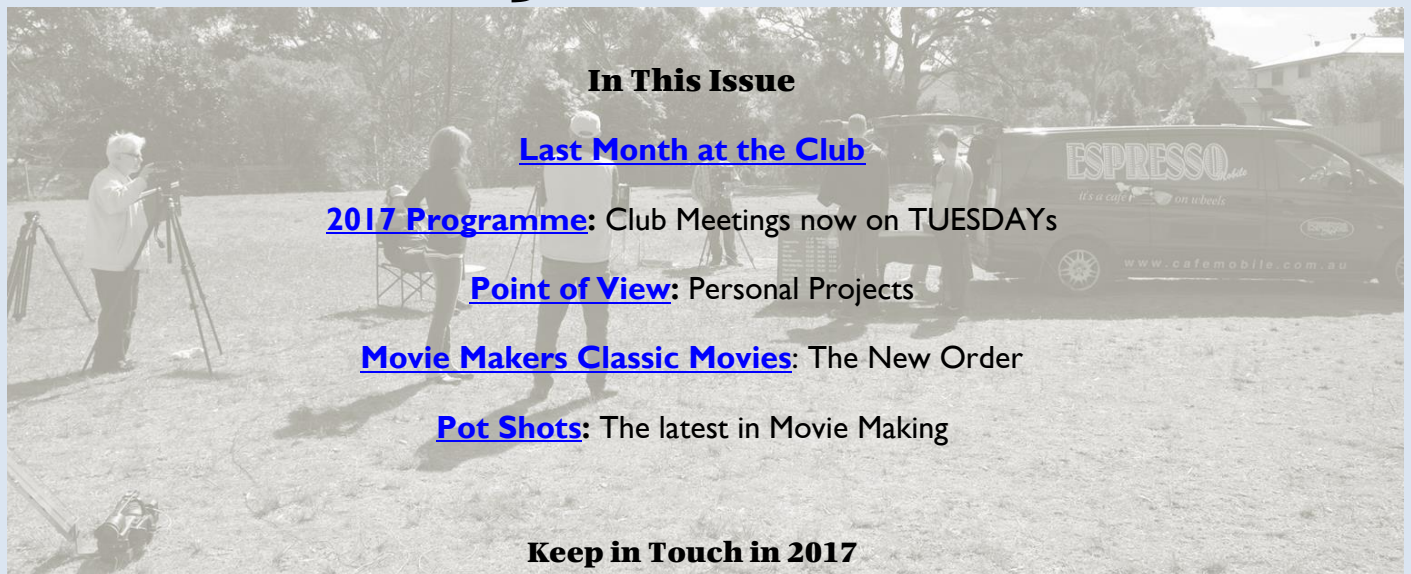


NEWSLETTER



June 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/>

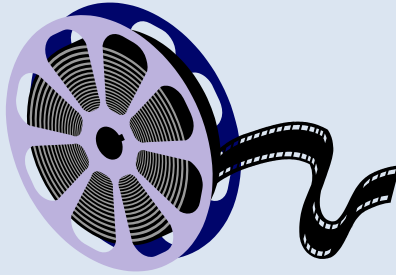
2017 Programme

| Date | Meeting Agenda | Place | Responsible Member |
|-------------|---|-------------|--------------------|
| 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

2nd May 2017

The theme for this night's meeting is *Editing Your Videos*. Ian opened the night with a short video from *YouTube* that showed two aircraft taking off from the Albion Park aerodrome. In the rush to get this quickly up on the net, the author failed to do very basic editing – cut out the unwanted, unnecessary footage.

Rather than discuss all the varieties of software available for doing the task of editing, the eight members present watched excerpts from the *Basic Editing DVD* from the *Videomaker* collection the club had purchased. The items covered in the DVD were:

- 1) Scene Direction – Crossing the Line
- 2) Talking Heads – Interview Direction
- 3) Timing – pacing errors
- 4) Continuity – half and full glasses & clock hands
- 5) Jump Cut
- 6) Types of Audio
- 7) Acquiring Audio
- 8) Audio Editing Techniques

To get a feel for these ideas and concepts the group then viewed a video made after a visit to the Great Ocean Road in Victoria. The video was shown once and then the members discussed it and how it could be improved by editing.

The video was then viewed again to assess how practical the suggestions would have been. For example:

- The video opens with a beach scene not a shot of the road.
- Unrelated images backing narration of the origin of the Great Ocean Road.
- Relationship / Timing: – the narrator talks of wonderful views from the hinterland but we do not see that till moments later – we do not see Port Campbell when the narrator first mentions it – we view rock formations at the 12 Apostles *after* the narrator introduces them.

Ian then showed his re-edited version which reduced the length of the video from 9 minutes and 43 seconds to 6 minutes and 16 seconds. Members felt the removal of 3 minutes 27 seconds had not affected the theme and the story told by the video. Only “unnecessary” scenes had been removed and other still images had been added to aid the telling of the story. Such is the power of editing.

Ian then set next month's challenge:

Using 12 minutes of footage shot over 5 days on the Great Ocean Road (and some associated still images), the members were asked to produce a 2 minute video from this moving footage. They could incorporate all, some or none of the supplied still images or they could do some research and use any historical images gained from the net. They had to have the finished 2 minute video ready for the next club meeting in two weeks' time.

After a break for supper, the rest of the evening was devoted to viewing the One Minute videos made for the Documentary challenge set previously.

- Jim Pyle's video was entitled: *Graffiti 1* - <https://vimeo.com/215741715>

It featured scenes of graffiti vandalism and talented street art in and around Wollongong / Coniston.

- Tom Hunt's video was *Wandering around Jervis Bay*-

It was made in the style of a 1 minute video postcard showing some of the natural beauty around the shores of Jervis Bay NSW

- John Devenish's video was *John Wark in a Minute* - <https://vimeo.com/215741784>

A look at John Wark's ancestry as it relates to Joadja in the Southern Highlands.

- Ann Devenish's video was *Thirrourl* - <https://vimeo.com/215742472>

A look at the settlement of Thirrourl from early days to the present. A settlement in the Northern Illawarra.

- Chris Dunn had two videos. The first was entitled *Interview with Charlotte*

This was an interview style documentary to promote her exceptional talents as a granddaughter who plays stringed instruments and sings.

The second video was *Lung Cancer*

This was a doctor's perspective on this fatal illness and its \$ cost in cigarettes over the decades.

- Ian Simpson had three videos. The first: *My Father & I* - <https://vimeo.com/215742132>

In an interview style, this told of the relationship between his cousin and his father.

The second was *Climate Change* - <https://vimeo.com/215742809>

This was a re-edit of footage gathered during the first Combined Clubs Challenge on *Water*.

The third video was *7 O'clock News*.

This was also a re-edit but this time from a club exercise to produce a news bulletin.



The meeting closed with Chris Dunn demonstrating his new “steadycam” stick which produced some very steady footage indeed.



16th May 2017

With 8 members present the meeting began with the showing and discussion of the videos members had made as a result of the previous EDITING EXERCISE

The process that was adopted was for each member to:

- introduce their video,
- show the video,
- members discuss the video and give the producer feedback,
- show the video again.

In discussing the video both the producer and the audience were asked to consider the following points:

- Why certain shots were selected from the 12 minutes of footage supplied.
- How that footage was edited to present the story in the 2 minutes.
- Was any of the advice from the tutorial DVD excerpts shown last meeting used to guide the decision making?
- How did the producer overcome any live sound problems.
- Was any extra information or images used.

As an overall comment on this exercise, no two videos were the same in either content or purpose. This was both a surprise and an exciting result. With the same pool of only 12 minutes of footage of a coastline and a road to pick from, it could have easily resulted in the same video showing the same journey from one end of the Great Ocean Road to the other. However, members chose to take time to think about how they would frame their story and chose to tell different stories. In short, members showed in this simple editing exercise how creativity is not dictated, nor limited, by the footage you have to edit, rather it is limited only by your mind.

The first to show their video was Tom Hunt who chose to create a two minute promotional video for the Great Ocean Road. He sourced his narration from excerpts from the Victorian Tourist Board. His sound track was constructed as a mixture of narration, background music and live sounds. He chose to use the scenes with “clean” live sound to replace the wind noise affected sound on some scenes.

Max Davies, who had not travelled the Great Ocean Road, chose the “Moving Postcard” approach. <https://vimeo.com/218571515>

Simulating what a tourist of old might do when travelling that road, namely send to friends and family postcards of key spots along the road. To achieve this approach, Max had to consider the pace of the video and the timing of each scene. As this video contained no narration, the story had to be carried by the visuals, the music and the live sound. Hence the pacing of the visuals to the music was important as well as ensuring scene changes occurred on the major beat of the music. The latter was not always achieved.

Ann Devenish chose a blended commentary on this coastline; mixing its tragic maritime history with its current surfing reputation and tourist potential. <https://vimeo.com/218570471>

Concentrating on the famous *Loch Ard* shipwreck where only two survived; Eva Carmichael a passenger and crewman Tom Pearce, Ann was able to contrast this coast's dangers with its present picture postcard scenic delights and its pleasure seeking surfing traditions. The story of the *Loch Ard* also provided the motivation for the selection of Irish music. Unlike Tom's video, Ann's was not intended to promote but rather to "just show."

John Devenish's video stood in stark contrast to all the previously mention videos.

<https://vimeo.com/218570101>

John's approach was to recommend that this road "be avoided by all." The first 30 seconds of the video leads one to believe that this video is just another presentation of the beauty and history of this coastline. But then the narrative makes an unexpected change. John then takes "the micky" out of surfers and accuses bike riders of blocking the road for tourists. John wrote his narration first and then chose shots to fit. All live sound was removed and the sound track was rebuilt consisting of his narration and background music.

Chris Dunn produced a video, in some ways similar to that of Max, in that it also does not have a narrative but just relies on images and sound.

However, Chris' video (<https://vimeo.com/218570822>) uses specially selected sound effects of pounding of the waves to not only support the images but, more importantly, to carry the message that this coastline is dangerous. The relentless pounding of the waves acts as a warning to the otherwise picture postcard images. Chris stripped away most of the original live sound and replaced it with selected sound effects for key scenes as well as the major waves sounds.

Ian Simpson's video was an attempt to remove the picture postcard and tourist view of the coastline of the Great Ocean Road. <https://vimeo.com/218572047>

Ian concentrated his story on the shipwreck history of this coastline. To remove "prettiness" from the coastline images, Ian converted all the images to Black & White images. Like John's video, the narrative was written first and the images were selected to match. Poor live sound was replaced by non-wind affected sound. No background music was used as this would have detracted from the stark documentary approach adopted in this video.

After a break for supper, the members returned to two specially set up displays where Ian took them through a set of exercises. As there was little time available for members to use their own cameras in these exercises, Ian just discussed the intent of each exercise. For members who would like to carry out these exercises at home, here are the details:

Exercise 1: Depth of Field (Focus)

Set up a three items on a table with each item being at least 60 cm away from the other items. Set your camera on a tripod positioned close to the first item in the line of three and at about a 30 to 45 degree angle to the table. Set the zoom setting on the camera to its wide angle

position and frame the scene such that you can see all three items and the first item is very close to the camera. Then either take still images or 30 seconds of video footage for each of the following focus settings.

– *Wide Angle lens*

1. On auto focus
2. Go to manual focus and focus on the first object on the table but still keep the same angle of view and focal length of the lens that allows all three objects to be seen.
3. Still on manual focus, focus on the second object – again keeping the lens framing the same as 1 and 2.
4. Still in manual focus – focus on the third object.

Now move the camera and tripod further away from the table. Set the zoom lens to its maximum telephoto setting and position the camera and tripod such that you can frame the three images much like they were at the wide angle position.

– *Tele lens*

1. Use auto focus.
2. Go to manual focus and focus on the first object on the table but still keep the same angle of view and focal length of the lens that allows all three objects to be seen.
3. Still on manual focus, focus on the second object – again keeping the lens framing the same as 1 and 2.
4. Still in manual focus – focus on the third object.

Now play back your images or footage on a large TV screen and take note of:

- What was in sharp focus at each setting – are all three items sharp or only the one focused on?
- What are the differences between setting the camera at its wide angle setting and at its telephoto setting – what objects are in focus?

The results of these tests will vary from camera to camera as they will depend on the following features of your camera:

1. The size of its sensor,
2. The wide angle and telephoto settings,
3. The aperture that you used to shoot the images or footage.

Exercise 2 - Exposure

-White Object on Black Background

On a small table, cover the tabletop and a vertical area behind the table with a black cloth. Place a white object with some markings on it on the table (for example a white cup and saucer with a pattern on both.). Again either take still images or 30 seconds of video. Now frame the scene so you can only see only the white object(s) in a black background. Make sure the black background covers much more area of the frame than the white object(s).

1. On auto exposure photograph the white object on a black background.
2. On manual exposure adjust the exposure until you can see the features in the white object – what does the background look like?

-Black Object on White Background

Now do the reverse – cover the tabletop and vertical area behind with a white cloth and place a black object on the table. Shoot your still images or 30 seconds of footage under the following conditions:

3. On auto exposure photograph the black object on a white background.
4. On manual exposure adjust the exposure until you can see features in the black object – what does the background look like?

Again view the results on a large TV screen. In both cases on the automatic exposure setting you should find your camera has turned the black or white backgrounds into a grey background and overexposed the white object and underexposed the black object – you should see no details in either objects. Your manual adjustments should have produced good exposure of the objects but destroyed any detail in the backgrounds.

Such are the limitations of your camera's sensor which you have to learn to live with and know under what conditions you need to override the auto-exposure system.

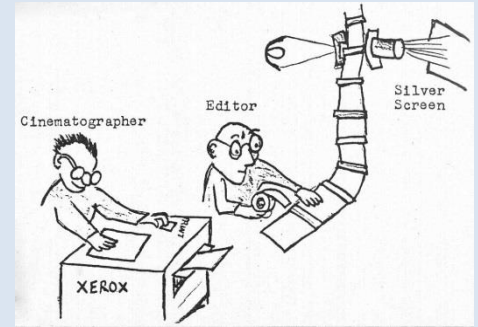
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FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

Dynamic Range or Resolution?



Ever since the arrival of the first analogue consumer video cameras, one of the major driving forces for technological development was increased resolution of the camcorder images. In these early years of video, film, even Super 8 film, far exceeded the image resolution of the then video cameras or camcorders. In fact a common comment at that time was, “good sound but a pity about the images.” Now with 4K capability in most cameras and even some smartphones, the race to exceed film resolution has been won. So what is left to achieve? For sure 8K is being talked about, but will that really become a domestic format or just be restricted to the commercial cinema? If we accept the latter view then what further developments can we expect in consumer cameras?

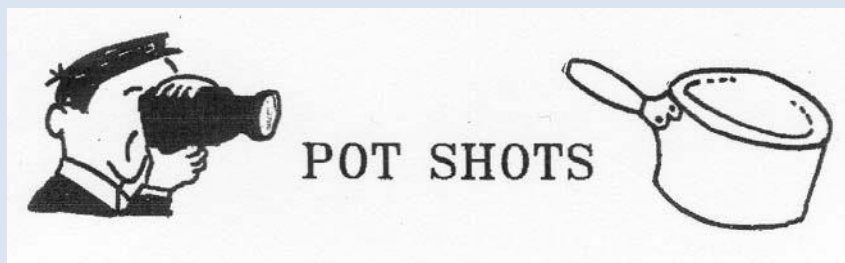
One development that is getting a lot of mention in the advertising for domestic large screen TV displays is High Dynamic Range. High Dynamic Range means in a practical sense, that in, say, a beach scene you will not only see details in the clouds but you will also see details in the dark shoreline rocks that are in the shade. This range of brightness captured by the camera's sensor is expressed in aperture stops or F stops. Thus for example, as you move from F4 to F2.8 you are actually doubling the amount of light hitting the sensor. It is reported that *Kodak Vision3* film has about a 14 stop range. Some professional cameras with large sensors can achieve this value, but most consumer cameras are limited to about a 9 stop range. So perhaps manufacturers of consumer cameras should take a “resolution break” and concentrate on how they can increase the dynamic range of the sensors used in these cameras.

What this may mean is that instead of cramming as many pixels as they can onto as small a sensor as they can, they should look to less pixels on larger sensors. The move to the 1 inch sized sensor is a move in the right direction, but manufacturers still want to put as many pixels as they can on this sensor, thus limiting the amount of light each pixel can sample. The analogy for this is that we can see clearer in daylight than in the dark because more light enters our eye in daylight than in the dark. I did not realise the importance of shooting video with a camera with a high dynamic range until I saw some video shot with a *Blackmagic's Pocket Cinema Camera*. Its 13 stop dynamic range and scenes shot in high definition resolution just blew me away.

If you think that this is only a problem for manufacturers to solve for consumer cameras, then think again. Emmanuel Lubezki, who received his third consecutive Oscar for Best Cinematography for *The Revenant*, also would like to have video cameras with greater dynamic ranges. He shot *The Revenant* on digital video in natural light without any artificial lighting. He said, “OK, do I lose Leo's face or detail in his hair? Or do I lose a cloud that is front-lit and many, many stops brighter than what this camera could capture? So what I would do much of the time is go for Leo's face, because he's the star of the movie, ...”

So until camera manufacturers give us high dynamic range cameras, we too will have to decide to expose for the most important part of the scene.

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On-Camera Microphone

An old adage is that the worst place to mount a microphone is on the camera itself. For the clearest sound at the best volume you need to place the microphones very close to the subject. This requirement is dictated by the laws of physics. So what can you do when you are a one man band and trying to capture good audio whilst on holidays? You can make do with the recording ability of your camera – which means during editing most of the time you will not use it. Or you can buy an external mic and attach it to your camera. Here you have a choice of two types:

1. A shotgun (generally, cardioid-pattern) microphone.
2. A stereo microphone to capture the general sound field.

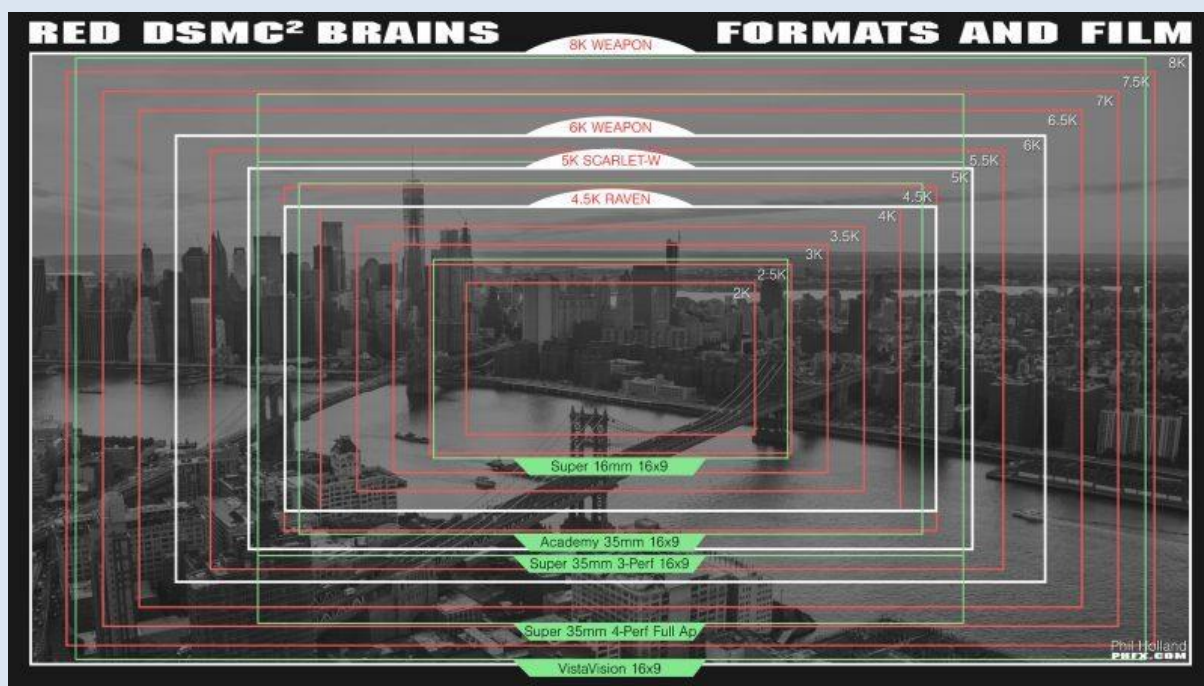
Mounting a shotgun microphone to the hot-shoe of your camera will not give you high-quality sound unless your subject is only a metre away and also can produce misleading directional sound.

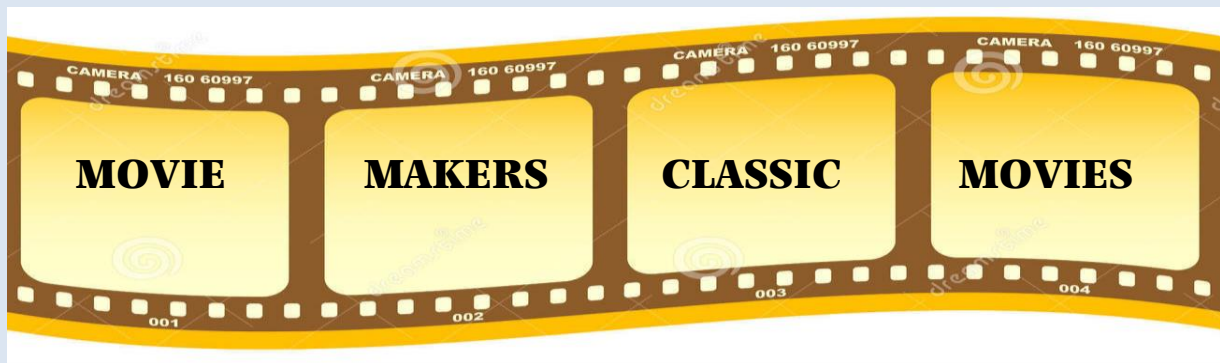
Here *Rode* have an ideal, but expensive, version of the second microphone type. Their new *Stereo VideoMic Pro* is claimed to be ideal for recording music and to achieve atmospheric ambience. The new *Rycote Lyre* based shock mounting system ensures that the microphone is acoustically isolated from the camera and so will not pick up handling noise.



8K has Arrived

The movie, *Gardians of the Galaxy Volume 2*, will be the first film shot using the new *RED Weapon 8K* camera. The new RED camera is said to be able to capture “8K at 75 fps, 6K at 100 fps and 4K at 150 fps. For those, like myself, who still like to compare film with video formats the following graph puts everything into perspective. The green frames are film, the red frames are the various xK resolutions and the white frames are the various RED cameras. A quick look at the innermost red frame, which is 2K resolution, shows how far video formats have developed since high definition.





The New Order by Ann Devenish - <https://vimeo.com/147212045>

Commercial cinema and Television Productions from time to time have adopted the technique of telling the same story from different perspectives. The way each perspective is told and the differences revealed between each, often add deeper understandings to both the story and the characters involved. A very recent example of this method of storytelling was the 6 part series on the ABC called *Seven Types of Ambiguity*.

It is interesting that amateur movie makers have seldom adopted this method of storytelling whether it is for a fictional drama or a documentary exposé. In her movie, which is really a compilation of four short one minute movies, Ann adopts this approach in defining what “commuting” and “commuter” means in the 21st century. Taken individually, each video records how members of our society get to and from work; whether it be by public transport (train), by private transport (car or pushbike) or by foot to one room away. There is no narration in these four one minute videos. Their stories are told by images and introductory titles. The music is the same in all four videos giving the whole a consistency and providing an upbeat tempo. Ann ends the movie with the example and observation that there are potentials and availabilities in our present society to work from home, much like our forefathers did before the industrial revolution.

Thus one revolution, the digital revolution, has negated the requirements and evils of the previous revolution, the industrial revolution. The industrial revolution had forced people to leave their homes to seek work and to regularly travel to and from a place of employment. As a consequence of this travel requirement, public and private infrastructure grew and had to keep pace with the growing needs. There was a rapid rise of the railway systems, of the road systems, of the canals and of aeroplanes. Personal commuting requirements also lead to the growth of industries to meet these needs, such as the development of the pushbike and the automobile. In the case of the digital revolution, as Ann shows, it required the development of computing and internet equipment and connectivity, all of which can be easily stored in a house and could easily be afforded by the individual.

If we dig deeper into these four videos and examine them as a whole, we realise this is more than just a comment on how we go to work, it has some deeper meanings. In the first one minute of the video, public transport is presented as a *1984 Big Brother* looking over us, advising us when and where we are permitted to talk, where we have to register our travel and finally how we are consumed into the impersonal world of work, as the lift doors shut.

However, if we are to think that driving ourselves to work is less controlling, then we only need to view *Erin's Drive*, the second part of the video, to realise that in our cars we have become large ants all following in a line until we get to the big hole (parking station) that devours us.

The third video, of Chad's bike ride to work, at first seems to be free of the previous journeys' controlling activities or any ant like processions. However, we are left wondering why is this journey taken at night? Is this the price of individual freedom? Does this journey have to be taken at night to avoid interactions with traffic and pedestrians? Or is it taken at night to avoid scrutiny or to avoid society's controls?

The final part of the video introduces us to a home situation and a young baby thus implying that this "commute" is both new and born out of a new technology, a new revolution. The presence of the baby also symbolizes that this "commute" is free of all the traditions, controls and requirements of the old generation commute. Commuting is no longer a mandatory season ticket, nor is it a requirement to repetitively travel the same path every work day. In the 21st Century commuting means freedom to work for yourself, at your own pace and by your own standards. Freedoms that were lost over 200 years ago are starting to be reclaimed.

Ann's *The New Order* is obviously part of the documentary genre but can further subdivision be made? It has a feel that can best be described as *Direct Cinema*. That is movie making where the events are recorded with (seemingly) as little intervention as possible. Another way of examining this subdivision of the documentary genre is to see how Ann's video fits in Bill Nichols' six sub-types of documentary. Nichols developed these sub-types in his book *Introduction to Documentary* and was able to separate the sub-types based on to how much the filmmaker manipulated the truth. Ann's video best fits in Nichols' *Observational Documentary* sub-type where the truth is revealed by letting the camera capture its subjects uninterrupted. That is, the feel of Ann's video is *Direct Cinema* but in its making we know scenes have been "staged" to capture an "authentic commute" so there are also facets of *Cinema Verité* in this movie. Luckily Nichols' *Observational Documentary* sub-type covers both *Direct Cinema* and *Cinema Verité* and so for this video is the better classification.

Importantly Ann has shown us in *The New Order* that although its title implies a documentary about an idea or a social order, it is really about people and how they interact in their society. Documentaries should always be stories about people, what they are doing and why they are doing it.



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