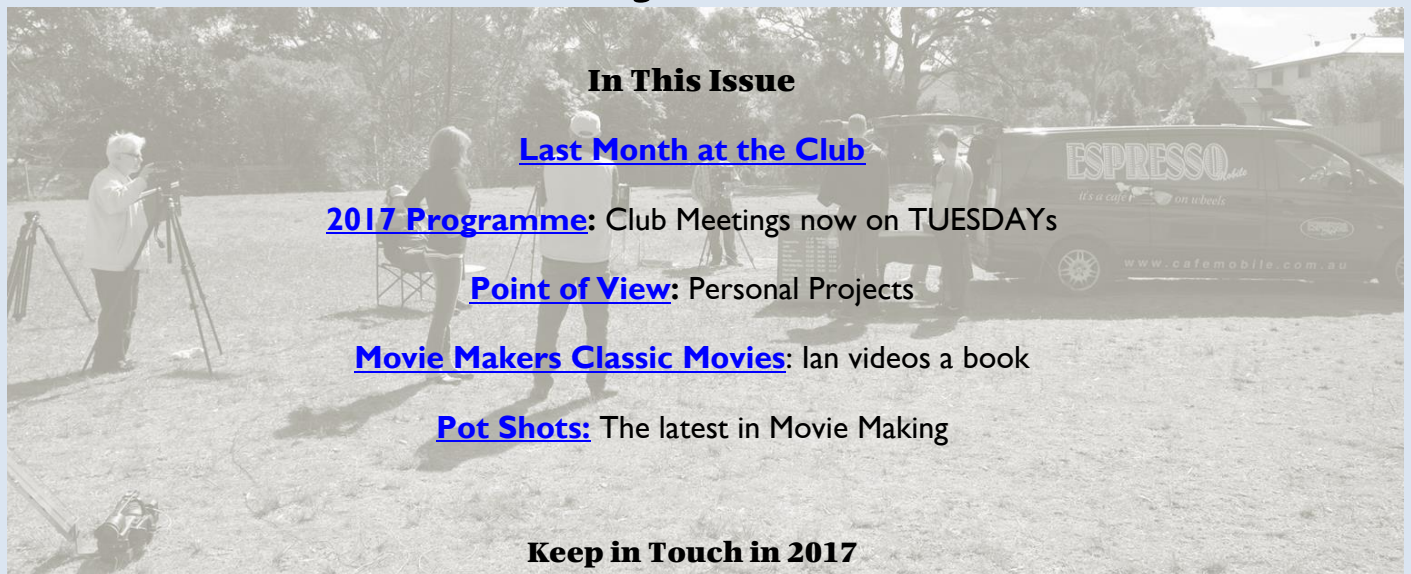


# NEWSLETTER



## May 2017



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### Keep in Touch in 2017

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

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

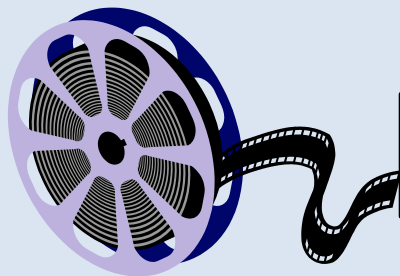
Movie Makers' Members' Video Catalogue: <http://www.wollongongcameraclub.com/video-catalogue/>

# 2017 Programme

Date	Meeting Agenda	Place	Responsible Member
May 2	Editing DVD from Library Distribute footage. Task: Edit footage for next meeting Members bring along a USB stick	School Hall	IS
May 16	Assess task from last meeting. What can your camera do/not do? (Get to know your gear.)	School Hall	IS
June 6	Midyear Comp, 2 minute maximum.  Assessment of Vision, Sound and Editing	School Hall	IS
Jul 4	Titles and Credits: Overlays, scrolls, rolls, split screen, etc.  Signature style. Essential info such as year. DVD from Library	School Hall	IS
August 1	Investigate Time Lapse recording.  Task set: Make a one minute Time Lapse <u>shot or clip</u> for next meeting. Incorporate Titles & Credits: refer also to June 4 meeting.	School Hall	BH
September 5	Review task on Time Lapse movie. Discuss  Task set: Make a 30 second commercial	School Hall	TH
October 3	Review task set: 30 second commercial	School Hall	TH
October 17	VOTY entries to be in.  Explanation of Music Video – DVD from Library  Task set: Make a Music Video	School Hall	JD
October 21	Spring Combined Clubs Meeting  Signature item: Spectacle	School Hall	TH
November 7	Review of Music Videos & Discuss	School Hall	JD
November 21	DVDs from Library	School Hall	JD
December 5	Gala Evening – view and judge all VOTY entries - Bring a plate of food	School Hall	JD
December 12	Annual Dinner & Awards Night	TBA	All

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

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## Last Month at the Club



*1<sup>st</sup> April 2017*

The meeting although originally planned for the ACT, was held in the Bomaderry Bowling Club, 154 Merroo Rd, Bomaderry. The agenda for the meeting was:

*10.00 a.m. Tea and coffee. Welcome, Introduction, Club summaries and hot news items.*

The Chairman for the meeting, Rainer Listing welcome the members present (23 in total) and discussed the impact of social media not only on our hobby but on our lives. He also mentioned how you can use copyright music in your video if you upload it to YouTube.

Then it was time for each club to give a “state of the nation” presentation.

*Shoalhaven Movie & Multi Media Group* has no new members joining and is concerned about how to attract new members.

*ACT Video Camera Club* after the last AGM has no President, No Vice President and no Secretary. From a membership high of 40 they are currently at 11 members. The last club meeting was cancelled and the future of the club will be discussed at the May meeting. Holiday and family videos are what the remaining members produce. There is little interest in making scripted videos.

*Milton Ulladulla Video Club* has a membership of 20, with one of their new members giving a presentation at this meeting. The club has been advertising locally for new members but are having difficulty in attracting young members. Their fund raising comes from the Milton Ulladulla Entertainers which they video once a year. The club won Artfest at the Milton

Theatre obtaining two prizes. The club meets on first Thursday of the month in the morning from 9:30 am till 12 noon.

*Wollongong Camera Club Movie Makers* are down to 7 or 8 members attending most club meeting nights. The club as a whole at present has no President. The Movie Makers are concentrating this year on making short movies, mainly of 1 minute duration, with the Mid-Year Competition being expanded to 2 minutes duration. The aim of this approach to short videos is to encourage members to make more videos during the year.

#### *10.45 a.m. FAMM update. 2018 Convention, de-corporatisation.*

Mark Tunningley informed the members of FAMM's intent to move from an Incorporated body to an Association. He also reported on his recent visit to a meeting of the Brisbane Movie Makers.

#### *11.00 a.m. Show and Tell*

Tom from WCCMM showed how he had adapted a half a plastic shell from a Kinder Surprise egg shell to act as a wind shield for the built in microphones on his camera. The shell also has a directional effect focussing on the sound in front of the camera.



Howard from M-UVC talked of the clubs new addition; a Rode Lavalier type microphones which are mono mics, cost \$450 and use AA batteries. Howard also showed a DJI steadycam which allows an iPhone to be attached and to use its screen as a monitor. The unit is 4K capable or HD up to 100 fps and costs \$1000. It



also has zoom and focus capabilities through a F2.8 fixed aperture lens. The battery life is about 2 hours.

Rainer from SM&MMG showed his Panasonic HCV 180 with its 90X zoom (50X optical). He then showed footage shot from the camera, with startling good close-ups of the moon.



*11.30. a.m. Speaker: Nick Alexander has been involved in the Television Industry for over 50 years working at most Sydney TV Channels, but most of his time has been with Channel 9 in Sydney He will talk about the changes he has seen in TV production over many years.*

Nick began his account of his experiences in the Australian Television scene from the time he arrived in Australia from the UK in 1952. He was born into a theatrical life with his mother involved in theatre.

He worked as a technician, putting up lights for Channel 9 before moving to Channel 7 in 1960. He then moved to Channel 10 in 1964, took time off to travel overseas in 1966 and then on return in 1968 he got a job back at Channel 9.

In the early Black & White days of television to preserve any footage you would shoot the TV monitor using a film camera. Then when video tape arrived, it was a revolution; no longer were you restricted to direct broadcasting. However, the 2 inch tape on spools were a challenge.



Then in 1975 finally colour television arrived in Australia. One of the first TV shows in colour was “Saturday Night Live.”

Another technological innovation important for the TV industry was the videodisc, especially for the Sport Shows as they now had access to easy rewind and fast forward.

He was involved in a number of memorable productions. One such one was Neil Diamond’s “Farewell to Australia Concert.” The USA contingent organised the lighting for the star whilst Nick was given the job of lighting the audience.

Then in 1980 he had to light the “Royal Charity Concert for Queen Elizabeth II” at the Sydney Opera House.

In 2008 Nick retired after a long career in the Sydney TV Industry. Nick then took questions from the audience and shared some of his reminiscences of the TV stars of the day.

*12.30 p.m to 1.30. p.: Lunch*

*1.45 p.m. Club members "Cheers Mark" Video*

The ACT Video Camera Club video on the selected theme showed how various people called Mark and finished cheering all these Marks. Notably the video was shot on an iPhone.

The Wollongong Camera Club Movie Makers had two entries on the topic. The first was a scripted club production shot before a green screen at a club meeting night and then had the backgrounds added in post-production. It had a very serious theme, namely that often those who commit suicide often do not show signs to family and friends prior to their final act.



Tom Hunt was the one “acting” the disinterested with life person. Unfortunately for Tom due to his consistent back pain not all his expressions were acted. The second video was from Ian Simpson which told the tale of a grandmother reading to her three grandchildren a Short Story on Everything. The “Cheers Mark” comes on the last page as Mr Mark Nobody leaves.

The *Shoalhaven Movie & Multi Media Group* introduced us to a magic cleaning coffee table that is “Not Available in Stores”.

The *Milton Ulladulla Video Club* in “Wallet with Love” told the story of how a lost wallet found on the road by Mark led to two residents of a retirement village finding love again after decades of separation.

*2.30 p.m. Speaker: Christopher Robin Collin, Video Production Today, is principal of Sydney Video Production Company Flickapolitan. Christopher has produced a range of short films and commercial videos including a series on the Shoalhaven region. He has played a major role in training amateur filmmakers.*

Christopher was a member of the Finchley Club and entered a 16 mm film in the first Trofest. In the late 1970s and into the 1980s, he made video clips for bands in the UK. Christopher then showed some of his work which included a trailer on a film he is making of the Hollywood musician, Mario Grigorov. The trailer consisted of a selection of comments from various musicians and actors. He shot the footage on a Sony FX1 and a Panasonic GH3. Filming took 2 weeks as did the editing.



He then showed an example of the TV Commercials he has made. There was an advert for Shoalhaven Roller Door. His editing platforms are Premiere Pro and Edius and he prefers the latter as it responds in real time.

He is currently preparing an eight part series for Netflix called *Infinity*. In this series he gets famous scientists to discuss the many meanings of “infinity”.

*3.30 p.m. Next Meeting and Close*

The next meeting will be hosted by *Wollongong Camera Club Movie Makers* on the 21<sup>st</sup> October 2017 at Figtree Heights Public School, St George Avenue & Lewis Drive (Vehicle entrance off Lewis Drive). The topic for the video challenge for this meeting is: “Spectacle”.

***A special thanks goes to the members of the Shoalhaven Movie & Multi Media Group for hosting this meeting at such short notice and thus preserving the continuity of this important joint clubs’ activity.***

#### ***4<sup>th</sup> April 2017- Club Meeting***

The topic for the meeting was “the art of Voice-Over and Interviewing” which was a workshop.

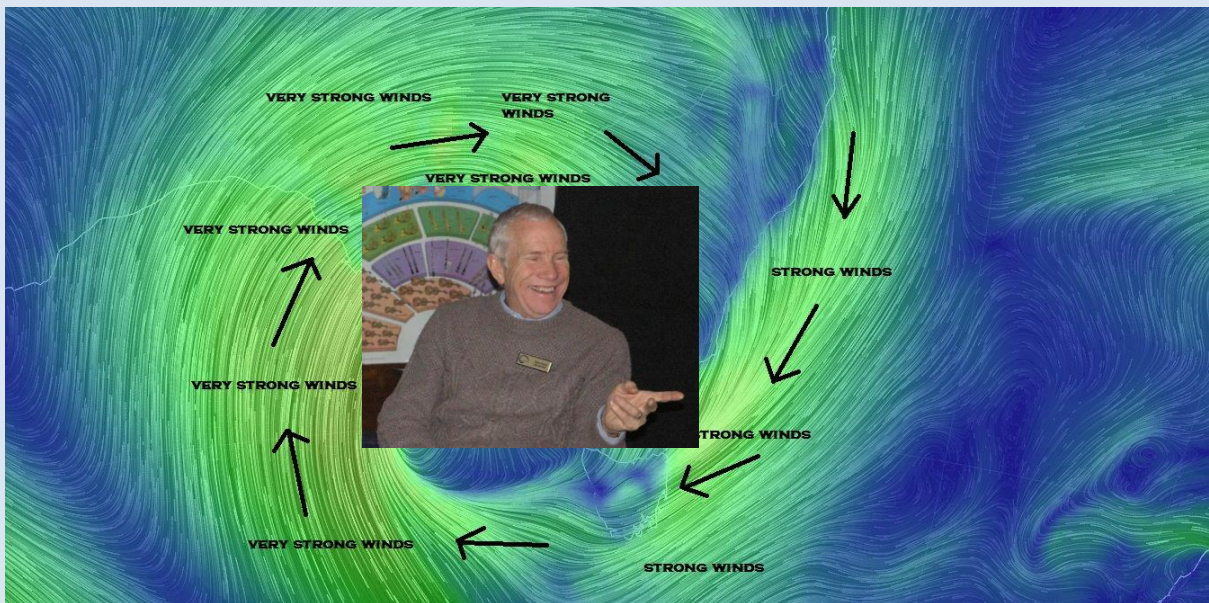
The workshop was designed to help with the challenge for our next meeting.

*Task: One Minute Doco using: Vision, Voice-over/Interview, Music.*

#### **18<sup>th</sup> April 2017 – Club Meeting**

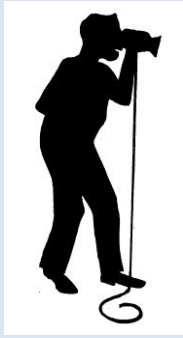
Due to illness an inability to attend, this Club meeting had only 4 members in attendance. The state of the club was once more discussed and members adjourned early at 8:30 pm.

## **GET WELL SOON TOM**



The painful winds of your personal climate, that have brought you so much discomfort, may they soon abate. Then may you find the strength to once again take on the challenges of the world's climate.

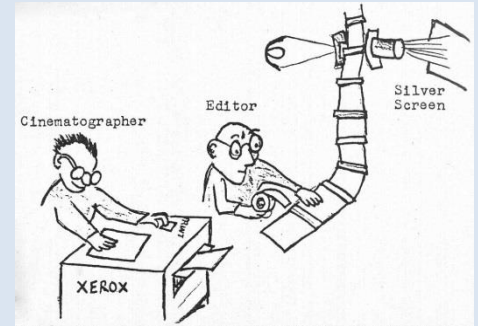
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# FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

*Shoot to Edit*



For many of us, editing of video footage is a necessary chore, one that often leaves us frustrated and confused as we try to understand the sometimes increasingly complex software available for non-linear video editing. At least the editing of our video footage is a non-destructive process, unlike those who edited 8 mm and Super 8 Kodachrome film, where you were cutting up your one and only master footage – an error in editing could never be recovered – imagine the stress that added to the editing process.

To some degree manufacturers of video editing software have tried to make the editing process easier by adding editing templates – pick a theme, select your shots and write your titles and the software does the rest – producing a finished, edited product. No sweat! And you can even do it on your smartphone from footage shot on that phone. Then it's ready to be uploaded to the net. Now you will get instant "likes" and hundreds of views. You will become a *YouTube* hit over night and your edited video will have its "15 minutes of fame."

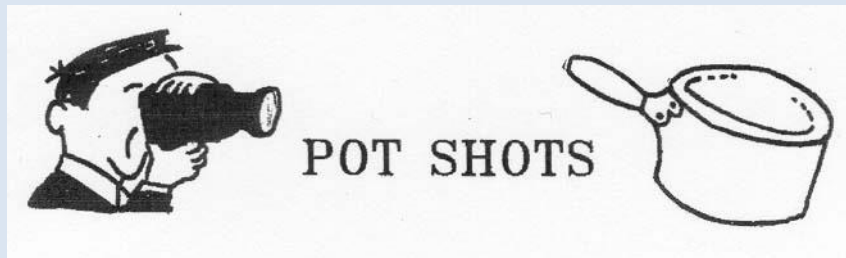
When you become tired of these pre-packaged editing templates, you will then need to do it yourself. Here the shock and stress sets in – you have to make decisions! You have to, not only decide what scenes to include and what to exclude, but you have to decide how long each scene should be. Luckily with non-linear video editing you can experiment and not destroy the original footage. At first you are tempted to throw in all that you have shot – why not? You shot it – it must be important??? In your enthusiasm you "know" everybody will enjoy everything you shot! Then after a few viewings of your video, even you will start to feel your video is a bit too long, or it's a drag, or it's boring.

When you get to this stage, you are ready and in a mindset, to really understand why editing is so important for your **audience**. That's right not for you but for your audience. Your audience expects your videos to be at least as good as what they see on TV. That's not fair! You say. No it is not! But that is their expectation whether you like it or not. Disappoint your audience and they will never want to watch another video from you.

What can you do? You have to realise that editing is not just a post-production chore. Editing should begin with your first shot - your first bit of footage. Editing begins in the camera or the phone. The person behind these devices has to make decisions on what to shoot, when to shoot and how long to shoot. Also at this shooting stage, that person behind that device has to decide what story they want to tell, as that story will determine which shots are needed and what is not required. If you capture your footage well, you will find that the editing of that footage will become a delight rather than a chore and, more importantly, your audience will thank you for your efforts and will congratulate you on your brilliant editing.

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### ***Ten Year Life for a Disc Drive***

Sony has introduced solid state drives which they claim will last a decade. The two G series drives have capacities of 960 GB and 480 GB and are dockable to camcorders and DSLR cameras. Sony calculates the life span by assuming the drive is filled up on average five times a week. Clearly this work load is in the professional useage range. Perhaps if used by amateurs these drives may last longer than ten years??

### ***Mirrorless King***

If you have been following the trend in mirrorless camera growth over the past few years, you would have noticed that Panasonic with its micro four-thirds sensor size, GH camera series was continually setting the bar which other manufacturers had to reach to be competitive. If you do not know what constitutes a mirrorless camera, then simply it is a DSLR camera minus the the optical prism viewfinder.

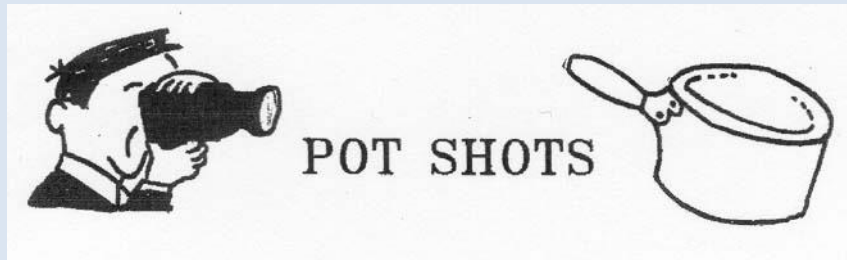


The mirrorless camera has a electronic viewfinder with feed from the imaging chip so you see exactly what you are shooting. In the past, these electronic viewfinders were poor; grainy, poor colour, lagged when you moved the camera and went black at times after shooting a sceen as the data was read to the card. Now viewfinders have improved so much that even professionals are happy to change from their optical viewfinders. Mirrorless camera design also meant a smaller form than the traditional DSLR and it embraced video making with a vengeance. Now enter the lastest version of Pansonc's GH range, the GH5. It is an interchangeable lens, mirrorless camera with 4K video capability up to 50 / 60 fps and will shoot 4:2:2 10-bit images in 4K resolution at 30 fps. These specifications were previously only achieveable in dearer, professional cameras. If that was not enough, the GH5 can shoot 6K images in its Photo Mode; that is, it can shoot 6K images at up to 30 fps in order to extract 18 MP still images. This is a boon for wild life and sports photographers – no chance of missing the “decisive moment.”

### ***News Gathering Camcorders go Big***

Previously news gather camcorders had three 1/3 inch sensors or up to 2/3 inch sensors, but now with Panasonic's HC-X1 4K/UHD ENG camcorder the sensor has grown to a one inch sensor but has kept the “handycam” style and size.





## ***BREAKING NEWS – NAB UPDATE***

### ***It's a Free For All at NAB***

Some major Non Linear Editing Software manufactures have adopted a Santa Claus persona and are giving away their editing software for free. At NAB 2017, America's major media and electronics show piece in Las Vegas, *DaVinci Resolve* announced a new version of its editing software, version 14. Not only is there a free but limited version of this software but if you like it a lot it, it will now only cost you \$299US to buy the full version. *DaVinci Resolve* have had a free version already available, version 12.5, so it will be interesting to see the improvements and additions to the new version. *DaVinci Resolve* claim version 14 is much more responsive and has a major boost to the audio side with the addition of Fairlight audio processing. The free version will read "unlimited resolution" files but will output only up to ultra HD.

*Avid*, a big name in the TV Industry has also announced a free version of its industry-standard video editing system, *Media Composer*. It is called *Media Composer First*. Like *DaVinci Resolve's* free version, it is a cut-down version with limitations. In the case of *Media Composer First*, there are available only four video tracks and eight audio tracks. There is also a selection of effects but they're mostly pre-set or templated. This may sound at first a bit limiting, but for most amateur video projects these limits will not be a problem. These free software versions for desktop or laptop add to the growing list of free software for your mobile devices, such as *Quik*, *Splice* and *Adobe Premiere Clip*.

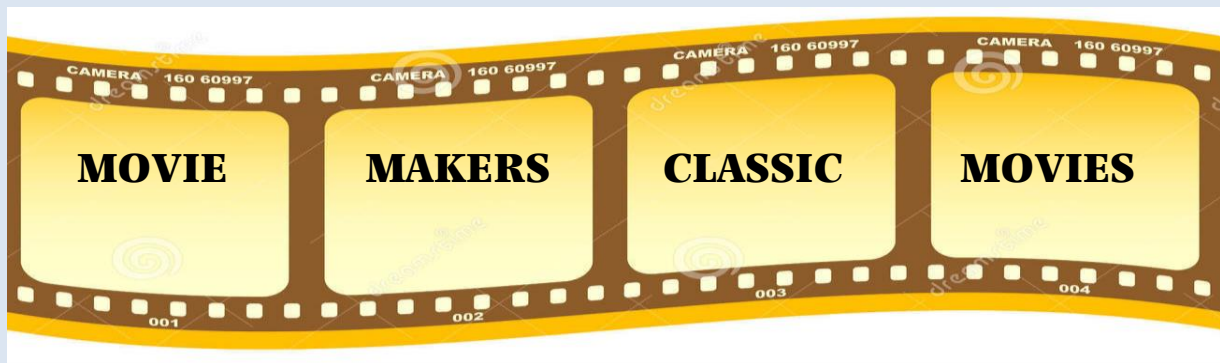
Importantly *Avid* and *DaVinci Resolve's* approach to offer free versions of their commercial software is to encourage new, young people to take up their software, as they know once you are "hooked" on one software there is great resistance to change to another brand. But for us amateur movie makers, we have a choice of powerful, free editing software and so do not have to pay ongoing fees to *Adobe* so we can gain access to more "professional" software.

### ***Panasonic's Mystery Camera***

What is a Show without some intregue. Panasonic played the mystry card by "showing" their new camera under wraps until June. They clain this camera will have: Cinematic Imagery; will be Small and Light; will have a Low-Cost Media and Workflow and is due for Autumn release in the Northern Hemisphere.



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Analysing videos sounds like a pretty dry activity. Not something, you'd think, is very rewarding. But how wrong you can be! Once you adopt a framework to guide your analysis you'll soon find yourself unconsciously analysing everything you watch. So what is this framework? Well like the good sermon it consists of three words, genre, symbols and conventions, for three concepts.

By *genre* we mean a style or type of video; such as documentary, travelogue, drama, horror, action, thriller, science fiction, westerns.

*Symbols* in our videos are such examples as:

- 1) The use of colours to suggest feelings; blue for coolness, red for heat, life or love.
- 2) In the old Saturday matinee western serials the "baddies" always wore black hats and the "goodies" white hats. This symbolism even carried through to the Star War movies where once again the baddie is in black and the good princess is in white.

*Conventions* are the accepted practices used in each of the genres. In the documentary and travelogue genres there is often a faceless narrator or a presenter that talks direct to the camera. In the *Film Noir* genre there is always the *femme fatale*, the female character with questionable background and dangerous intent. While in the drama genre there is a significant event around which the story is built and which tests the main character.

So using these three concepts let us examine the winning club video for 2002, *Pot Luck*.

### *"Pot Luck"*

*by Liz & Brian McCauley*

View it at: <https://vimeo.com/214456917>

This video fits into the drama genre. A brief synopsis of the plot is how a chicken manages to foil the chief's attempts to be turned into an Italian Chicken Casserole. It is in the drama genre as it is about an event, *the making of a chicken casserole*, and the main character, *the chicken*, finds itself in a very difficult position, *it may have its head cut off*. The plot is developed so that the audience cares about the welfare of the chicken and throughout the attempts of the chief to cut the chicken up, the audience is willing the chicken to escape the knife and the pot.



In drama the main character must have some measure of vulnerability or weakness and this is presented in the video in how roughly the chicken is handled, its stuffing in the pot and its forceful holding onto the chopping board. The premise of drama is that life is fragile and this is clearly presented by all of the chicken's attempts to avoid death and injury.

The second half of this premise is that life goes on, and in *Pot Luck*, we have a happy ending with the endearing shot of the chicken back home again covered in a blanket to keep warm, as he had lost all his feathers. The drama genre needs resolution of the event. In *Pot Luck* this comes with the chief giving up on his attempts to cut up the chicken and his use of a packet instead for the casserole.

There are symbols in *Pot Luck*, the chicken itself is a symbol for all the hapless people in the world who have little control over their lives and are forced to continually fight just to survive. The half climbing, half falling of the chicken out of the pot onto the stove top symbolises the old saying of *out of the pot into the fire*, as it is straight after this that the chicken ends up on the chopping board. The chicken's wink in the final scene is a symbol of the irrepressible life force in us all that rejoices in surviving each day and the readiness to fight and face another day.

The prime convention used in *Pot Luck* is stop frame animation to give life to the chicken. Another convention used is that *they all lived happily ever after*. The humans get their chicken casserole and the chicken survives to live another day. The story is told in the classic narrative convention of a linear time frame.

This video was the third in a four year running streak where Brian & Liz McCauley took out the Video of the Year awards. *Pot Luck* was unique in this winning run from 2000 to 2003 in being a drama. The other three VOTY were documentaries: *Silk* in 2001; *The Yangtze River* in 2001 and *Cormorant Fishing at Guilin* in 2003. They earned the title of WCCMM's "dynamic duo"

In their three award winning documentaries, Brian & Liz have used three well proven techniques.

1. They picked for topics of their videos exotic locations that few if any of us have seen, thus straight away getting our interest and curiosity.
2. They built a story into their documentaries to retain our interest and curiosity.
3. They clothed their documentaries in atmospheric images thus making them memorable.

*Silk* took us to China to the steamy side of the production of the beautiful silk gowns. In the process we were educated on how silk is collected and woven into strands. However, most memorable feature of this video is those evocative images of the old silk factories.

*The Yangtze River* begins with atmospheric images of a foggy river and boat traffic, ideally setting the mood for the story of how an ancient way of life will soon disappear when the dams are built. Images half visible in the fog suggest that part of this way of life has already gone.

The *Cormorant Fishing at Guilin*, used the night scenes to create another atmospheric video while telling the story of how the Chinese fishermen use captured, trained birds to do their fishing for them.

Brian & Liz McCauley's secret in all these movies was to make the audience really interested in and want to know the ending to the story.

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