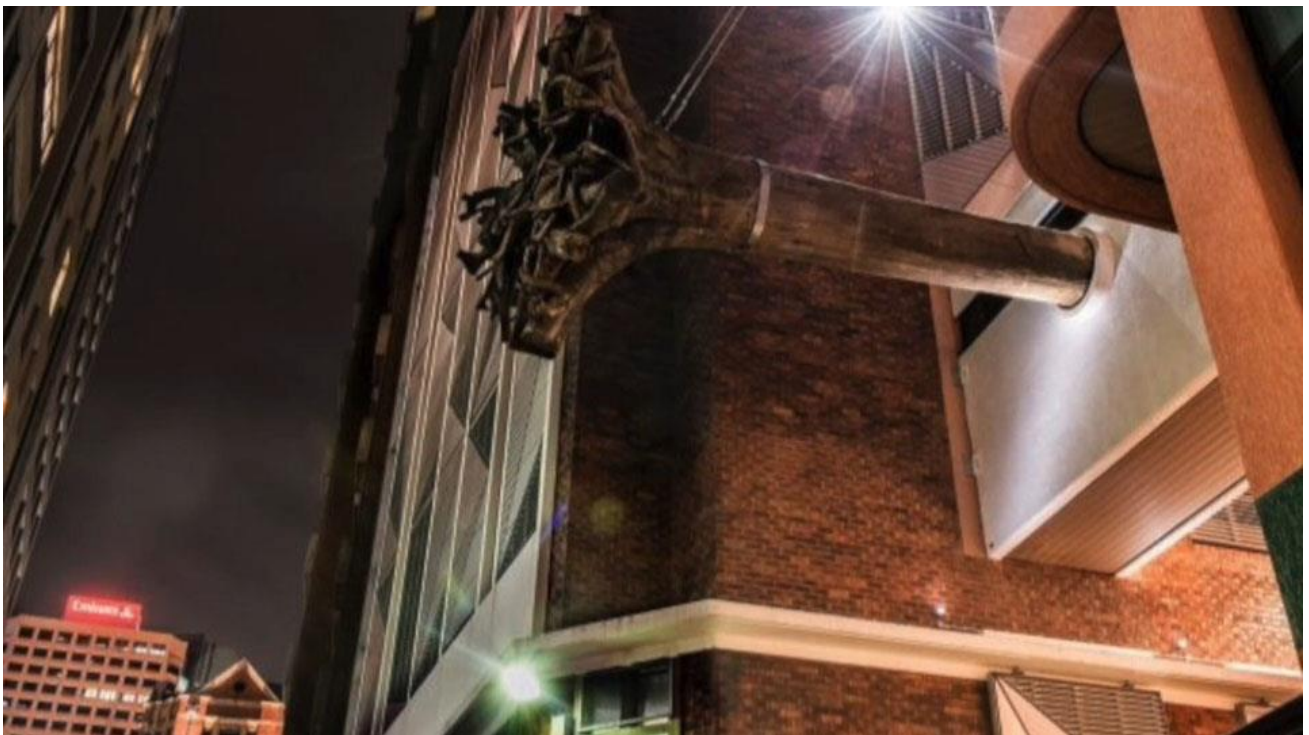




WOLLONGONG CAMERA CLUB INC. MOVIE MAKERS

March 2018



Video of the Year 2017 – Underwood Ark by Stacy Harrison

<https://vimeo.com/238529570>

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

Movie Makers' News & Views:

<https://wccmmmaterial.wordpress.com/>

Movie Makers' Members' Video Catalogue:

<https://wccmmmaterial.files.wordpress.com/2017/12/video-catalogue-by-year.pdf>

Movie Makers' Facebook Page:

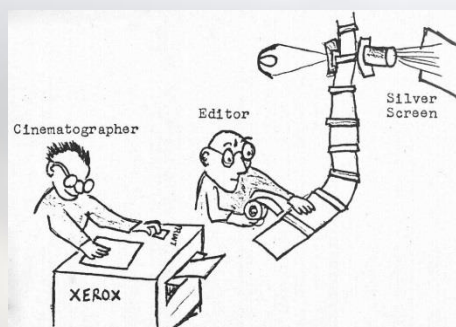
<https://www.facebook.com/wccmoviemakers/>



FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

The Subjectivity of Reality



Both photography and cinematography are a mixture of science and art. The science is the technology that creates the images whilst the art is how people perceive those images. For quite a while now movie makers, using digital media, have wanted to create that “film look.” This aspiration was born of the belief that film images always looked better than video. However, when you start to analyse what makes up the “film look” you soon find there are many differing opinions. For example, [Phil Rhodes](#) defined the “film Look” as footage with “*deep blacks, gently controlled highlights and perhaps a bit of grain.*” Phil here has pointed out two differences; film’s dynamic range and the fact that each film frame is made up of a different mixture of grains. By comparison, up until the recent development of large sensors and the capturing of images as RAW files, digital images had a much reduced dynamic range, very severe cut offs of both highlights and shadows, and a fixed “grain” pattern from the pixel arrangement. The fact that cinema release films were mainly shot on 35mm or 65mm film stock also meant the images had a certain depth of focus quality dictated by the lens and aperture choices and the film stock. When digital sensors reached the “full frame,” 35mm size, this feature of the “film look” was attained. So now many of the technical aspects of the “film look” have been achieved in the digital realm. But still many in the industry search for that “film look”, so perhaps there is also a subjective aspect as well? Some have tried to argue that film’s frame rate of 24 fps gives a different look to video, whilst others have focussed in on the sharper, more clinical look of digital HD and 4K video.

If all this talk and quests for the “film look” were not enough distraction, another has been added. This is the debate that larger sensors produce better images because of their size. Or as Phil Rhodes presents the question: “does a larger chip produce a quantifiably better picture geometry than a smaller one?” In an article on the *Redshark* website (<https://www.redsharknews.com/production/item/5147-do-large-sensors-produce-better-picture-geometry>), Phil first of all discusses all the technical differences between large and small sensors, such as a smaller sensor generally having smaller pixel sizes and having a low number of pixels. The bigger pixels on a bigger sensor allow more collection of light, and so, in principle, the larger sensor should be more light sensitive, show less noise and have a better dynamic range. But things are never that simple, advances in the computer side of sensor development, in noise reduction calculations and in more sophisticated sensor design have some way helped the smaller sensor compete in the image stakes with the “full frame” sensor. In the test Phil reported the small differences between an APS-C and a “full frame” sensor seemed to be better explained by lens characteristics than the very subjective “roundness” of the larger image sensor.

If all this talk about the “film look” or the “look” of images from large sized sensor seems a bit over the top, in the world of the cinema, Netflix and television drama series it is a very serious discussion. Every filmmaker wants their program, TV series or feature film to have a unique look. To stand out in the crowd. As these subtleties in “look” are important to the professional, should they not be so for amateur movie makers?

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LAST MONTH at the CLUB

6th February 2018

The meeting began in the presence of six members and one visitor with Ian Simpson dealing with some general business items:

- Reminding members that the annual membership fees were due,
- Advising members of a club promotional activity that will occur in the Wollongong Library in April. We have two glass cabinets available to display both equipment and photographs produced by members of the club. We need some members to help in the setting up and the dismantling of the exhibits. Anyone who can help could they please contact Bruce Shaw on shaw@speedlink.com.au
- As Ian Simpson will be away for the next few months there will be no monthly newsletter, however, to keep members informed of the activities of the Movie Makers Group, Max Davies has kindly agreed to take notes at the meetings. Max was asked to email these meeting notes to both Ian and Bruce Shaw. Bruce will then put the notes up on the club website and members will then get a notification of their presence.

Brian Harvey also reminded members of the Club's website and the features it offers.

The main topic for the meeting was to review and critique the progress so far made in interviewing club members for the 75th anniversary next year. Ian described how there were two main aims to be achieved from this project:

1. To provide edited interviews of the selected members for the club archives.
2. To provide material for a video that will be shown at the Wollongong Gallery during April 2019 as part of the Club's 75th Anniversary display.

There some discussion on the concept for part (2) above. The original view expressed by Ian was that this video be played on a continual repeating basis throughout the month of April. It would therefore not have a clear beginning, middle and end, as we are familiar with in our own movies. Rather it would be divided into sections which although self-sufficient in themselves, would relate to each other. Thus any visitor to the Gallery could view a short excerpt of a much longer video or could look up the list of segments in the video and decide visit the rest of the exhibition and then come back to see another segment.

The type of segments could be: members' photographs set to music, a segment on the club's history showing the work of key members; a segment showing the diversity of club activities – community projects, workshops, excursions,

Alternative concepts to the above that were suggested were:

- A short, 7 minute long video that introduced the club and its members. It was felt that if this video was kept short, then visitors to the Gallery would not mind waiting to view it from the start.
- Produce a scripted movie where a new member is introduced to the club and its members.

In order to assess the progress of the project, Ian showed a short compilation video of members comments on both why they like photography and why they joined the club.

The discussion that followed dealt with both the structure and concept of this video.

Suggestions for improvement were as follows:

- There were too much “talking heads” and this needed to be broken up.
- Perhaps only one or two interviewees talking about a topic was needed.
- Show the members’ doing photography rather than talking about it.
- Examples of doing were – showing the operations in a darkroom and the developing of a print; show how cine film was edited and spliced; show members taking photos; show members at meetings exhibiting their prints and listening to lecturers and judges.
- Show how an A/V was carried out (if still have slide projectors and sync/tape equipment).
- Show the community service work that club members have done.
- Compare photography in the late 1940s to now – show changes both in equipment and techniques but also attitudes.

After this discussion, Brian Harvey showed the members how to simply transcribe the spoken word into text.

<https://primalvideo.com/best-way-automatically-transcribe-videos-free/>

Then Brian took the members through how Power Director can handle multi-camera edits using footage shot during the interview of a club member using three cameras and one audio track.

It was agreed by members that whilst many members are away on holidays future club meetings will be held in members’ homes.

20th February 2018 meeting minutes by Max Davies

The meeting was the second scheduled meeting for the month of February, however because of the absence of many members on holidays it was decided to hold the meeting in the rooms of Dr Chris Dunn at 368 Crown Street Wollongong. Just three members were present Chris Dunn, Brian Harvey and Max Davies.

Business: The meeting was led by Chris Dunn who presented a few matters of business. Firstly President Bruce Shaw had received an e-mail from Ron Potter from the South West Video Group asking for volunteers to judge their April competition using the on line “Judge it now”. As most of our members will be away it was left to Chris and Max to volunteer to be our representative judges.

The second matter of business was the notification taken by the executive of FAMB to wind up the organisation. This sad news raises a point of omitting the reference of FAMB in the rules of the combined clubs Southern Division. This matter should be discussed at the business meeting of the next Combined Clubs meeting at Ulladulla in April.

The third matter of business was brought by Brian Harvey, that being a number of our members have not renewed their club membership. Chris Dunn shared that he had received an e-mail from Stacy Harrison indicating that she will not be renewing her club membership for 2018. This shock announcement raised the point that Stacy being the winner of VOTY 2017 is in possession of the VOTY trophy. Max thinks that Stacy is not in possession of the trophy due to an engraving error discovered at the presentation night. Max volunteered to follow this through.

Works in Progress: Max shared a few minutes of the video that he and Stacy Harrison are working on

together called “Storeybook Alpaca”. For details of the movie see page 10 of the summer edition “Australian Film and Video Newsletter – 2017”.

Chris then shared a few minutes of his video of his family’s visit to “The Illawarra Fly” at Robertson.

Brian did not have a video, but shared with us of his experience of visiting Brian Pembridge and taking some still shots of his dark room.

Tutorial: Chris then played a tutorial on “Colour Correction” which covered applications of post editing such as colour contrasts, set locations, mixing of colours, using colours to set a mood, how to simulate colour and light, matching shots all of which can be used to support the story. The tutorial demonstrated many features using Premier Elements Pro., but stressed that other editing programs have similar effects to achieve the same outcome.

This then led into Max’s problem of not knowing how to use and set white balance on his camcorder. Both Brian and Chris were able to lead Max in the understanding and setting white balance on his camera and the applications as to where to use manual setting of white balance.

Conclusion: Though few in number the meeting was enlightening and enjoyable for those that attended. The meeting concluded at 9.30 pm

Movie Makers Annual Report for 2017

Attendance at club meetings has been between 7 and 9, except for 3 meetings where, due to some members’ travel plans, attendances dropped to between 4 and 6. Considering the Movie Makers’ group has only 9 members on the books, this attendance, as a percentage of membership, is very high, at between 80 and 100%. Sadly the move to Tuesday night meetings did affect the membership with 4 long term members having to drop out. This was a loss not only to membership numbers but a loss of their knowledge and their assistance in club activities.

The year 2017 also saw the passing of two previous members of the club, Philip Richardson and Keith Brooks, who had made very important and significant contributions and had helped encourage and guide some current members.

Although small in number, the enthusiasm of the current members has not diminished as was reflected in the number of videos produced during 2017. There were 42 videos and 5 audio visuals shown during the year. These were made in answer to the many activities and competitions; the June Mid-Year competition and the end of year (VOTY) competition, the challenges set at the two Combined Clubs Meetings and the limited duration movie challenges.

The programme for 2017 had as its aim to promote the development of members’ movie making skills and to encourage them to try new approaches. To this end use was made of the tutorial DVDs purchased from *Videomaker*. Topics such as Voice-Over, Exposure and Depth of Focus, Time-lapse Photography, making a Music Video and Video Editing were presented in a workshop environment. A participation challenge was set at each workshop and members were encouraged to show their efforts at the following club meeting.

On the club management side the Movie Makers members wish to thank and acknowledge the efforts of John Devenish in clarifying the competitions rules and for his continuing overseeing of the two competitions. We also would like to thank and acknowledge Brian Harvey’s efforts in establish the new club website and Tom Hunt’s organisation of the Combined Clubs meeting in October which the Movie Makers hosted.

Two general observations are that members’ videos have shown a high stand this year culminating in the outstanding Video Of The Year for 2017, Stacy Harrison’s *Underwood Ark*, and there has been a marked increase in the production of audio-visuals in 2017.

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TECH BITES

by Brian Harvey

Fuming Over Formatting

Over the last few years, whenever we research removable drives, we've seen lots of complaints about formatting. Here is a small refresher if you need help formatting a drive for your system. Regardless of what type of system you have, PC or Mac, you are able to reformat for exclusive or universal access.

Each type of formatting has its unique parameters. There are four types of formatting to be aware of: FAT32, exFAT, NTFS and HFS+. The oldest and least compatible is FAT32 — it also has a file size limit of 4GB. exFAT is the formatting system that followed FAT32. exFAT is compatible with both PC and Mac.

Next is NTFS. Accessing an NTFS formatted drive on a Mac won't allow for any changing of data; you can only copy data from it. A PC, however, can both read from and write to a NTFS formatted drive.

The last format system is HFS+, also known as Mac OS Extended or HFS Extended. This is the primary file system of MacOS. Like with NTFS drives on a Mac, HFS+ drive can only be read using Windows machine.

Top Autofocus tips

http://www.amateurphotographer.co.uk/latest/top-20-autofocus-tips-114837?utm_campaign=20180216_QAP-X_NWL_TW_AmateurPhotographer&utm_medium=email&utm_source=ET

The back focus button is also explained here.

Easy Light Setup

<https://www.youtube.com/watch?v=NV1birzZn0M>

A simple reflector.

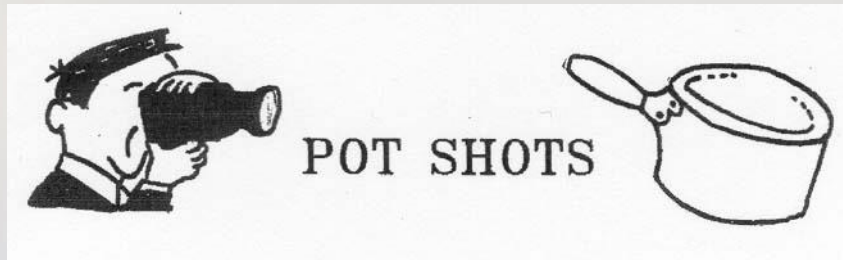
Three Point Lighting is Boring??

https://www.videomaker.com/article/p03/19337-opinion-three-point-lighting-is-boring?utm_source=enews&utm_medium=email&utm_content=article1_2018_fri_01_26%20&utm_campaign=traffic&utm_source=enews&utm_medium=email&utm_content=article1_2018_fri_01_26%20&utm_campaign=traffic

Makes interesting reading but?

Audacity Editing 101 - 12 tips in 10 minutes

[How to Tips for Audacity](#)



New Panasonic GH5S aims to see in the dark

At Las Vegas CES 2018, Panasonic released a new version of its very popular GH5 micro four-thirds mirrorless camera, the GH5S. The “S” part of the name refers to the increased light sensitivity of this camera as Panasonic have halved the number of pixels in the sensor. The new GH5S has only 10.2 MPixels compared to the GH5 with 20.3 MPixels. Other than costing \$500 dearer than the GH5, the GH5S has similar capabilities. It can shoot 14-bit RAW photos up to 10 fps and records 4K Cinema (4096 x 2160) at 50 fps. Its main advantage over the GH5 is its ability to produce lower noise, low-light images and footage than the GH5.



The Report of the death of Camcorders was premature

The Canon XF405 professional camcorder is of consumer size and is built around a 1 inch sensor. It has a 15x Zoom, 8.3-124.5mm (35mm equivalent 25.5-382.5mm) with a maximum aperture range of F/2.8-4.5. The camera is able to record 4K video at up to 50 fps as well as HD video up to 120 fps.



Whilst at CES 2018 in Las Vegas, Panasonic introduced 3 new camcorders, two 4K camcorders and one HD camcorder. All three feature a new BSI MOS sensor and a new Leica Dicomar lens. The lens is a 24X optical zoom ranging from 25 mm to 600 mm (35 mm standard) with a maximum aperture range of F 1.8—4. Panasonic claim when using the camera at its F 1.8 setting the low-light shooting is improved by 70% compared to previous Panasonic camcorders. These cameras also have a new 5-Axis HYBRID O.I.S. optical stabilizer with improvements to automatically combat handheld camera shake. There is also a Level Shot function which detects and corrects tilted images automatically—no more leaning horizons. Unfortunately Panasonic have not seen fit to increase the size of the sensor in these camcorders; still using 1 / 2.5 inch sensors.



The Resolution March—Onwards and Upwards

LG has produced a staggering 88 inch OLED TV display for 8K resolution. Soon the TV display will cover the whole of a wall in our homes. LG 88 inch screen is current only a demonstration model but Samsung have also demonstrated their own 88 inch 8K TV display which costs £20,000. These large screens may seem to be an overkill for all but the keenest TV watchers, they do have an application in the growing interest in 360 degree video and Virtual Reality.





Moving Postcards

Once upon a time, not so long ago, if you wanted to tell relatives how you were enjoying your holidays, you would send them a postcard with an image of the local tourist spot you were visiting. Now with smartphones and the internet we can send “selfies” instantaneously to our family.

But you can do more than send them a still image or a selfie, you can send them *moving postcards*. Just like the postcard images of old with one exception, objects within the image move. Now relatives can see, not just snapshots of your holidays, they can, for a few moments, join in your experiences. They can see and hear what you see and hear. They can enjoy the scenery; they can enjoy the atmosphere; they can enjoy your experience. But you say, “I can do that already with my phone.” Yes you can send a few seconds of footage. However, wouldn’t it be better if you put all those “few seconds of footage” together to tell a story of your holiday experiences. Now you can with a bit of thought and it is called a *moving postcard*.

Here are some simple rules in shooting *moving postcard* scenes:

- Compose the shot as though you were taking a still photograph.
- The shot must show some movement from objects or subjects within the frame.
- Ideally no panning or zooming.
- Then assemble your shots in a sequence that tells a story and add music and commentary where necessary.

A *moving postcard* is different to the usual holiday video. It is more like an audio-visual but with movement within the images. It is the photographer’s introduction to movie making. Like a photographer has to think about composition, focus, depth of field and exposure, so likewise you to think about them too when taking shots for a *moving postcard*. By comparison, in cinematography, you often let the camera’s automation take care of these technical matters whilst you concentrate on the subject and capturing all the relevant action. So *moving postcards* can bring you back to the principles of photography. In *moving postcards*, as in movies and A/Vs, it is the sequence of shots that are the true building blocks that explain, involve and transmit emotions to the viewing audience. *Moving postcards* just constructs those shots and sequences differently.

Moving postcards do not have to be restricted to those sent home whilst you are on holidays; they can be constructed when you return. The family would no doubt approve the viewing of 10, one minute videos of your holidays, than one, 30 minute long video.

Wollongong Camera Club Movie Makers Moving Postcards: <https://vimeo.com/231821122>
<https://vimeo.com/173423185> <https://vimeo.com/147212036>

2018 Programme

Date	Meeting Agenda	Place	Responsible Member
20 th February	Videomaker DVDs – How to tell a story – How to plan your video Members Videos – Hot Spot		
6 th March	Bring along & show a 2 minute video on Why You Like to Make Videos Members Videos - Hot Spot – Review team activities		
20 th March	AGM	School Hall	
3 rd April	Holiday Movie Night Members Videos - Hot Spot – Review team activities	School Hall	
17 th April	Videomaker DVDs – Capturing and Preparing good Sound – Members bring along examples of good & bad sound recordings to discuss Members Videos – Hot Spot – Review of team activities	School Hall	
1 st May	Review of Team Activities Members Videos - Hot Spot – Review team activities	School Hall	
5 th May	Combined Clubs Meeting- Milton Ulladulla Bowling Club		
15 th May	Videomaker DVDs – Creative Editing – Members bring along examples of good editing or problems they have experienced. Members Videos – Hot Spot	School Hall	
5 th June	Mid-Year Competition – One to Two Minute videos on “Animals”	School Hall	JD
3 rd July	You be the Judge – A Workshop to develop skills in reviewing videos Members Videos - Hot Spot – Review team activities	School Hall	IS
7 th August	One Minute Movie Night – Topic is WINTER Members Videos - Hot Spot – Review team activities	School Hall	JD
4 th September	One to Two Minute Movie Night – Topic is ILLAWARRA Members Videos - Hot Spot – Review team activities	School Hall	

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