

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO  
MAKERS CLUB**



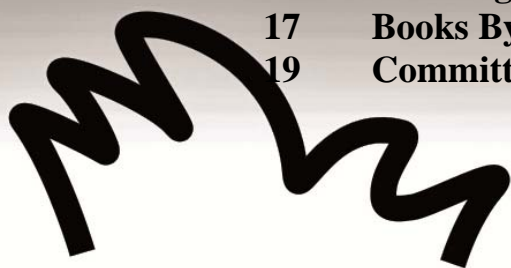
# **ELECTRONIC EYE**

**N E W S L E T T E R**

**APRIL, 2014**

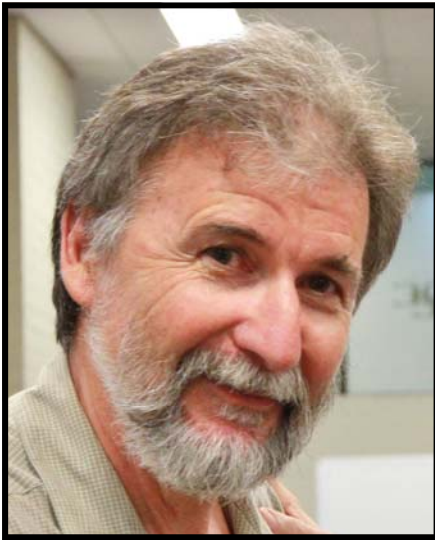
**2014**

- |         |   |
|---------|---|
| 2       | <b>Presidents Message.</b>                    |
| 3— 4    | <b>Film &amp; TV Production Role.</b>         |
| 5 - 7   | <b>Panasonic GM1 Review.</b>                  |
| 8       | <b>Sony Cybershot RX100 Review.</b>           |
| 9 - 10  | <b>Candid Pics. taken with Sony Rx100.</b>    |
| 11      | <b>Notice - SVM Library Desk April 2014.</b>  |
| 12 - 13 | <b>Focus Night 9th April ,2014</b>            |
| 14      | <b>Club Meeting Night - 26th March, 2014.</b> |
| 15      | <b>Results of Competition.</b>                |
| 16      | <b>Catering Menu</b>                          |
| 17      | <b>Books By Mike Elton.</b>                   |
| 19      | <b>Committee Details</b>                      |



**Next Meeting  
Wednesday  
24th April, 2014**

**[www.sydneyvideomakers.org.au](http://www.sydneyvideomakers.org.au)**



## Presidents message

Canon will be presenting at our April club night, it is always good to hear about the latest products first hand so this should be an worthwhile evening.

I must apologise for the social day on Sunday April 13th. The weather was very unpredictable and speaking to members who were reluctant to expose their gear to the elements I decided to postpone it to another day. Contacting members was not easy as we do not have mobile numbers for everyone, so we need to come up with a better process so this doesn't happen again. Maybe those members who plan to attend can RSVP with a contact number so if arrangements change for any reason they can be easily contacted.

The roles presented at our focus night were just to get teams thinking could they operate more efficiently by adding a new role in their teams. I agree we are not making feature films and don't want a huge crew but some roles like continuity may save the day and not cause the team a reshoot. A couple of roles are included in the newsletter for your review.

The Club Shoot idea is slowly gaining traction. We had a couple of scripts presented at our last meeting and they should be now developing further. Progress will once again be reviewed at our club meeting to keep members informed. It is now time to start putting the key elements of the creative team together. This means as well as the scriptwriter, we will need a Producer and Director. These roles may be taken by one person or the scriptwriter may want to continue on as the director. As I said before this is a chance for everyone to follow the development process and for those members who want to take part to volunteer. Don't be put off, if you now have an idea and want to pitch it this month feel free. There are no set rules to this initiative we just want more members to be involved.

There has been progress resolving the anomaly between our constitution and competition rules. Jim Whitehead is currently away but when he returns we will present the results to members.

Stay Focused  
Andy

# Film & TV Production Roles

## KEY CREATIVE TEAM

### **Producer**

The producer initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, contracting and arranging for distributors. The producer is involved throughout all phases of the process from development to completion of a project.

### **Director**

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.

### **Screenwriter**

Screenwriters or scriptwriters are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format, to the Producers. They are almost always freelancers who either pitch original ideas to Producers in the hope that they will be optioned or sold, or who are commissioned by a Producer to create a screenplay from a concept, true story, existing screen work or literary work, such as a novel or short story.

some roles our teams may want to consider.

### **First Assistant Director**

The first assistant director (1st AD) assists the production manager and director. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and the set. They ensure the filming comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work.

### **Script Supervisor**

Also known as "continuity", keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. They make notes on every shot, and keep track of props, blocking, and other details to ensure continuity from shot to shot and scene to scene.

**Script Editor**

Provides a critical overview of the screenwriting process, using their analytical skills to help the screenwriter identify problems and thereby help to strengthen and develop the screenplay.

**Assistant Editor**

Assists the editor by collecting and organising all the elements needed for the edit. *(this could be an ideal learning environment)*

**Stills Photographer**

Stills Photographers usually work on set, recording scenes from the film, but they may also be required to set up photographs in the style of the film in a studio environment. *(competition entries typically require a couple of high quality production stills included with the video entry)*

...Andy

# Panasonic GM1

As you may know, I am a fan of the Panasonic/Olympus micro four thirds (M43) system. I think it gives the best balance between quality and size of all the camera systems on the market.

My main requirement in cameras is to generate the highest quality picture consistent with portability. A basic requirement is for a larger sensor and interchangeable lenses. All else being equal, this combination gives noticeably better quality than handycam-type cameras.

I have several Lumix cameras and have recently sold my Panasonic AF102 since it was too big. I replaced it with a camera at the other end of the scale, the Panasonic Lumix GM1. This camera is very small, yet has a M43 sensor and takes the same interchangeable lenses. The only downside with the camera is that it does not have a viewfinder and does not have microphone in or headphone out. Panasonic simply could not fit them on the body. The size comparison in this photograph shows a GH3 on the left, the GM1 in the middle and a GH2 on the right.



It has a few dials that do all the important things. It has a touch screen that does all the rest. The screen has great resolution and has focus peaking, histogram and touch focus.



The camera is almost pocketable. It certainly fits in a lady's handbag. The lens that it comes with is small but has very good resolution and has a full frame equivalent manual zoom of about 24mm to 64mm – 12mm to 32mm in the M43 system. Importantly, it is f2.8 throughout that zoom range. It has a useable built in flash.

It costs about \$800 including the lens and one battery. An additional battery is probably wise when travelling. Incidentally, for spare batteries I use Better Batt at <http://www.camera-battery.com.au> – they are high quality, inexpensive and guaranteed for 400 days. The camera records both stills and video onto SD cards. The video recording format is AVCHD.

In terms of still picture quality, it competes favourably with the giant Canon and Nikon behemoths with 16 mega pixel jpgs and raw.. In terms of video quality it is as good as you can get from 8 bit 4.2.0 compressed files (and this includes the aforementioned behemoths). The video picture is well behaved with little jello effect. It has a high dynamic range, which means a good range between black and white. Colours are well balanced and there are a number of built in shooting styles.

The camera will run on fully automatic or fully manual, or in any number of settings in between, so it is useful for everyone seeking high quality visual output.

All in all, I recommend this as a very high quality travelling camera. The two downsides are

- No audio input (use a Zoom H1 as you would with any other DSLR type camera);
- No viewfinder (get the larger Lumix GX7 which has the same interior workings if you need one).

**Kent Fry**

Sydney

27 March 2014.

# SONY CYBERSHOT RX100

I became aware of the Sony Cybershot RX100 When I saw Don Reade with one. I had just returned from a trip where I carried the comparatively heavy Nikon 3200 and accessories. I was fascinated with the thought of taking video and first rate photographs with a camera that I can fit in my pocket. I sent away and very soon I had one in my hot little hands.

The camera is every bit as good as I thought It takes good AVCH video and excellent candid photographs. Its only draw back I can see is the small 3,6 zoom. The camera has a Carl Zeiss lens of remarkable quality. The unusual flash pops up unlike similar small cameras. Full information is displayed on the screen. and can be accessed via a circular display wheel on the top right of the camera and another on the back which control the settings and flash settings. It has all he usual P A S M and 2 Auto settings plus an excellent panorama setting. Shutter release is in the usual place on top of the camera and video is turned on and off with a small button on the back top right of the camera. I am still exploring the possibilities of this machine and look forward to using it on my next trip.

Mike Elton.



# Candid Pics with Sony RX100



*Neville Waller & Andy Doldissen*



Don Reade & Chris Saville

# **From the S.V.M. Library desk**

## **April 2014**

**Please Note:** There is no article from the Librarian for April, but when it is set up sounds will be found on the S.V.M. web site to down load.

Your Librarian  
Graham Sainty





*Terry Wayne, Kent Fry & Howard Greg*



*Paul Szilart & Peter Byrne*



*George Karadonian talking to a visitor*



*Andy Doldissen*

## FOCUS NIGHT—9TH APRIL, 2014



*Mike Elton*



*Kent Fry*



*Vistor & Paul Szilart*



*Howard Greg.*

**Next Focus Night  
14th May, 2014**





*Ilma Cave, Kent Fry & Chris Saville*



*Ami Levartovsky & Joy Saunders*



*Ian Howard, Chris Kembessos, Graham Sainty & Margaret Tulloh*



*Don Reade, Ian Scott & Jim Whitehead*



*Gerry Benjamin*



*Leonard Lim,*

Good to see Chris Kembessos and  
Leonard Lim are off the sick list.

**Club Meeting Night  
26th March, 2014**

# RESULTS OF COMPETITION



1st Place - A Whole Can of Trouble by The Packer Group



2nd Place - Clowning Around by the Phoenix Group



3rd Place - Sacred Valley of the Incas by Jim Whitehead

All Certificates presented by the President Andy Doldissen.



## CATERING MENU.

**You are catering for Approx. 50-60.**

Tea, Coffee and Biscuits **only** to be served before Meeting. (not the catering for the break)

Just before the break the team should put out the:-

Sandwiches, (1 1/2 loaves of bread)

Fillings are the choice of the caterers.

Cakes, Slices or Scones (the choice is up to the team)

Please advise when the Tea, Coffee or Sugar is getting low.

Margaret Tulloh.



# Books by Mike Elton

The Documentary Moviemaking Course by Kevin J Lindenmuth.

I saw this book recently and was struck by how useful it is for anyone interested in

Making documentaries. It is a large square soft cover picture style book with many

illustrations. Although it describes professional methods there are still many ideas and

methods we can all use.

It has several sections dealing with such items as subject and style, equipment and

Tape format, pre-production, shooting and coverage, editing and post-production and publicity

and distribution. Each of these are divided into lessons covering these sections in detail. It is

full of graphic photographs and drawings. It has a glossary and a list of useful web sites.

President:  
Andy Doldissen

Vice President:  
Ruskin Spears

Secretary:  
Peter Frohlich

Treasurer:  
Elvio Favalessa

The Club meets on the **FOURTH WEDNESDAY** of each month (except for November & December) at 8PM at the Dougherty Centre, Victor Street, Chatswood. Tea & Coffee are available from 7PM. **FOCUS** nights, which usually cover technical subjects, are held on the **SECOND WEDNESDAY** of each month (except January & December) at 7.30PM at the Dougherty Centre, Victor Street, Chatswood.

The Committee meets on the **FIRST WEDNESDAY** of each month. Members are always welcome to attend, and for meeting time and venue, see any committee member.

Member's guests may be invited to meetings; the first visit is free, subsequent visits are \$5. New members are always welcome. Annual membership is single \$60, self and spouse \$85, Overseas and Country members \$35

Note: Equipment brought to a Club night is not covered by the Club's insurance. Members should study their household insurance and check whether their video equipment is covered away from their premises and consider whether their cover should be extended.

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<b>President</b>	<b>Andy Doldissen</b>	<b>0403 838 783</b>
<b>Vice President</b>	<b>Ruskin Spiers</b>	<b>0420 834 080</b>
<b>Secretary</b>	<b>Peter Frohlich</b>	<b>0414 414 441</b>
<b>Treasurer</b>	<b>Elvio Favalessa</b>	<b>0438 980 060</b>
<b>Membership Secretary</b>	<b>Elvio Favalessa</b>	<b>0438 980 060</b>
<b>Library Manager</b>	<b>Graham Sainty</b>	<b>0412 764 771</b>
<b>Event Organiser</b>	<b>Mike Elton</b>	<b>0401 928 994</b>
<b>Committee</b>	<b>Ilma Cave</b>	<b>0410 758 941</b>
<b>Committee</b>	<b>Kerry Gibson</b>	<b>0423 645 532</b>
<b>Committee</b>	<b>Stuart Plant</b>	<b>0412 509 25</b>

### **other roles**

<b>Presentation team</b>	<b>Phil Brighton, Ian Howard, Stuart Plant, Kerry Gibson</b>	
<b>Editor Electronic Eye</b>	<b>Margaret Tulloh</b>	<b>0403 295 063</b>
<b>Competition Manager</b>	<b>shared - Andy, Ruskin, Ilma Cave</b>	
<b>Web Master</b>	<b>Glen Booth</b>	<b>0413 159 003</b>
<b>Visitors Coordinator</b>	<b>Gerry Benjamin, Rob Nercessian</b>	
<b>Team Coordinator</b>	<b>Andy Doldissen</b>	<b>0403 838 783</b>
<b>Club Equipment Mgr</b>	<b>Andy Doldissen</b>	<b>0403 838 783</b>
<b>Catering</b>	<b>Team roster</b>	

**Please address all correspondence for Committee Action to:**

**The Secretary,  
Sydney Video Makers Club,  
P.O. Box 1185,  
CHATSWOOD NSW 2057**