



Scanlines

January 2012



President's Report for January 2012

The two items I wish to comment on are the proposed amalgamation with Queensland Movie Makers and the completion of the documentary on dragon boating, "Too Busy Living" by our club and Dragons Abreast Queensland.

The proposal to amalgamate our two clubs has reached the decision stage. Hopefully every member has received the notice of the special general meeting set down for Thursday 2nd February 2012 to consider and vote on the proposal to amalgamate. QMM members vote the previous night.

If both clubs vote in the affirmative a combined meeting will be organized to elect a committee. This will be necessary to enable the paperwork to be completed. This committee will then be responsible to :

- Complete the paperwork
- Formulate a constitution
- Organize such things as meeting place, date and time
- Make decisions that are being made now to keep the organization active.

I do not want to usurp the BVMA committee so I will say no more on the subject.

Rod Kay has done a wonderful job on our Dragons Abreast project. He was the Director, the Editor

and did some camera work. Rod was not the only participant deserving of praise. John Morris did a masterful job as camera operator. He was given our new camera, he studied it and used it for all to see, I loved his work in the boat with the girls. Neal Reville in his usual quiet manner was camera man for a big part of the project, particularly the interviews. Don Jones was a valuable negotiator in the formation stage of the project. Val Reville with Merv and Jan Bengtsson provided much needed support. We all owe them praise for their excellent work and for giving of their time.

I'm sure that all members will be pleased with the video which will be shown at our next meeting on Thursday 19th January 2012. I believe it is good enough to win the FAAM 2012 competition.

Hopefully members have been busy with their cameras over the Christmas break and present them at coming meetings.



Brian Gething

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Some Notes on The Meeting Schedule for 2012

Now that we again have access to a meeting room for two evenings a month, we are able to plan a meeting regime that could have something in common with the pattern we followed for many years, right up to when we moved to the Toowong Community Meeting Place (TCMP).

Your Committee has given this some thought, and proposes that we use the first Thursday for such things as:

- ◆ General Club business — which should not take up much time!
- ◆ Reviewing projects that are running;
- ◆ Planning and implementing new projects;
- ◆ Developing scripts or other components of projects that can benefit from input from members;
- ◆ Showing of members' videos;
- ◆ Showing videos that would be of interest and relevance to members, including both work from other Clubs, and appropriate commercial movies. In this latter category we have in mind movies that incorporate techniques including (but not limited to) simple script, minimum use of extravagant sets and props, appropriate background music and other sound effects — to mention a few.

The third Thursday meeting (ie the second for the month) would be pitched towards skills development — in the broadest sense of that term. While it may have some characteristics in common with the former (and much loved by some of our members) CAVE meeting, it is not intended to be constrained by associating it with a particular piece of either hardware or software. In other words, the skills that will be developed will be “generic”, in the sense that they will be independent of specific brands of equipment. It will be the member's challenge to translate the principles covered into the implementation phase onto whatever equipment the member is using.

Of course, we will probably also continue with the idea of “user groups”, depending on the interest and motivation of individual members. The Vegas User Group has so far held three (3) very successful workshops, in which both users of that software, and a couple of others who are interested in seeing what benefits it may have to offer when compared with their current NLE programs, have participated.

Even though this schedule appears to entail three meetings a month, the Committee does not anticipate, nor does it expect, that every member will front up to every meeting. We aim to keep you informed of topics for both the Club meetings, projecting out at least a couple of months at all times — and hopefully somewhat further out when possible — so that members can decide which topics are of interest and relevance to them, and then to tailor their attendance to match their needs and interests.

In all of this, let us make it quite clear that the foregoing is all just a proposal at this stage, and is not cast in stone in any way, shape or form. In fact, by the end of March this year, we will have had a discussion or two with members to gather your views on the foregoing proposal, and to modify it to the extent appropriate to the wishes of **YOU, OUR MEMBERS**.

Further information on the proposed program for the year can be checked on our web site, accessible via the link:

http://www.bvma.org.au/index.php?option=com_content&task=blogcategory&id=25&Itemid=71

Next Meeting

Thursday 19th January 2012

7:00 PM

Premiere of "Too Busy Living"

Despite what has been said in the previous note regarding the plans for the meeting of each Second Thursday, this meeting is, after all, the opening event for 2012, and as such it will be a bit of a gala event. No, we are not talking fireworks and champagne. Well, perhaps a drop of champagne????? Certainly there is one champagne-worthy event — the Premiere of our latest Club Video Project, "*Dragons Abreast*".

Yes, after what seems like an age — actually less than 12 months — the final edit has been put to bed, and the finished product is available for public viewing. The hard work of quite a number of our colleagues comes to fruition on Thursday, when members and visitors will be "First Nighters". So make it a date — come along on Thursday 19th for your chance to be in the audience!!!

Another movie not to be missed is a 20-minute "horror movie" entitled *Echos of Light*. It has been produced by a group of students from Griffith University. One of the members of the team is Mary Blake, whom some of you will remember as the impressive young lady who addressed our Club in June last year, when she spoke of the things she and her student cohort are learning in her course, and how they apply it to movie making. So here you will see an example of that, and these young people have the confidence to "put their money where their film-making is" — the cost of the production having been met from their own (student) pockets. We will have the pleasure of Mary's company on Thursday evening, as an additional bonus. She will talk a bit about the project, the video and other matters of interest relating to the production.

And of course, there will always be time for showing member's videos. So if you have a new video that you made over the Festive Season, or have just finished putting the final touches on one you started years ago, or have even just dug up an oldie you have been meaning to show but never got round to, please bring it along and share it with your colleagues.

Where? Toowong Community Meeting Place

Josling Street, Toowong.

When? 7:00PM

February Meetings

The meeting on 2 February will be a busy one. It will commence with a Special General Meeting, as previously advised by Secretary John. The issue to be discussed is a very important one for our club, and it would be great if you could be there to voice your opinion and to vote on the matters to be resolved.

Following that, the AGM will be hearing the reports appropriate to such an event, and then comes the extremely important matter of electing the Committee for the next 12 months. If you are willing to take a role in guiding the Club, and doing some of the essential work involved in keeping it happening each month and each year,

then we need to hear from you. Please consider accepting nomination for a Committee position, even if it is not to take a specific role until you have had some exposure to the work of the Committee.

And then we will have time for some videos. Please bring along some of your own work to share with your colleagues. If we run short, we have a few up our sleeve from Altringham Club, who — as you already know — do some very fine work and produce most enjoyable videos.

Then on 16 February we will aim to assist you to enhance your skills in the area of **Location Sound**. This is different from sound added in post-production, of course. It relates to the sound you capture on the set, or at the location of the shoot. Issues to be discussed will include:

- ◆ What to look out for;
- ◆ Using the microphone;

- ◆ Placing the microphone;
- ◆ Hiding the microphone;
- ◆ Boom techniques;
- ◆ Mono or stereo??

These and other techniques will be discussed in a workshop format led by our resident sound expert, Neal Reville!

March Meetings

The meeting on 1 March, will take the “General Meeting” format, covering such things as:

- ◆ General Business;
- ◆ Issues members wish to raise;
- ◆ Member videos (which will be a component of every meeting).

There will be a discussion of **basic cameras and video techniques**, including camera selection, basic video work, and the elements of audio, and videoing an event. This should be of interest to anyone looking to enhance their knowledge of the minefield that confronts anyone looking to purchase a camera, or just wishing to keep up to speed with developments in the field of cameras and video creation.

The 15 March meeting, designated as a “skills development” meeting, will take a look at lenses and their suitability for various needs. Issues to be covered will include consideration of lens selection for various situations.

- ◆ Do you need a prime lens, or zoom, or both?
- ◆ Appropriate lens for portraits and people?
- ◆ What is the “right” focal length?
- ◆ What are perspective effects, and how can you achieve them?
- ◆ Making use of compression and deep focus.

Come along and hear some useful tips that will enhance your footage as it goes into the camera.

A Shock Mount Microphone Boom for under \$20

I wanted a microphone boom, but the cheapest I could find on Ebay was \$159 and I decided I didn't want one that badly.

I'd seen one that Neal Reville had made from an aluminium tent pole and some PVC pipe, but a tent pole is about \$15 to \$20 so I took myself off to Bunnings (where else?) and had a poke around in the Paint section. I found a paint roller with an extension pole for only \$9.98. The bonus is that it's a nice professional looking black finish. I don't regard the paint roller that came with it as a bonus because it might encourage "she who must be obeyed" to order some painting. Anyway I hid it in the depths of my shed junk so it'll probably never be seen again.

The next requirement was something to mount the mic in so I went next to the plumbing section and picked up a 50mm pipe coupling. (About \$2.50)



On the way home I dropped in to Officeworks and bought a packet of no 64 rubber bands. The smallest bag was 100g so I'll have enough for the next 50 years or so. (\$3.50)

If you don't have a bunch of junk in the shed like I have you'll need a few other items.

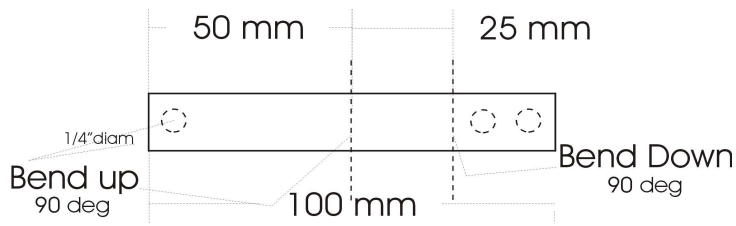
1. 4 only 25mm 1/4" Phillips head bolts.
2. 2 only 1/4" wing nuts.
3. 2 only 1/4" Nylok nuts.
4. A few 1/4" washers
5. A bit of aluminium 1.5mm strip about 15mm wide and about 250mm long.

Construction is really simple and probably doesn't require much explanation.

Just a couple of points of clarification.

The extension pole has a large threaded plastic end on which to screw the roller. Flatten off the two sides to provide a seat for the aluminium bracket. Drill two 1/4" holes in this section.





Half Bracket (2 required)

Make up two aluminium brackets as per drawing and bolt them onto the extension pole.

Next take the 50mm coupling and drill two opposing 1/4" holes midway along the length. Use a rat-tail file to create locating notches for the rubber bands.

Assemble it and go out on your first shoot.

I had a can of semi matt black spray paint among my souvenirs so I sprayed the coupling and brackets to achieve a nice pro look.



My next project is a steady cam that I'm going to make up from PVC fittings and skateboard bearings. I've located some 2nd hand bearings that I think will do the job given that there is very little load on them so I should get out for about \$50.

Rod Kay

The Panasonic AF100 Camera

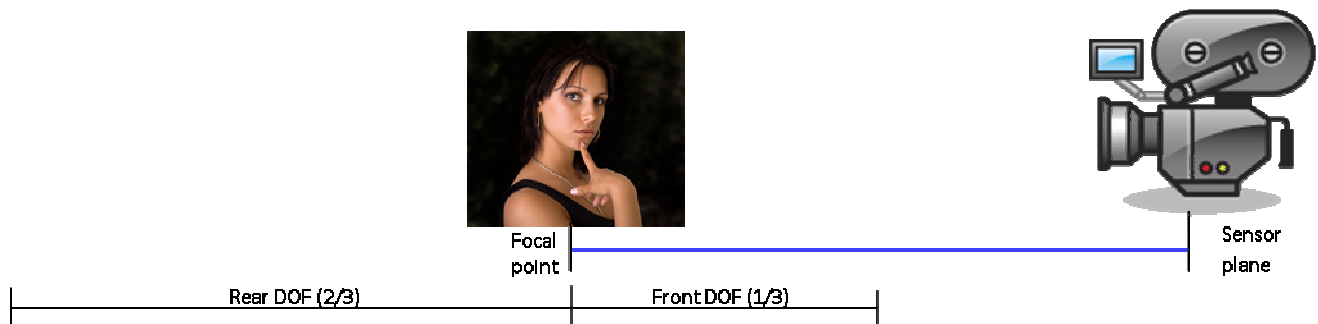
At the gathering of SE Queensland clubs in Toowoomba in 2011, word leaked out that we (Val and I) had a new camera. Despite my attempts to maintain a low profile, many eyes were soon focussed on it and many questions being asked. Subsequently, I have been asked to write a short article on the camera, so here goes.

By Neal Reville

Why did we buy *this* camera and what does it have to offer? That's going to be a bit difficult to answer in a brief article, but I'll do my best. The short answer is, (1) control of Depth of Field, (2) high quality, tapeless recording, (3) precise exposure control, (4) variable recording parameters (colour, sharpness, etc.), (5) interchangeable lenses, (6) variable frame rates, (7) immense sensitivity That should do for a *short* answer. Some may say we had a number of these features in our previous camera, and that's true. So a slightly longer explanation is in order.

Around three years ago, a large news organisation, Reuters I think, asked for a camera that one person could take to an "event" and capture a video grab as well as stills. Saves on staffing levels. Canon came up with a SLR that did just that. History was made. It did not take long before the movie-making world realised that here was a camera, small, light and pretty cheap that took video of a quality that one previously needed a \$100,000 camera to achieve. They sold like proverbial hot cakes! Everyone was using them, professionals and amateurs alike, not to mention semi-pros and everyone in between. And why not? Soon, they were shooting whatever could be imagined, from someone's holiday memories to big-budget features.

There were drawbacks, however. When in video mode, the mirror had to be raised so it was impossible to see the subject. Yes, there was the LCD panel, but we all know what they're like in bright light. The audio either did not exist or was rudimentary. And, after running continuously for ten or fifteen minutes, some overheated and needed a while to cool. But—the pictures were to die for, scenes could be shot by the light of a candle and then there was that control of depth-of-field (DOF). Many of you will be quite at home with DOF but, for newcomers, here is a *short*, short look.



When a lens is focussed on a subject (the model's right eye), only that point is truly in focus. Note that in "proper" cameras this distance is measured from the sensor plane. However, subject to a number of variables, there is a zone that extends $\frac{1}{3}$ forward and $\frac{2}{3}$ rearward from this point. This zone is the DOF and is the distances where the picture is considered acceptably still in focus. We won't go into how the limits are determined. This effect provides a valuable tool by allowing *selective focus*, and has been available in movies from the beginning.

Some of the variables to be taken into account include:

The distance the lens is focussed

The aperture in use in the lens

The focal-length of the lens

And

The physical size of the sensor.



Most video cameras have very small sensors. Around 16mm in the better ones and 6mm in consumer models. With such small sensors it's almost impossible to achieve shallow DOF. Not so with SLRs. Some have sensors around 24 x 36mm—Vista Vision size. Selective focus is at hand!

This rather long-winded preamble is the background to our purchase of an AF100. The relatively low price of an SLR (can be under \$2000) tempted me. But the drawbacks put me off. So I did nothing (as usual). Then circumstances changed. The need for a new camera increased and Panasonic released the AF100.

This is an outright video camera. It has a single (CMOS) sensor which is about the size of a 35mm film camera frame. The lenses are interchangeable using a Micro 4/3 mount. Many new lenses are appearing but almost any (35mm) lens can be used with a suitable, readily-available adaptor. This stirred my interest. Around 30 years ago, I had a Nikon F2, with a small collection of lenses. Somewhere, at the bottom of a box, they still existed. So I did not need any new lenses. And so it has proved to be.

The camera is immensely flexible. Too much so to detail in a couple of pages. It records in AVCHD-PH format, which didn't excite me. But this is a high quality variant (24 Mbs against 6 Mbs normally) and it's good. I was a bit concerned about getting the files into the computer, but Vegas provides a little utility for this format as well as RED ONE format. Special attention has been paid to reducing the "rolling-shutter" effect and Moiré patterning, both of which can afflict SLRs. Sensitivity is good with settings up to 3200 ISO, below the 6400 ISO available on several SLRs, but even 800 ISO is still adequate to shoot street shots at night without additional lighting.

Frame rates are myriad, with plenty available for both 30Hz and 50Hz regions. Being able to shoot at 50 frames per second, of course, allows for true slow-motion. Exposure is set, as usual, by the lens aperture and there are three additional Neutral Density filters built in. For shooting in daylight, I find myself reducing the sensitivity to 200 ISO *and* inserting the first ND filter. Measuring exposure is assisted by two zebra zones and a (switchable) waveform monitor and vectorscope display on the LCD panel. I find I am using the LCD for general viewfinding and have switched the normal viewfinder to monochrome mode so that the "red outline" focus assist is easily visible.

There are multiple white-balance settings— daylight and tungsten presets, setting from a white or grey target, "dial-in" values if one has a colour temperature meter, plus auto-white balance. There is also a black balance function.

The camera records onto two (in my case) 32Gb HDSC cards or, for those who don't have a dog to support, two 64Gb HDSX cards. These give 12 hours continuous recording. The files are quite complex. It is necessary to import (into the computer) a complete folder with three sub-folders. These contain such things as time-code, audio files and meta-data which includes such niceties as the date and time each shot was taken, the lens and camera settings, possibly the camera person's name and what s/he had for breakfast and even GPS co-ordinates for the shot. I am quite thankful for the little Vegas import utility!

Like our previous Canon camera, the AF100 is fully configurable. In short, it is possible to change chroma levels, gamma curves, detail settings, coring, master pedestal, highlight compression and so on. This allows one to develop just the picture one wants for a purpose and to save six different "user files".

Audio is well catered for. XL connectors of course, mic or line inputs, switchable input gain, phantom power, manual level control with limiters and input switching. A radio mic receiver can be mounted on the side of the camera by removing the hand-grip panel.

Enough, enough! This is getting too long. I hope I have at least given an idea of how really flexible this camera is. Is it perfect? No. Is it better than an SLR? In some ways, yes, in others, no. Do I like it? Absolutely. It's the camera I would have had 20 years ago, had it been available. Panasonic rates it as the bottom of their professional range so it must be purchased from a pro dealer. We got ours from Provisual in Brisbane. One thing I learned from our Canon is how long it takes fully to "break in" a camera of this complexity. Which does not mean one can't get good pictures straight away— one can! But, it's the refinement! Every day there is the achievement of learning one more little secret from the 300-odd pages of the "AF100 book". At this rate, it will take me all year.

On the Lighter Side

WHAT IS GENERATION Y'?

I've always wondered this myself... and now I know !!

People born before 1946 were called The Silent Generation..

The Baby Boomers were those born between 1947 and 1959.

Generation X people were born between 1960 and 1979.

Generation Y were born between 1980 and 2010

Why do we call the last group Generation Y?

Y should I get a job? Y should I leave home and find my own place? Y should I get a car when I can borrow yours ? Y should I clean my room ? Y should I wash and iron my own clothes ? Y should I buy any food ?

party who did this to stand and ask forgiveness from God and this Christian Family."

No one moved. The preacher continued, "Do you have the nerve to face me and admit this is a falsehood? Remember, you will be forgiven and in your heart you will feel glory. Now stand and confess your transgression." Again all was quiet.

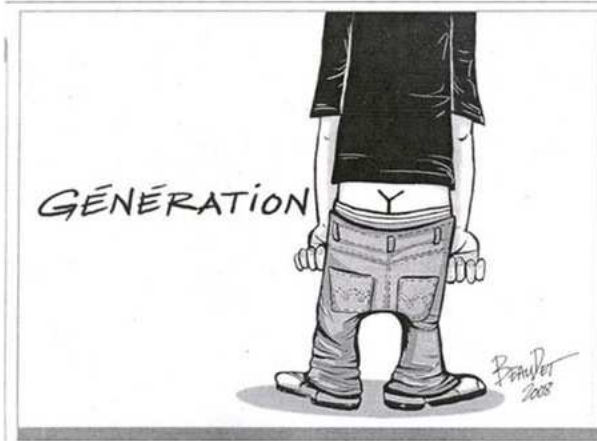
Then slowly, a drop-dead gorgeous blonde with a body that would stop traffic rose from the third pew. Her head was bowed and her voice quivered as she spoke, "Reverend there has been a terrible misunderstanding. I never said you were a member of the Ku Klux Klan. I simply told a couple of my friends that you were a wizard under the sheets."

Brain Test

Can you read this? It is an interesting code!!

7h15 m3554g3 53rv35 7o pr0v3 h0w 0ur m1nd5
c4n d0 4m4z1ng 7h1ng5! 1mpr3551v3 7h1ng5!
1n 7h3 b3g1nn1ng 17 wa5 h4rd bu7 n0w, 0n
7h15 lin3 y0ur m1nd 1s r34d1ng 17
4u70m471c4lly w17h0u7 3v3n 7h1nk1ng 4b0u7
17, b3 proud! Only c3r741n p30pl3 c4n r3ad
7h15.

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A cartoonist explained it very eloquently:....

Ku Klux Klansman??

An Alabama preacher said to his congregation, "Someone in this congregation has spread a rumor that I belong to the Ku Klux Klan. This is a horrible lie and one which a Christian community cannot tolerate. I am embarrassed and do not intend to accept this. Now, I want the

It might be a bit easier if you see it in upper case:
7H15 M3554G3 53RV35 7O PR0V3 H0W 0UR
M1ND5 C4N D0 4M4Z1NG 7H1NG5!
1MPR3551V3 7H1NG5! 1N 7H3 B3G1NN1NG
17 WA5 H4RD BU7 N0W, 0N 7H15 LIN3
YOUR M1ND 1S R34D1NG 17
4U70M471C4LLY W17H0U7 3V3N
7H1NK1NG 4B0U7 17, B3 PROUD! ONLY
C3R741N P30PL3 C4N R3AD 7H15.