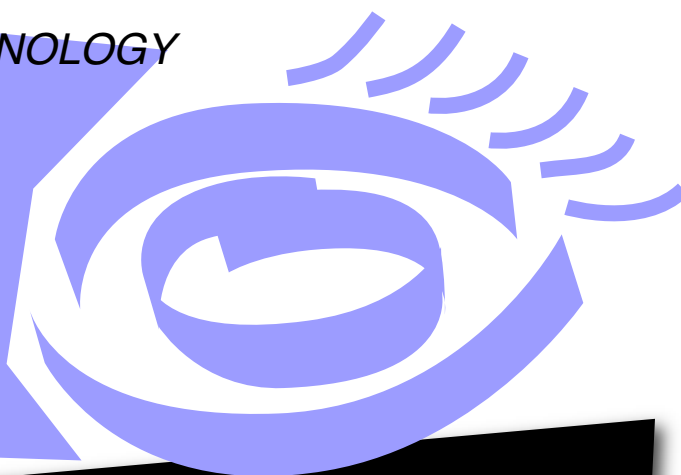


ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO
MAKERS CLUB**



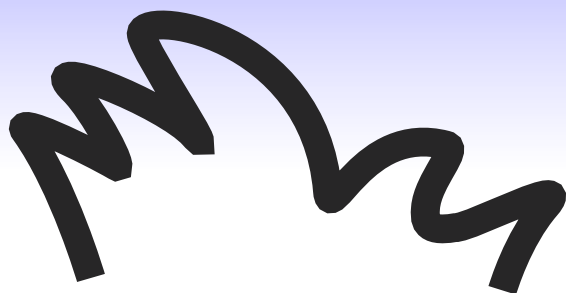
ELECTRONIC EYE

N E W S L E T T E R

2009

October 2009

- 2-8 Through the Presidents Lens**
- 10-12 What makes a good short video?**
- 14-16 Competition Corner**
- 17 Focus Nights**
- 18-22 HD camera comparison**
- 23-25 HD video from still cameras**



**Next meeting
Wednesday
28th October**

www.sydneymakers.org.au



Through the President's Lens

Three meetings left! One club night, a Focus and a VOTY.. That's it for SVM 2009!

Club night: 28th October

I will be overseas for a month but you will be in good hands with one of the original club members **Merv Blanch** who, along with Peter, will screen and analyse a variety of short films.

To that end.. **Terry Brett** (who is in charge of the AV equipment and has final say) noticed that the vexing Audio problem we suddenly started having only ever happens when the Laptop is connected to the projector.

I agree; in my humble “industrial electronics” opinion this can happen as the shared memory in the laptop is pushed beyond it's limit when it has to feed two video outputs, one to it's own ‘LCD’ screen, another to the projector and as the audio is given lesser priority by design .. you lose the sound every time. Terry will therefore use the DVD player exclusively for playing DVD's, better to take time initially and do it the slow way as the other is not an option.

Eddie Hanham did an amazing acting job at the 48 Hour competition; he will tell you all about it as he screens the SVM lad's contribution.

Our team leaders provide you with the inspiration and skills, the 48H puts you in touch with the contemporary film making crowd but from what I've seen and ‘heard’ our collective expertise is already “up there”.

You will loose sleep with the 48H as you are forced to take on one of 18 “genres” which is assigned to you randomly like it or not! And I saw Malcolm reading a book on script writing. . . Hmmm

I invited the “48Hour” organisers to SVM last Month to explain the rules, Ana Tiwary thought we could win it.



Photos by Peter Frybort

Our members have always been adventurous as they have won many international awards, just watch “Me and my dad”, available in our library, in which Bob Halett and others won the Cotswold Film festival (UK) encouraged by our then president **Noel Leader**, what an experience but that was in 2003, and Cotswold is no longer! So we need to look at other events to participate in, if you’d like to take on the role of festivals coordinator let me know.

Bob Halett tells me that he will be returning to our club in 2010.

Back to the future: At our next club night there will also be an inter-team activity that promises to test your wits so pop in and participate even if you are not in a team. I am aware that we have some 8 new members that are not yet in teams as all competitions have finished for the year but they will certainly be in one next year.

Focus: 10th Nov

I will also be away for the November Focus but you will be having a drink or two as we traditionally review the year and listen to fresh ideas from you. This will be our last meeting before VOTY but we do have a lot to celebrate as thankfully all of our predictions came to fruition.

VOTY Friday 27th Nov.

The closing date for the big one is **this club night** so hand in your films along with a simple entry form which you download from our website.

I am delighted to announce that our life time member **Noel Leader** has already submitted a VOTY film that we are all looking forward to seeing.

Noel is a very much loved member who cared about the old NCC and cares about the new SVM even more than I do!

Website

Next month **Peter Frybort** will upload one film from each team to our website. Team leaders (or deputy) please bring your team's best 09 comp film (on DV tape) and give it to Peter to upload this club night.

You may have noticed that our website is now up to date for the first time in years. Please refer to it regularly for all club related matters as **Kent Fry** does an amazing job keeping it fresh on daily bases.



Our Guys jumped onto the "48H" project and produced a film in two days!

Copyright Music

Every year we get enquiries regarding the use of royalty music as I know myself that at times it can be very effective.

So if you are new to the club or haven't read our constitution I have summarised the issue.

When Eddie Hanham was president he contacted APRA/ AMCOS and the rules then were lax and ambiguous, people got away with it. However when John Maher and myself contacted them (recently and separately) the rules had changed and they are now much tougher.

The committee carefully considered it and declared that we will uphold the laws as commercial music belongs to companies that have legal rights.

But we didn't stop there. We went to a great deal of effort in order to provide alternatives to our members, such as:

- * I demonstrated a number of music creating software on Club and Focus nights in which you select the mood and the software will generate Royalty free music, eg. "Band in a Box", "Sonar" and "Acid" for PC. Terry Brett demonstrated "GarageBand" for the Mac.

- * Our library contains a number of Royalty free music and Sound effects that John will happily lend you.

- * Your NLE comes with some free legal Music.

- * Buy or download a free track or a whole album of Royalty free Music from the net, I use "Freshmusic .com" where you can preview for free then download a track or an entire album, "Jumanji" is another there are many more.

- * Get free music from emerging musicians as was suggested by our guest speakers (April EE).

Scotty found himself reiterating club rules a little while ago and as president I stand by these rules as the committee has the responsibility of guiding the members on many issues of which this is one.

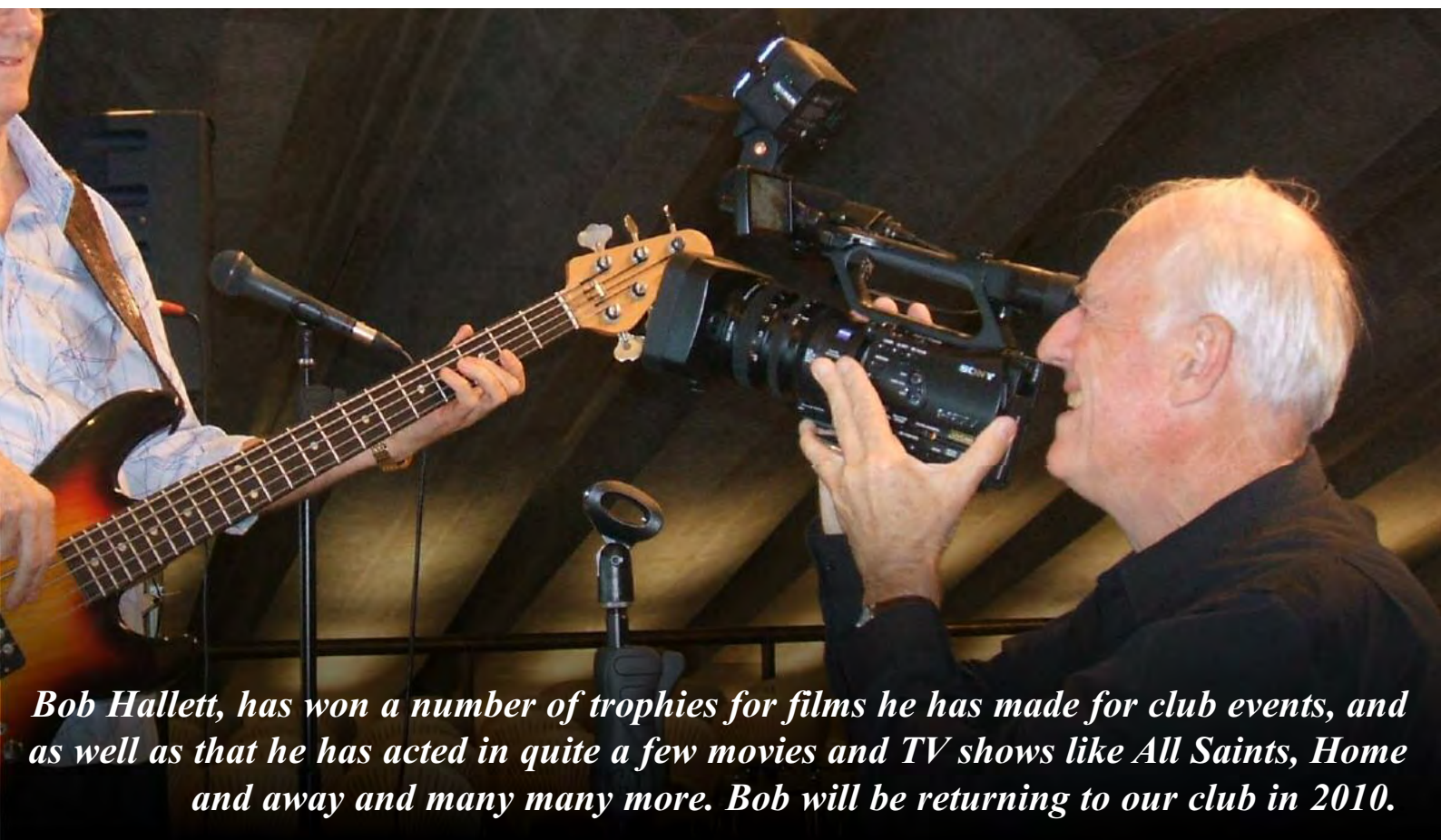
SVM members who attended the 48 hour project also witnessed that every contestant abided by the copyright laws, the organisers there followed the same rules as Scotty suggested, in fact the sound track for our team's 48 hour film was created by the producer who played it on his own keyboard.

Music is not always the most important part of expressing Your emotions in a film as I demonstrated in that 18- second "space" comedy clip at the start of the 09 AGM in which the sound of the closing space module door was the only audio, No words or music was used but it still brought on laughter, a case in point.

There is so much more you can do by tapping into your imagination rather than taping someone else's a song even though the right music at the right moment is a very powerful tool.

I mentioned the 2003 film "Me and my dad" in which Bob Hallett used original music for his winning film, a beautiful song, one that his family and friends created for the film, it goes to show the positive extent that creative people go to in order to involve others in their glory, an example of total planning before you start shooting.

So lets move on with so many other aspects of this wonderful Hobby and make Interesting films legally.



Bob Hallett, has won a number of trophies for films he has made for club events, and as well as that he has acted in quite a few movies and TV shows like All Saints, Home and away and many many more. Bob will be returning to our club in 2010.



I presented the “Best Director” award at Paddington Town hall to an “outsider” last Friday night, but I won’t reveal the SVM team’s result! You will have to come to the club for that.

Free VOTY next year?

Because of the high cost involved in mounting such an exclusive event I am considering cancelling the existing VOTY venue for next year and combining it with the Willoughby Spring festival (just a couple of months earlier), this way we don’t have to mount two major events two months apart and thereby save the club the cost and a great deal of stress.

Having VOTY incorporated into the Willoughby festival will have the following merits:

- * Free to All
- * No cinema hiring fees.
- * Good public transport access.
- * Less work load on the members.
- * Wider and cheaper promo I/C/W the council’s infrastructure.
- * Daytime event attracts more attendees from the general public.

This can be achieved by dedicating the different sessions on the day to various functions, e.g Kids Film festival early on 11am-1pm, and VOTY 3pm-5pm. What do you think?

Finally, a big thank you for Terry Brett who has stepped down as the EE editor after many years of loyal and high quality service, he will be hard to replace. And thanks to Joy Saunders who has been a fun committee member with her big smile. Both will stay with the club.

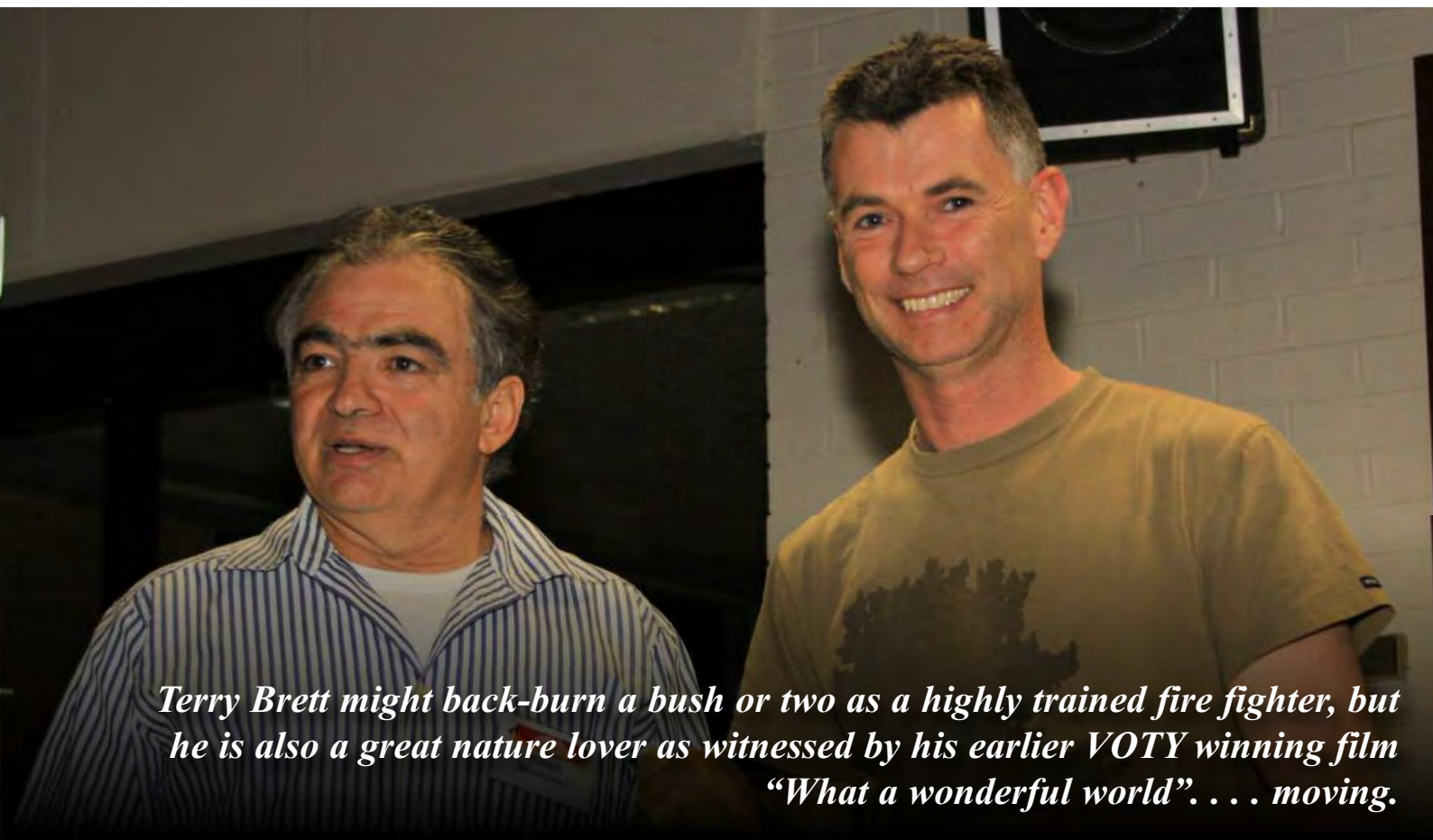
Thank you for all the members including the remote ones who don't / can't attend for being a part of it all no matter how little and those who have voted for my return as president at our AGM and as such I welcome the 2010 committee members whose names appear on our website document downloads – but a big welcome for committee first-timers like:

Phil Brighton, Lee & Barry Crispe and Margaret Tulloh.

Their positions will be formally assigned at our management meeting on 2nd December at my place.

Good luck with VOTY

Rob Nercessian
Club President



Terry Brett might back-burn a bush or two as a highly trained fire fighter, but he is also a great nature lover as witnessed by his earlier VOTY winning film “What a wonderful world”. . . . moving.

October Club Night -

Storyboarding:

On 28 October there will be a storyboarding (or story building) exercise for our video groups as part of our monthly meeting.

Each group will have a set of photos, and a few close-up alternatives, with which to compile a video outline. What is the kind of story we decide to tell and how will we sequence our ' clips ' to tell it?

The emphasis in this exercise should be more on process than outcomes - the photos are only a prompt for discussion of approaches to creating a storyline.

There may be time for group leaders to give some feedback on their group's discussion.

Free Video magazines:

Jim MacIntosh is moving and has a number of video magazines (several boxes) to donate to the club to give away at the next meeting Eddie will be at our help desk to distribute them this club night. Some mags are for apple, video camera UK & OZ.



Kent is our guru for all things High Def.

What makes a good short video?



What makes a good short video? I could say with tongue in cheek, any film that doesn't make us yawn, because it must therefore be keeping our attention. So if that is the ruler by which we judge a short film, or any length film for that matter, should we first break the field into categories such as:

- A film to entertain

- A film to inform

- A film to persuade

Those of us familiar with Toasmasters recognise that different criteria are used to evaluate each speech type. Should we assume that different films, like speeches, also need their own structure and content to achieve their aims.

For example a film to entertain would need considerable human interest – drama, humour, tragedy, conflict, suspense – the sorts of things that Jack Feldstein spoke about in his presentation to us.

A film to inform would need information that builds up in complexity, logical flow of ideas, a move from the large picture to the fine detail, pictures, charts, graphs, models and examples etc. For example, documentaries about the death of President John F Kennedy would need to reveal details in an order that does not confuse. The language would need to be understood by the average person. It would need to be very systematic.

A film to persuade, such as “An Inconvenient Truth” must present the facts clearly, simply, covering all sides, using respected experts to establish the pressing need to change. But should it use emotional arguments?

The world knows full well that it is emotional leverage that makes people change. Rarely will people change their actions following a factual dissertation alone. It usually needs to pull at the heart strings. “Smoking Kills” is the message on every cigarette pack, but that does not stop people smoking. Yet if they suffer a health threatening side effect, and their son/daughter or grandchild asks them if they will be around to play footy when they are a few years older – that may trigger a change.

Having said all that, let us reflect on the Assessment Form that the club uses to evaluate competition entries which is then used to rank each entry and determine the best video in its category.

We have a standard approach to all film genres covering 5 aspects of film making.

Assessment Criteria	
Audience appeal / entertainment value	30 points
How well did this video entertain/ interest you/ touch you emotionally?	maximum
Creativity/Originality/Approach to subject	20 points
Was there something special which really contributed to the quality of this work?	maximum
Please identify the aspect which stood out:	
Cinematography/Camera techniques	
Appropriate composition & framing/ variety of angles/ Exposure/ lighting / steady and focus	15 points
	maximum
Editing and Titles	
Continuity/duration of shots/appropriate transitions/clear and suitable titles	20 points
	maximum
Audio and sounds	
Level and clarity/of any narrative dialogue, ambient noise, special effects and music.	15 points
	maximum
General Remarks	Total points

As you can see, only the first category Audience appeal/entertainment value (30 pts) relates to the points mentioned above. The second criteria Creativity / originality / approach is one that I would find very difficult to judge because most ideas are derived from others.

continued...

The remaining criteria relate to technical aspects of video production – use of camera, editing and sound track.

We could debate the points value allotted to each criteria and that would be a useful part of the process of ongoing review.

We could also discuss alternative criteria, such as: sound track – does the music support the visuals it accompanies.

Should we have a variable set of questions dependant on the genre of the video?

Should we re-consider the video categories – currently Screenplay, Documentary, Animation, Music, Travel?

In the October meeting we will look at a few short videos and assess their impact on us.

Peter Frybort

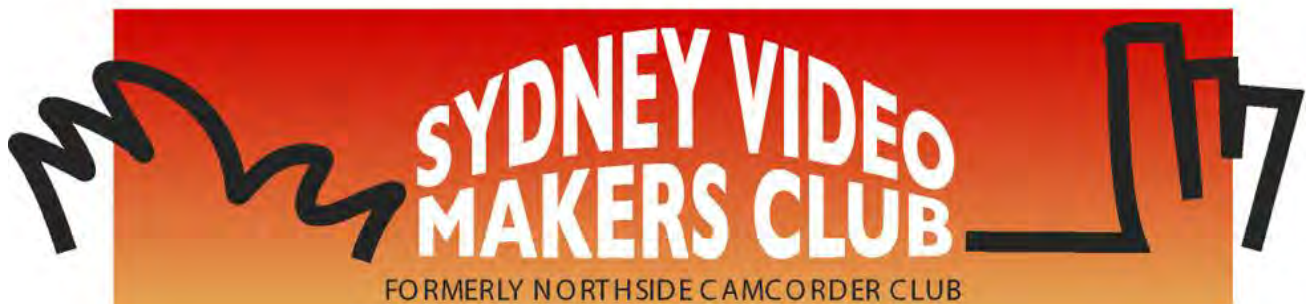
VOTY 2009

*Sydney VideoMakers Club
Invites members and guests
to the annual
Video of the Year
presentation*

*The Roxy Theatre,
Film Australia
101 Eton Road
Lindfield
6:00 pm - 10:00 pm
27 November, 2009*

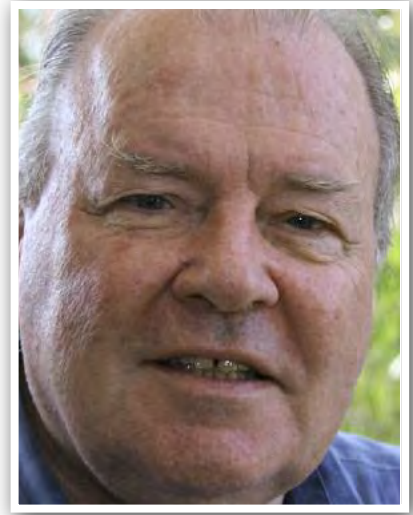
Wine and nibbles before the show

*Earlybird tickets \$30 available from:
Elvio Favalessa, 94152634 or
elvio@people.net.au*



COMPETITION CORNER

*With Mike Elton
Competition Manager*



About Music

It would be nice to use any piece of music we like for our video. Say "Dancing in the dark" or "In the mood" by Joe Loss and his orchestra. The trouble is they are copyrighted pieces of music and using them opens up the club to the danger of being sued.

It doesn't matter if you got the music from a CD or from YouTube. YouTube gets a million hits a day so they cannot police every video that's entered immediately. When they do they cut the music leaving a silent video. Because we show our entries on the day they are entered we have not been able to cull the ones with illegally used music. In future if we detect copyright music being used we will remove the video from the competition. It will not be forwarded to the judges. When you enter in our competitions you will be asked to sign that there is no Copyright music included.

If you were making a video for your family this doesn't matter as no one else need see your video, but when you enter our club competition (or VOTY) the club is liable for any infringements. If you have used copyright music in your next entry you must re-edit. Remove the music and replace it with music that is copyright free.

You can get copyright free music off the web, or from our club library, or make music using loops with a suitably music maker like GarageBand. Or make your own music but bear in mind that the copyright includes music compositions.

Classical music written more than 70 years ago is probably copyright free but the playing of it may be copyrighted.

Club Competitions in 2010

January to be shown club night: "*On Board*". A chance to make a story about a journey by filming on car, boat, train or any other means of conveyance. Don't forget it's important to make a story.

March to be shown club night: "*Parallel Action*". Another chance to try out a special film technique like we did with "*Flashback*" and "*Chroma Key*". Parallel action is where you are following two (or more) sets of action taking place at the same time switching backwards and forwards between them. For example two people getting ready to meet. You follow each one as they set out (moving backwards and forwards between to two) until the climax as they meet (or don't meet). Overlay this with a story with an interesting climax and the result is worth watching. The story can be romantic, dramatic, crime, comic or some other. It may be hard to do this with only 5 minutes to play with but it can be done. Working out how to show each side of the action and for how long will improve videomaking skills.

May to be seen club night: "*My Favourite Saying*". "No good deed ever goes unpunished", "I told you I was sick"(Often seen in cemeteries), "Look after the pennies and the pounds look after themselves" etc. "All that glitters is not gold". You get the idea, try and make a story out of your favourite.

July to be seen club night: "*My Pet Peeve*". Here is the chance to let off steam. If you don't like Tattoos, Graffiti. Baby Boomers, Tall people or anything else show us why with a scintillating video.

September to be seen club night: "*Keep it clean*". A 30 second video.

Of course it's early and these subjects are not set in stone.

Entries

I have had a horrendous time trying to collate and copy the entries in our last contest. Because of various problems it took me a week to assemble and collect them into one (or rather two DVD's.)

There were entries without titles or credits at the end, some without a few seconds preroll and a countdown before the start and some which still had other video before and after the entry itself. One problem and the reason why I had so much trouble is that some videos had previous movies on them made in

some other code HDV or AVCH and when the DV content was added some of that code was carried over on to the new recording. I would like nice clean videos entered with a short pre-roll and a count down and nothing else on the tape. Entrees in VOTY have to be entered as DV recordings on mini DV tapes. Because of difficulties in presentation we cannot accept High Definition entrees. You can still take them in HDV but they will have to be copied down to DV for entry.

On Judges and Judging.

During the last year I have tried to get judges from other clubs to judge our club competition entrees. The judges are from various video clubs, Canberra, The South Coast, Wollongong and South West Club. Apart from the fact that this is mostly unbiased, as they don't know us personally but at the same time we are making a useful connection with other clubs like ourselves. We are trying to find other judges as well but this is difficult. In order to balance out the results we use several judges and the results are added together and then divided by the number of judges to get the final score. Despite this some entrants are unhappy with the judgements. I have had complaints that judges sometimes fail to appreciate the true value of a production. They concentrate on the effect asked for and not the story used. However in reply I would say that the effect asked for or the theme is very important and must be taken into account. No matter how good the story how well written and how acted, if the video has defects in the production or the sound these will effect the resulting score.

We ask our judges to add criticism to the scores. Sometimes the criticism is badly expressed but in the results is usually right. Its amazing how close the results is from all the judges. Usually one film stands out from the rest and can be easily seen with unbiased eyes.

Results

The results of the 30 second transport contest are:

- 1st The Nuts Group with '*Zimmer*' with an average score of 86.33.
- 2nd Kent Fry with '*Just in Time*' with a score of 79.33
- 3rd '*Unfare*' by the G7 group with a score of 69.66.



FOCUS NIGHTS

October Focus Night

John Maher showed us some more details about editing with the iMovie system. Using his projector he was able to show us how he used transitions and corrections with the system. Changing colours and contrasts are only a keystroke away.



After the break we were able to see how easy it is to make DVDs with all the buttons and and with movement. I had my MacBook Pro with iMovie 09 and I found that DVD production is just as easy with the newer system.

It is good to see how the iMovie systems compare to Movie Maker. John is doing a great job in helping new members to start editing as well as those who are simply brushing up their editing techniques.

Mike Elton, Competition Manager

The original of this presentation was given as part of the technology update at the September Club Night.

High Definition Video Cameras and Comparison

By Kent Fry

High definition video cameras differ from standard definition (SD) cameras in that all the end output is highly compressed using one of the following compression systems:

- HDV
- AVCHD
- DVCPro

They are also generally of higher quality than SD video cameras because the lens and sensor have to cope with 1920 x 1080 pixels per frame (2,073,600 total) compared with 720 x 576 pixels per frame (414,720 total) for SD video.

Compression is done by CODECs – short for compressor/decompressor – which take the video that is processed from the camera's sensor and turn it into a computer file that can fit onto a tape, hard drive or memory stick.

Camera CODECs are generally hardwired into the camera in the form of sort of CPU and thus are very efficient and quick. Contrast that with your computer where the CODECs are most likely software-based and must share the computer's CPU with all the other stuff that the computer is doing.

Consumer/prosumer CODECs record frames one and thirteen out of the twenty five frames in a second of video, and throw away most of the rest.

They keep only the changes between frames 1 and 13. This allows the file to be small enough to put onto the recording media.

The camera recording process is as follows:

- Light comes through the lens;
- It falls on the sensors;
- A CPU changes the sensor information into a video signal with luminance, colour, frames and audio;
- At this point, the HDMI out can take the signal to a TV set or other user;
- Another CPU then compresses the signal using the appropriate CODEC;
- The output is then recorded to tape, hard drive or memory card.

HDMI stands for “high definition media interface” and is now prevalent in televisions, disk players and video cameras. It is also available on many computers. It allows the transfer of digital television – both audio and video – from one machine to another with only one wire and a fairly standard connector (note that some video cameras have small versions of the plug and need special cables).

The HDMI output from video cameras occurs before the compression for transfer to recording media. It is uncompressed. It contains more colour information and all of the frames in the video. It is therefore a “better” picture. It is becoming possible to take the HDMI output and record it directly to a computer hard disk. I have been able to do this using a Matrox MXO2 MiniMax. This has HDMI in and an ExpressCard connection for a laptop. It has software that recognises the setup and facilitates recording to hard disk.

Uncompressed output is very large – in my tests, 5 seconds of uncompressed video took 677MB of disk space. My laptop is only fast enough to allow a maximum of 5 seconds of transfer. It doesn’t do much, just acts as a conduit, but it is not a big enough conduit for any more data!

I have three video cameras and they are compared in the following table:

	Canon HFS-10	Panasonic HMC152	Sony HC9
			
Sensor	1x6.6mm	3x7.6mm	1x6.3mm
Sensor Type	1 CMOS	3 CCD	1 CMOS
Pixels	8,590,000	3x2,251,200	6,083,328
Compressio	AVCHD max 24Mb/s	AVCHD max 24Mb/s	HDV 25Mb/s
Recording	SD Memory Card	SD Memory Card	DV Tape
Lens range	46mm – 461mm	28mm – 368mm	40mm – 400mm
Lens	F1.8 to f3.0	F1.6 to f3.0	F1.8 to f2.9

Note that, generally, more small pixels is less of an asset to video than fewer larger pixels. Remember that a video picture is only 1920 pixels by 1080 pixels, or about 2 megapixels. Larger pixels tend to do better in low light and higher contrast situations.

I set out to test these cameras by looking at a black and white image and a colour image. The black and white image was LEMAC's professional focus chart which they handed out at a conference recently. The colour image was a set of bars I made up using Photoshop and printed by a high quality Canon inkjet. The test setup in our



lounge room is shown in the accompanying photo, much to my wife's chagrin.

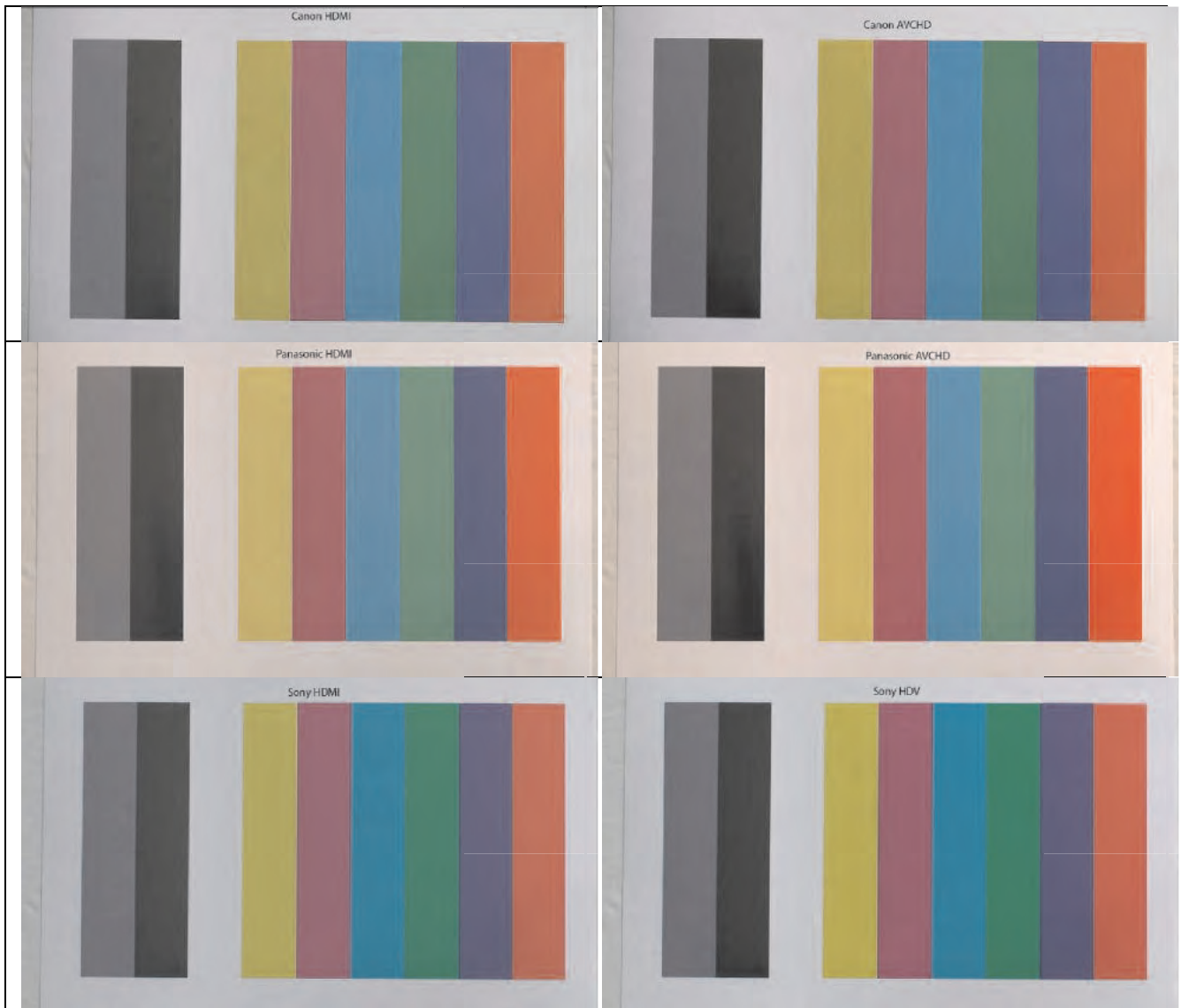
Each camera was manually white balanced and then set to automatic focus and exposure. The light was constant from four white fluorescent video lights. The output for each camera was recorded from the HDMI out to computer hard drive and to the camera's native recording medium, at the same time.

A digression here. The purpose of trying to record the uncompressed HDMI output is two-fold. The first is to see how well the compression process mimics the original – which is one of the objectives of the following tests. The second is to try to get richer video from a consumer camera. The compressed output has limited colour – described as 4:2:0 colour. This means that, while luminance is recorded on every pixel where a frame is recorded, colour is only recorded on every fourth pixel. The output from the The results are not easy to distinguish in print, but here they are. The first set shows the black and white test.



There seems to be little difference between the HDMI pictures and the final media pictures. This probably has something to do with the way that I have processed them – I can assure you that, on a large screen there is a small but discernable difference. The greys in the smaller cameras – the Canon and the Sony – are similar but the Panasonic is noticeably different. The Sony camera seems to have some colour distortion above the “C” lines. This is not evident in the other two cameras. The clarity of the Panasonic camera seems a little better than the other two. This is understandable since it has a much bigger lens.

The second set shows the colour test.



Depending on your taste, the Panasonic seems to have recorded nicer colours than the two smaller cameras. The Canon seems to have less “bleed” between the red and the blue.

It is difficult to come to any conclusion because the test results don’t seem to vary very much. If I had to rank the cameras, it would be Panasonic, Canon then Sony.

Now a word about format. It is apparent from the cameras now being marketed that HDV on tape is probably on the way out for consumers. It seems clear that AVCHD is on the rise and will be format of choice for the foreseeable future. It is very convenient – one can simply take the card out of

the camera and put it into a computer. There the files can either be worked on directly (bearing in mind that space on the card is limited) or copied to a hard disk for further editing. The card contents can be archived onto DVDs which cost less than AUD0.40 for 4.5GB (ie around AUD0.10 per GB or onto inexpensive large hard drives which cost about AUD0.35 per GB.

.

HD video from still cameras

Video from compact cameras has been around for many years, but at a low resolution of 640 X 480 pixels.

However, around the middle of 2008, Nikon introduced video in their D90 SLR camera. This was at the low end of what is considered HD, 720p (720 pixels vertical by 1280 pixels horizontal), this was followed by Canon's 5D Mk II, with full HD of 1080p (1080



vertical pixels by 1920 horizontal pixels). The resolution is 1920x1080 = 2,073,600 pixels or approximately 2.1Mpixels.

It is interesting to note that compared to still cameras, the 2.1 Mpxl size of full HD, seems rather puny. This may explain the further developments in Japan, where they are working on Super HD, which will be four times the current HD resolution.

At present, as of October 2009, apart from the above two, Nikon has added the D300s, Canon the 7D, Pentax the K7, while Panasonic has the GH1. There will be many more to follow.

So what does that mean to us as videographers.

A lot really.

Firstly, let's consider the size of the chip for instance.

It is fact, that an HD camcorder only needs 2.1 Mpixels for full HD. Full frame cameras, such as the Canon 5D, and Sony's DSLR-A850 are around the 21-24 Mpixel mark.

The relevance is that these DSLR's, also have a sensor size of around 36mmx24mm. Compare this to a top of the range Sony SR12, which has an above average 5Mpixels, and a sensor of about 6mm x 8mm. The relevance here is that although there is no requirement for a high **number** of pixels, the light gathering, **surface area** per pixel is much larger, allowing more light to enter and therefore producing better image quality, particularly in low light. The difference in area per pixel, is at least four times. Then there are the range of the much larger lenses (Canon has more than 150 from which to choose) and all the manual settings of an SLR camera.

It may also be worth considering, that the de-facto standard for consumer Hard Disk Drive(HDD) and Solid State memory camcorders is the AVCHD format, which has a maximum bit rate of 24 Mb/s. The Canon 5D Mk ii, on the other hand, uses the Quicktime, .mov format, which has a bit rate of 39 Mb/s. The higher bit rate is considered useful during high speed movement and panning.

Currently, there are some limitations with proper DSLR cameras, being unable to autofocus while shooting video. However, this does not appear to have affected the professional videographers that have used these cameras. In the case of the much acclaimed Canon 5D MkII, this was overcome by pre-focusing and increasing the depth of field.

No doubt this technical limitation will soon be resolved. Panasonic's GH1 seems to have solved this, although this is not a true SLR camera.

SUMMARY

The up side

Sensor size.

The larger sensors in say full frame DSLR cameras have a per pixel surface area of about four times that of a consumer camcorder, resulting in more light input and better low light performance.

Lenses.

A company such as Canon, has some 150 different types of lenses available from which to choose.

The quality and size of the lens produces far superior quality.

Depth of field.

This is a function of several components working together such as choice of lens, focal length, and aperture opening(f stop value). A very narrow depth of field is nigh impossible with a domestic camcorder.

Sensitivity.

DSLR's have a very high level of low light tolerance, due to their larger pixels, with ISO 1600 and even ISO 3200+ producing relatively low noise video.

Generally, it is also the plethora of manual controls in a DSLR that provide the flexibility to set up the camera correctly, for the conditions.

Manual adjustability of Aperture, Shutter speed and ISO, all contribute to obtaining the best possible exposure.

Convenience.

Only one camera needs to be bought and taken on holidays.

Higher bitrate potential, resulting in better performance, under fast motion conditions.

Video is in p(progressive scan), as opposed to interlaced. This tends to produce superior freeze frames and stills from video.

The down side.

With the exception of the Panasonic GH1, auto focus is not available, particularly in the Nikon and Canon cameras. That is, the cameras need to be pre focused before recording begins. A workaround this is to increase the f stop to say f16 or f20, which increases the depth of field, and goes a long way towards overcoming the problem. Again, it's early days and it is certain that this will be overcome by the next model release.

Memory cards are still comparatively expensive, and Canon for example, has set a limit of 12 minutes of *continuous* shooting, possibly to prevent overheating. However, that is unlikely to impact on most of us, as our clips are only of a few seconds duration, at a time.

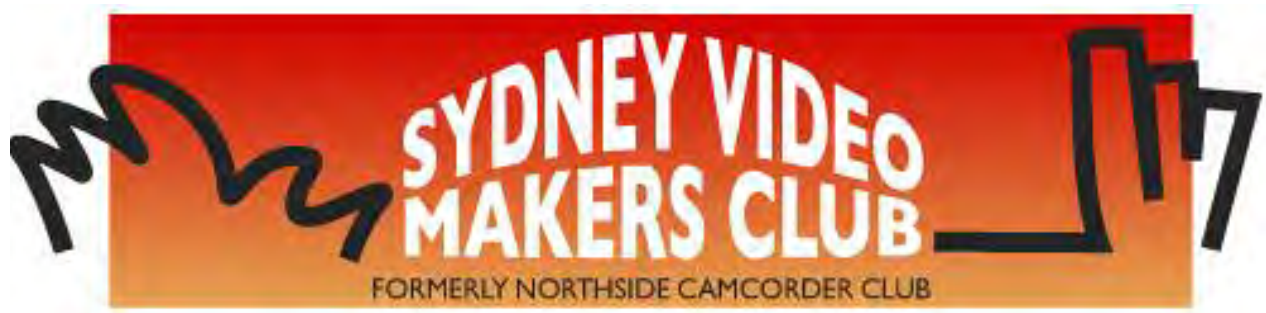
Chris Kembessos
October 2009

Club Contact Details

President	<i>Rob Nercessian</i>	robncc@hotmail.com
Vice President	<i>Ian Scott</i>	9484 4439
Secretary	<i>Kent Fry</i>	secretary@ncc.asn.au
Treasurer	<i>Elvio Favalessa</i>	9415 2634
Membership Secretary	<i>Elvio Favalessa</i>	9415 2634
Webmaster liason	<i>Glenn Booth</i>	9401 6677
Training Officer	<i>Chris Kembessos</i>	9144 3685
VOTY Organiser	<i>Ian Scott</i>	9484 4439
Publicity Officer	<i>Peter Frybort</i>	9890 9319
Editor Electronic Eye	<i>Terry Brett</i>	9451 1851 editor@ncc.asn.au
Web Master	<i>Eric Chung</i>	
Service Desk Manager	<i>John Maher</i>	
Help Desk Coordinator	<i>Eddie Hanham</i>	9327 4118
Librarian	<i>John Maher</i>	
Visitors Host	<i>Ron Cooper</i>	9982 1147
Competition Manger	<i>Mike Elton</i>	9904 6295
Copyright Registrar	<i>Jim Whitehead</i>	9416 7162
Video Director	<i>Terry Brett</i>	9451 1851
Audio Director	<i>Garry Murdoch</i>	9807 3706
Catering	<i>Beryl Stephens & Margaret Tulloh</i>	

Please address all correspondence for Committee Action to:

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



President:
Rob Nercessian

Vice President:
Ian Scott

Secretary:
Kent Fry

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 TUESDAY*** 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 \$56, self and spouse \$76, country member \$28 - with an initial joining fee of \$10.

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.

All articles in the "Electronic Eye" magazine are copyright. Reproduction is allowed by other video clubs providing both author and The Sydney Video Makers Club are acknowledged.

Disclaimer: In regard to any products, services or procedures which are either advertised or mentioned in this newsletter, members should determine for themselves the reliability and/or suitability for their own requirements. The Sydney Video Makers Club cannot accept responsibility for any product or service statements made herein, and the opinions and comments of any contributors are not necessarily those of the club or the Committee.