

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO
MAKERS CLUB**



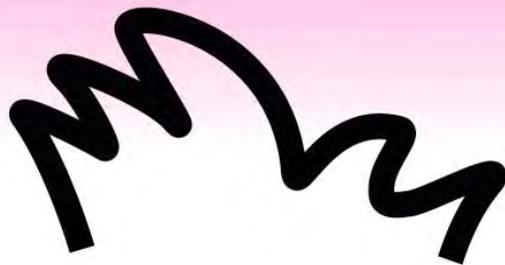
ELECTRONIC EYE

N E W S L E T T E R

October, 2011

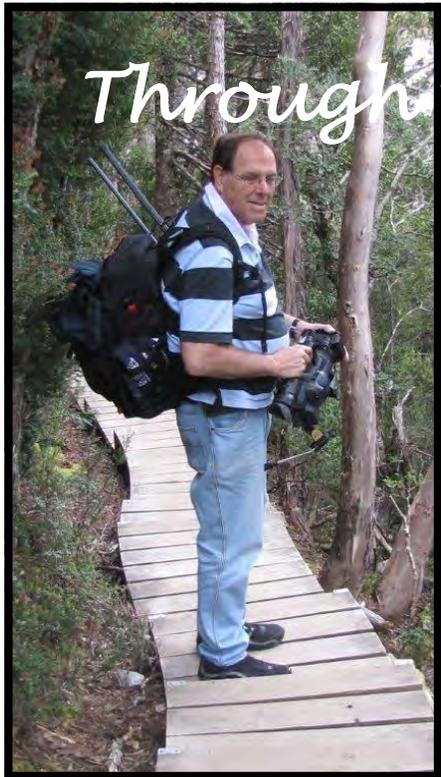
2011

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Next Meeting
Wednesday
26th October

www.sydneyvideomakers.org.au



Through the President's Lens

Very important! VOTY is on the 25th of November. This is your opportunity to show your videos and the club's videos to your family and friends. It will be a great night for all and you can help make it a success by coming in numbers. I look forward to the wonderful videos that will be shown on the day.

* * *

Last Focus night Chris Kembessos gave a great presentation on the recent history of amateur Video cameras. An important note was the Sony Digital 8 video camera which can convert your Hi-8 videos to digital.

We also displayed some of the equipment purchased by the club, including the rode NTG-2, Blimp, mixer, Dolly Skate and there is a Camera Crane coming. It will be the job of the next committee to administer it.

* * *

The high quality of "A Day in the Life of Sydney" videos presentation showed how capable the members are and the creative variety with which the topic can be tackled.

* * *

The Club night was the stage for the AGM. Andy Doldissen stepped forward and was elected President for 2012 and I know he'll do a great job. His experience and expertise in video production is an asset for our club.

As I step down from the committee and I'd like to thank all the committee members for the fine work done this year.

I'd like to thank Scotty for all his work as a very competent secretary and organising last year's VOTY (and many VOTY's before that).

I'd like to thank Peter for his professional work as a treasurer.

I'd like to specially thank Margaret for her work on EE, organising the competitions as well as stepping in to do the catering when needed.

I also thank John Maher for providing the library and making the catalogue available on-line.

I thank Phil Brighton, Mike Elton, Stuart Plant and Neville Waller for their work on the committee.

The committee members have been selflessly putting in their time, effort and expertise to ensure that the members get informative and entertaining Focus & Club nights and they couldn't have done it without your support, so I thank you all.

* * *

Glen Booth volunteered to manage the website – so I extend the club's thanks to him too.

Until next time,

Ami Levartovsky

Club President

VOTY TICKETS



on sale **now**

go to

www.trybooking.com/15677

and pay by credit card

Special: \$30 + credit card fees until end

October then \$35

or pay cash by entering discount code

cash sale

and pay at the Club

VOTY COMPETITION.

Voty Entries are to be handed to the Competition Manager at the Club Meeting on the 26th October.

1. You will have to have **seven copies**. Six Discs for the Judges and one for the records.
2. Please remember to fill out and sign the **Competition Form**
3. Please sign the Copyright and **Content Declaration Form**.

Wishing you all the Best.

Margaret Tulloh

Competition. Manager

FOCUS NIGHT 12TH OCTOBER

Quite an interesting night's presentation reviewing the impact of technology changes on video recording media and formats.

Chris Kembessos is well known in the Club as an ardent follower of technology change in the video and imaging domain. Over the years Chris naturally collected quite a few different video cameras as the technology changed.



Chris looking at Ron's Sony Camera.



Members concentrating on demonstration

Naturally he brought his "Technology Museum Collection" along on the night for us all to review.

As you can see from the photos there was quite a bit of interest in the history of the technology.

The review naturally ended on a note of "where to now" as the emergence of the SLR as an alternate video camera was discussed.

It was agreed that despite the tools of trade at

your disposal, be it an SLR or HD camcorder, the video content and its presentation is still the critical factor in producing a top class video production.

Chris thanks for a first class presentation and also bringing along your museum collection.

At the end of the evening thanks to Ami and Peter we had the opportunity to have a look at some of the equipment recently purchased for team use. The Rode microphones, wind shields blimps and boom poles look particularly useful. The field mixer has already been tried out by one team who concluded that we need some "how to" training and also the device virtually eats dry cell batteries. A small camera dolly had us running up the wall and round on circles.

It is mind boggling to consider how much improvement there will now be in team productions as a result of the new equipment at our disposal. Videos with poor content and audio will soon be a thing of the past, or will the quality of a production still depend on content and presentation despite the tools we use to shoot the video, food for thought no doubt.

All round a good night.

I Scott

Secretary



Chris Kembessos (our preacher)



Ian Scott & Chris Kembessos



Ron Cooper playing with the new equipment



Glenn Booth, David Rogers, Gerry Benjamin, Ian Scott & Chris Saville



Ami Levartovsky



Glenn Booth



Gerry Benjamin & David Rogers



Talking to the converted,

ITEMS FROM THE 2011 AGM

As you all know the AGM was held as part of the September club night meeting. The mins from the meeting will be posted on the web site soon. Unfortunately a number of members were unable to attend and missed the opportunity to participate in the club's management or nominate for the committee. I am pleased to say that a number of interested members did nominate and we have a new strong committee for 2012.

The 2012 committee is as follows:

President	Andy Doldissen
Vice President	Gerry Benjamin
Treasurer	David Rogers
Secretary	Ian Scott (from 2011 committee)
Members:	
	Phil Brighton (from 2011 committee)
	Marg Tulloh (from 2011 committee)
	Neville Waller (from 2011 committee)
	Ian Howard
	Stuart Plant (from 2011 committee)
	Grahame Sainty
	Glenn Booth
	Gwen Roberts
	Mike Elton (from 2011 committee)

Please get to know your new committee and make sure you pass on any information, suggestions or requirements to them so that they can be considered at club management meetings.

The club 2012 activity diary was agreed on AGM night and will now be posted on the club website, make sure you download your copy and get your own diary up to date so that you don't miss any of the club 2012 activities.

Ian Scott,

Secretary



Eddie Hanham taking control of the AGM



Discussion Group after AGM



*Neville Waller and Phil Brighton
(keeping an eye on the equipment).*



G7 Group 2nd Place in the last Competition



Peter Frohlich



Discussion time at Club Meeting



*Toolang Group winners "A Day in the Life of Sydney"
(there is always one in a Group)*



Rob Necessian

Notes on The Digital 8 Format

- Ron Cooper SVM Focus night 12th. October 2011

About 10 years ago the Digital Camcorder arrived on the scene in the form of MiniDV. Manufacturers such as JVC, Sony, Panasonic, Sharp, and Canon all brought models to the market, and over the next couple of years with several price downturns, MiniDV became a viable choice, along with existing formats (VHS, VHS-C, 8mm, and Hi8), for those buying a new camcorder for the first time, or upgrading from a previous one. At first glance, Digital 8 looked like a real threat to MiniDV, which used somewhat pricier equipment and expensive, non-standard tapes. MiniDV's primary advantages were twofold: First, really cute tiny cameras like the Canon Elura were only possible with this smaller tape format. Second, near-broadcast quality cameras were available, such as the Sony VX-1000, Canon XL1, Sony TRV-900 and Canon GL1. Since Sony introduced Digital 8 as a consumer format, it seemed unlikely that professional-quality cameras would become available for it. The pro-quality market was too well established in MiniDV.

The popularity of Digital Camcorders had assured them a permanent place in the consumer electronics market, but the story doesn't stop there. Sony, in their usual upstart fashion, decided in 1999 to bring another digital format to the market: *Digital 8 (D8)*. So now instead of a single Digital format, consumers had a choice (for better or worse), of two digital formats, which lead to the following question: How to choose between the two? Which format is best, MiniDV or Digital 8.

Note that Digital 8 cameras ran at about double the speed of regular 8mm. This was not necessarily bad; PAL format is very close in speed, so the tape technology was proven. What this did mean, though, was that a 120 minute 8mm tape became a 60 minute Digital 8 tape. 120 minute MiniDV tapes were available, which made it the longest-playing digital format.

Features Common To Both Formats:

1. Digital Video Recording, using the same compression / decompression standards.
2. PCM audio recording (12bit / 16bit)
3. 500 line video resolution capability
4. 640x480 resolution still picture resolution
5. Firewire (1394 i-link) computer interface

Mini DV, Digital 8 Format Differences:

Digital 8

1. Uses HI -8 / 8mm tape as the recording media
2. Uses the same body design and size as a HI -8 / 8mm camcorder

3. D8 Format only manufactured by Sony
4. Both Digital and Analog Video In/Out capability (Analog In/Out not available in Europe)
5. Maximum One Hour recording time on each tape (using a 120min HI -8 Tape)
6. Can also playback Analog 8mm/Hi -8 tapes

MiniDV

1. Uses Mini DV (6mm) tape as the recording media (about \$6 per tape)
2. Maximum Ninety minutes record time on tape in LP mode (using a standard 60min tape length) however, 60 minutes is the recommended norm (SP mode), for editing compatibility.
3. Camcorders can be much smaller than Digital 8 camcorders
4. MiniDV format made by many companies, including Canon, JVC, Panasonic, Sharp, and Sony.

To summarize, Mini DV and Digital 8 were both good options, but for different reasons

The Digital 8 Option

If you were a current owner of a Hi8 or 8mm camcorder, upgrading to Digital 8 was a good option. Digital 8 is a hybrid system that not only allows digital video recording, but also provides for playback compatibility with older 8mm and Hi-8 tapes. Also, with the same computer IEEE1394 interface as MiniDV, Digital 8 is also compatible with a multitude of desktop video editing options. Digital 8 camcorders also have analog video in - digital - out, capability (except European models), which enables *direct, on-the-fly, digitizing* from *any analog video source* that has an RCA or S-Video output. Although many MiniDV camcorders also have this ability, this feature is often eliminated on the entry level models. Naturally this also means that you can play back your old HI-8 tapes and have an instant digitized firewire (IEEE 1394) output direct to your computer for editing.

And, - a Bonus !

Soon after I joined NCC, (now SVM), I was intrigued (and skeptical), to find out that Digital 8 camcorders would actually *improve* playback of my old HI-8 tapes ! From my experience with tape machines, - going right back to my high school days when I built my first audio reel-to-reel tape recorder from scratch, - the best playback came from the machine that the tape was initially recorded on. However, I was delighted to find that my precious HI-8 tapes which I recorded in England in 1992, played back with *less* jitter & dropouts than when played back on the original top of the line camcorder. *How come ?*

There are two reasons. - Firstly, Digital 8 camcorders have a larger head drum which gives better scanning and tracking over the heads, and, secondly, they have built in time-base correction which greatly improves syncing.

BUT, - as Morrison Hammond reminded me of at the Focus night, SONY, in all their usual wisdom, deleted the Hi-8 playback functions from their later models of Digital 8! - Surely, wasn't this the "Raison d'etre" for this system in the first place! - So be warned, if you want to obtain a used Digital 8, for your old tapes, make sure you check that the model will actually play them, and also, that it is not a European import!

The Mini DV Option

If you were starting from "ground zero" and not concerned about compatibility with previous formats or have price concerns, then MiniDV was a better choice. The Camcorders were smaller, and had a host of features for excellent video making. The most important factor though, had to do more with politics than technology.

MiniDV was an industry standard that not only had a five year track record, but was supported by several major manufacturer's including Canon, JVC, Panasonic, Sharp, and, ironically, Sony (which supported both MiniDV and Digital 8). This allowed not only an abundant selection of MiniDV models, from tiny units not much larger than a pack of cigarettes, to the large semi-pro 3CCD types used in independent film production and news gathering, but also allowed for more flexibility in video duplication. The pro versions of MiniDV, referred to as DVcam and DVC pro are standards that are used in many commercial and broadcast video applications around the world. Since Sony needed to pick up more partners in supporting Digital 8, it eventually fell by the wayside, especially with the cost of MiniDV camcorders plunging.

So where did the Digital 8 fit into the grand scheme of DV? For the most part, Digital 8-based camcorders fitted a niche market where a person wanted to get into a lot of DV's capabilities but didn't want to sacrifice a current investment in other analog-based hardware. If you had a lot of footage on 8mm or Hi-8 cassette and wanted to convert it to digital, one of Sony's four Digital 8 models would do it. The Digital 8 Handycam could also serve as a useful point and shoot camera or in certain situations where it was prudent to acquire footage with a much less expensive device. With prices starting at \$899 (US), the price of entry into the digital video world was pretty cheap even back then.

Finally, my own Digital 8 TRV-340 has proved a worthwhile investment in giving good quality backward compatibility in allowing me to play-back, digitize, and edit my old Hi-8 tapes.



Ron Cooper.

October 2011.

Current Camera Developments

in both still and video

SVMC Focus meeting 12-10-11

To see where we're heading, I thought that a brief reminder of recent history, may be in order. I recall purchasing my first video camera, a Sony TR45-E Video8, about 21 years ago.

It was the latest and most compact available at the time, a wholly analogue tape machine, with a resolution of 240 lines.

Sometime later, another development came forth, in the form of two competing systems, Sony's Digital8 and the mini DV by others. The Digital 8, I believe, was a superior system to the mini DV, due to its larger tape drum and faster speeds. It also was able to record a digital signal on Hi8 and Video8 tapes, as well as digitise Video8 tapes played through it, onto a computer.

It was in fact a hybrid machine, but its main disadvantage was that the tapes, and consequently the camera, were larger than those of the mini DV format. In addition, none of the other manufacturers took this system on board, so it eventually lost to mini DV, and Sony itself was forced to also adopt that format.

The mini DV, is still a tape recording medium, but now digital, with a resolution of 720 x 576 pxls. (about 415,000) and smaller in size, due to the smaller tapes used.

In more recent memory, came High Definition. This has changed camcorders in two ways, tape eventually gave way to HDD (Hard Disk Drives), which has since given way to solid state memory, while resolution has jumped from 415,000pxls in mini DV, to about 2,000,000.

The tape driven mini DV system is now almost history as inevitably, technology marches on.

That was the past-now for the present.

Presently, another quite revolution is also taking place.

One has to do with the introduction of 3D, while the other has to do with larger sensors and interchangeable lenses.

Let's consider 3D first, as this is more along the lines of conventional looking camcorders.

Some proponents to this system are JVC, Panasonic, Sony and probably others.

I will not get into any discussion as to the desirability or otherwise of 3D, but I believe that as 3D TV sets begin to proliferate, so will the desire to use the format.

A big negative at present, from my point of view, is lack of an electronic viewfinder on the camcorders. Composing and shooting video in bright sunlight, by using the LCD display is difficult at best, and often next to impossible.

It should be noted also that for playback of 3D DVD's, a 3D TV and a 3D player would also be required. Play Station 3 can play 3D content.

Editing software such as Sony Vegas Pro9 and PowerDirector 9, among others, can edit 3D.

Below is a brochure picture of a Sony 3D camcorder.



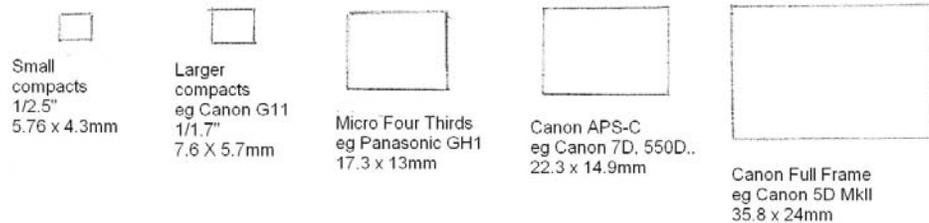
The other three pronged development, relates to

- a) Introduction of large sensors.

b) Traditional still cameras being able to shoot HD video.

c) Employment of interchangeable lenses.

Let's consider sensors.



On the chart, I have tried to draw to scale the differing sensor sizes, as employed on both still and video camcorders.

The first and smallest, is the typical size, used on most still cameras and consumer camcorders for both standard and high definition.

So why is a larger sensor important, after all, even for HD, it only needs 2Mpxls per frame, and the small sensors are more than adequate for that.

The two main benefits are as follows.

- a) The larger sensor provides much superior low light performance, due to its larger pixels
- b) Greater **control** over depth of field, in combination with appropriate lenses.

This is important for creative purposes. It may be desirable to have a very narrow depth of field, as for example in the case of an interview, by blurring out distracting background.

Alternatively, when shooting, say, a football match, then a broader depth of field would be required, in order to keep fast moving players, in focus.

As an example of low light performance, we (the Toolang group) created a video, a few months back, called "A Major Cuff Up". It

was shot in an underground car park, using a Canon EOS 7D SLR camera, with only torches for lighting. A miniDV camera also there on the day, could not even produce an image on the viewfinder, let alone record it. The end video was a clean, sharp and colourful grain free print, with minimal noise.

For about 2 years or so, digital SLR's have been capable of 1080i/p full HD, notably Canon's EOS 5D Mk II, and EOS 7D, among others.

So the advantages of a large sensor and interchangeable lenses were met, and the professional industry is already producing movies and TV series with these cameras.

The problem with this solution for the amateur consumer however, is the bulk and weight of the camera, but more importantly the lack of an electronic viewfinder, which renders the ability to shoot video in bright light extremely difficult.

A solution to the above problems appear to already be here. For those that prefer to use a traditional shaped camcorder, but still want the large sensor, interchangeable lenses, and great still photographs, Sony has the NEX-VG20.



Lens not included

The only drawback, from a personal point of view, is that it can't shoot photos in the RAW* format.

However for those not interested in doing too much editing of their still photographs, it meets most other requirements.

*(RAW format in still photographs, is similar to a digital negative in that the camera has not compressed or adjusted the image, as is done in jpegs. The advantage is that any editing, can be done in RAW, which is a non destructive process and the original remains untouched. Once editing is completed, the RAW file is converted to jpeg, as RAW files can't be printed. More detail can also be extracted by this method.)

For those of us that wish to have all that, but in a lighter and smaller size, Sony (again), is releasing in November, the NEX-7. This is the size of a larger point and shoot compact camera, but with an APS-C size sensor, SLR type of manual controls, interchangeable lenses, electronic viewfinder, pop up flash, shoots still photos in RAW, and records video in HD1080p.



I believe that the whole camera/camcorder industry, is about to face a drastic change in both perception and performance of the hardware.

The lines between still photography and videography are converging, and my humble prediction is that at least at the non professional level, cameras such as the NEX-7 will become the norm for both video and still photography, in the very near future.

by

Chris Kembessos



Chris Kembessos with his Canon 7D

SYDNEY VIDEO MAKERS' CLUB

The Seven Commandments re use of Copyright Music

1. **Only recorded musical performances and works covered by AMCOS-ARIA can be used.** This covers most contemporary charted and classical music but not every single piece of music ever written played or sung. If you are unsure if a particular song or sound recording is covered you can call ARIA at (02) 8569-1144.
 2. **The licence covers music only.** Photos, graphics, clips and other copyright material *are not covered* and may not be included in competition entries.
 3. **You may make up to 20 disk copies of the video** containing the copyright music. You may *not* make additional copies.
 4. **Your video containing copyright music may be shown privately and at the Club** without limitation but you may not charge to screen it.
 5. **You may not upload any video containing copyright music onto the Web** including on the Club website. This bears repeating. If you make use of copyright music in your video *you must not upload or exhibit it on the Web.*
 6. It is recommended that in the opening credits you include the following warning:

This video is for private viewing only. No further reproductions may be made without the permission of AMCOS and ARIA.
 7. It is also recommended that in the closing credits you note that the video was produced under the banner of the Sydney Video Makers' Club and that note the name of the song, the artist etc and that use of the recording was in accordance with the AMCOS-ARIA licence held by the Club.
-
-
-
-

GETTING AND SPENDING A GRANT

When an organization seeks public money it must apply for a specific reason and the approval is given upon the condition that it is spent within the confines of the original request.

If we requested money for lights and sound equipment, for instance, we cannot divert it for a copyright licence or spend it as petty cash.

There is a public servant who is responsible for perusing the receipts to confirm that the taxpayers' money has achieved its purpose and he or she is then subject to auditing so that Treasury is assured that all conditions have been met.

For some years it has been increasingly obvious that a wealth of knowledge resides with the floor members(all expertise is not necessarily encompassed solely within in each year's committee) and it seems to be good practice for all members to be involved in ascertaining what the club needs and how those needs might best be met.

We are indebted to past president Rob for initiating our latest grant, to all members whose wisdom has guided our acquisitions and our teams will gain valuable experience in the use of our new equipment over the next few years.

Merv Blanch

JUDGING

Ian Scott's exercise on judging at our last Club Meeting was interesting and challenging. One issue that came up in my group was the extent to which subjectivity is permissible in the judging process. One of us was of the view that everything about video judging is subjective. One judge gives a video 86 and another gives it 24 and both judgements are equally valid . But not for mine ! In another life, I wrote and vetted reports on offenders for Courts, where the emphasis on factual verification--on objectivity. Judges seeking to be objective will never entirely succeed ,but they will better serve the Club than those who are entirely subjective. Winning competitions is not the main issue, but learning from judges feedback is. Of what value to Club members is an opening remark condemning their chosen genre or subject, followed by marks awarded [or even not awarded] under the judging categories to meet a pre-determined low mark----
e.g. audio : 0 out of 20 , 5 out of 20 .Marks like these require feedback but with the subjective approach they get little or none----having already decided on what the score is , the scoring categories become irrelevant.

One thing we ask our judges to do is rate audience appeal, when they are an audience of one. Doug Anderson, film critic of S.M.H , rates TITANIC and LOVE STORY as two of the worst 100 films ever made. Doug may be right but his judgement clearly doesn't reflect audience reaction.

Well, one can't argue with statistics .Peter Frohlich has done excellent work for the Club by analysing judges scoring patterns for VOTY. But I don't agree with a conclusion that there are no problems with judging. Judges award marks for Competitions and give feedback to members on their entries. Feedback is an important aid to video makers. The more subjective a judge's comments, the less value they are. There is a need for judges to " tell it like it is ". But even if a video has serious faults, the video maker [s] should not become ' Aunt Sally's'. There are some comments judges should not make.

Peter Frohlich begins his report by remarking that video judging is necessarily subjective and I only half agree with him. On the Club's current judging form there are five categories. The first category awards marks from 0-30, based on how the video appealed to a judge and how it's audience appeal is assessed by the judge. My view is that this category should be relocated to the bottom of the form and simply headed "How do you rate this video'. [same marks range]. I propose this because ' appeal to a judge' invites subjectivity at the beginning of the judging process and can have a carry over effect when marks are awarded in other categories. I don't think we should invite a judge [who is an expert] to gauge audience response.

What is wrong with subjectivity ? Worse case scenario :

" Great video--I love motor racing-- 95 marks " [fills in categories after]

" Stinks - I hate fishing stories-- 26 marks [fills in categories after]

Does this ever happen ? Well, it's the only way I can make sense about some of the judging feedback to my group . Twice we have received 0-20 in a category , once for sound and once for editing. For one of these the judge gave us 10-30 marks for the first category and 24 marks overall. While this judge said our creativity was nil and we were incompetent , the other three judges rated us highly on creativity. The three other judges gave us 67 points [av.] The

average for the four judges was 56 points. Would this make a difference in a [non VOTY] competition ? Probably. But that is not the main point. Video making is not about guessing judges likes and dislikes and members need feedback that sets out to be objective in respect of our camera work etc. There is no point in telling a member or group that they have picked the wrong genre--' no witch videos here...' I have spoken about my group but other members and groups must have had the same experiences--and that concerns me.

Competition Manager Margaret Tulloh rightly makes the point that our judges give great service to the Club, for no reward. That is exactly right. But 'savage' marking is, prima facie, something that merits examination - and no one has a license to make derogatory remarks.

John Maher

A brief analysis of the 2010 VOTY

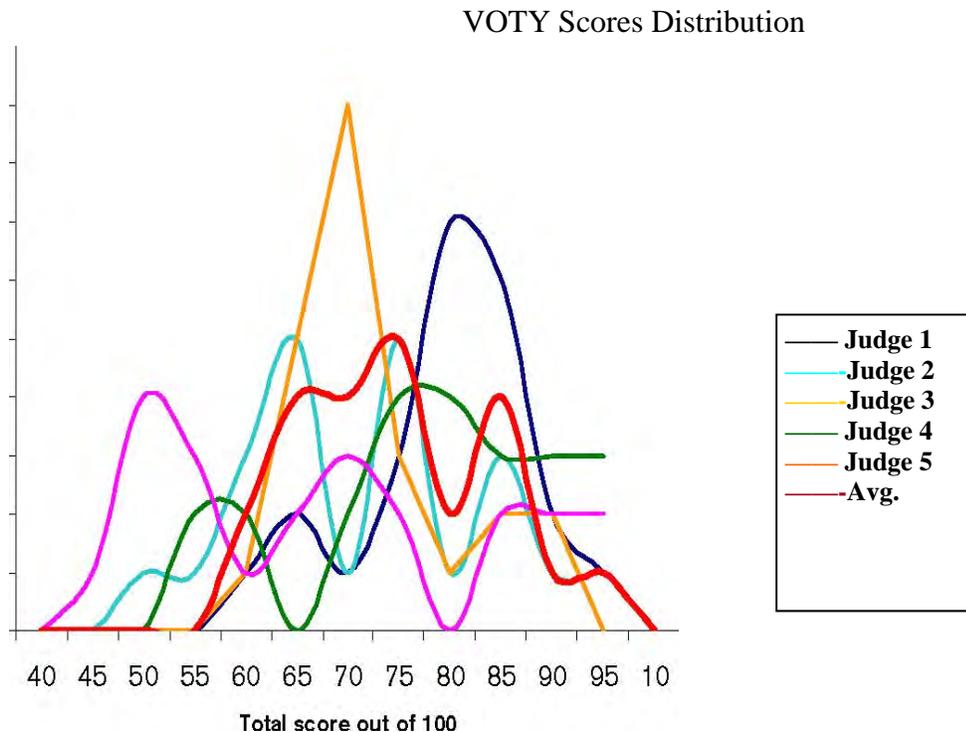
judging and some conclusions

By Peter Frohlich - Treasurer The judging of a video, like any artistic production, is highly subjective. The judges are human and their likes and dislikes are reflected in their assessments.

From time to time some members are unhappy because they consider that certain judges are “harsh” or are supposedly “low scoring” and they feel that this may have hampered their overall score.

I performed some statistical analysis on the 2010 VOTY results. There were 23 entries and each entry was assessed by five separate judges, each judge awarding a score in one of five categories¹.

Here are some results of the analysis,



The graph above shows the distribution of scores. The vertical (y) axis shows the number of scores awarded in each 5 point interval or “bin” between 40 and 100 shown on the horizontal (x) axis. Not surprisingly, the total scores

¹ Overall audience appeal, creativity, camera techniques, editing and audio

(refer to the red line) appear to be more or less :normally distributed”. That is they describe the familiar bell-shaped curve.

	Min	Max	Mean	Std Dev
Judge 1	56	92	77.6	9.9
Judge 2	48	99	70.8	14.1
Judge 3	60	86	70.6	8.5
Judge 4	53	93	76.2	12.6
Judge 5	44	97	67.9	17.3
Average	52.2	93.4	72.6	12.5
Total Scores	297	467	363	49.8

I draw the following conclusions:

- while a judge may score lower on average for a video that he or she doesn't like than other judges they do not appear to penalize the videos that they like.

For instance Judge 5 is savage with the videos he or she doesn't like (awarded the lowest score of 44) but was quite generous with the one he or she thought was best. Indeed this judge awarded a number of high scores to other entrants whose videos he or she considered superior;

- the average scores of individual judges do not differ significantly from the average of all the judges;
- the standard deviation of a judges scoring pattern is larger determinant of success or failure at VOTY than a supposed tendency to score low. Standard deviation is a measure of dispersion of the scores. The higher the number the more “emotional” the judge is – savagely marking down the productions he or she dislikes while lavishly rewarding the videos that they like. It is apparent that some judges (for instance Judge 3) are more “restrained” whereas other judges are more inclined to score at the extremes. If the standard deviation concept is unfamiliar take a look at the difference between the minimum and maximum each judge scores; and
- while the scoring habits of each judge differs from the other judges, a scan of the scores awarded to different productions indicates that the judges broadly agree on which productions are meritorious and which are weaker.

Normalization

Now there have been some criticisms voiced by certain members from time to time about the scoring process and the affect that the supposedly “low scoring” judge has on their entry’s ranking.

It is apparent from the foregoing that much of this criticism appears to be unjustified and may reflect disappointment at a low score. It should also be remembered that there are five judges and that the maximum impact that a judge that hates your production can have is 20% of the total.

As an exercise, I recalculated the scores for VOTY 2010 using a “normalization” technique to ensure that extreme scores did not unduly prejudice the results.

The normalization process was as follows. For each entrant, their lowest and highest score in each assessment category received just 50% weighting while their other three scores received a 100% weighting. The resulting “normalized” scores were then ranked and compared to the rankings of the “raw” scores that were used to determine the VOTY results.

It is important to understand that this process was not “judge specific” – I did not reduce the weighting of any one particular judge, just the minimum and maximum score for each category for each entry.

I should add that prior to undertaking this analysis, I felt that the normalization approach would yield quite a difference to the rankings.

I was mistaken. Of the 23 entries, the ranking for the top 18 and for the bottom three were *completely unchanged*. The only difference to the ranking was that the 19th and 20th place holders were reversed.

Interestingly, the normalization process reduced the scores of every entry by between just 19.1% and 20.7% - an amazingly small difference.

This causes me to believe that normalization is unlikely to yield any significant improvement to the equity of the judging process and further that the system as it stands is as equitable as the judging of any subjective art form can be.

Month	S	M	T	W	T	F	S	Month	S	M	T	W	T	F	S
January	1	2	3	4	5	6	7	July	1	2	3	4	5	6	7
	8	9	10	11	12	13	14	No focus night	8	9	10	11	12	13	14
	15	16	17	18	19	20	21		15	16	17	18	19	20	21
	22	23	24	25	26	27	28	Aust. Day	22	23	24	25	26	27	28
	29	30	31						29	30	31				
February				1	2	3	4	August				1	2	3	4
	5	6	7	8	9	10	11		5	6	7	8	9	10	11
	12	13	14	15	16	17	18		12	13	14	15	16	17	18
	19	20	21	22	23	24	25		19	20	21	22	23	24	25
	26	27	28	29					26	27	28	29	30	31	
March					1	2	3	September							1
	4	5	6	7	8	9	10		2	3	4	5	6	7	8
	11	12	13	14	15	16	17		9	10	11	12	13	14	15
	18	19	20	21	22	23	24		16	17	18	19	20	21	22
	25	26	27	28	29	30	31		23	24	25	26	27	28	29
									30						
April	1	2	3	4	5	6	7	Easter		1	2	3	4	5	6
	8	9	10	11	12	13	14		7	8	9	10	11	12	13
	15	16	17	18	19	20	21		14	15	16	17	18	19	20
	22	23	24	25	26	27	28	Anzac day	21	22	23	24	25	26	27
	29	30							28	29	30	31			
May			1	2	3	4	5	November					1	2	3
	6	7	8	9	10	11	12		4	5	6	7	8	9	10
	13	14	15	16	17	18	19		11	12	13	14	15	16	17
	20	21	22	23	24	25	26		18	19	20	21	22	23	24
	27	28	29	30	31				25	26	27	28	29	30	
June						1	2	December							1
	3	4	5	6	7	8	9		2	3	4	5	6	7	8
	10	11	12	13	14	15	16	Queens Bdy.	9	10	11	12	13	14	15
	17	18	19	20	21	22	23		16	17	18	19	20	21	22
	24	25	26	27	28	29	30		23	24	25	26	27	28	29
									30	31					

	Committee meetings 7.30pm 10.30pm		Club nights 7.30pm 10.30pm
	Focus nights 7.30pm 9.30pm		School holidays NSW
			Public holidays

Focus Night meetings are held in the Craft Room, Dougherty Centre, Victor Str, Chatswood

Club Night meetings are held in the Main Auditorium, Dougherty Centre, Victor Str, Chatswood

Club night competitions close and screen on Club nights shown.

1	Feb	22	Open	Look under competitions on the club Website for more detail about comp. themes.
2	Apr	26	Apr, Jun & Aug themes and durations to be advised as soon as possible.	
3	Jun	27		
4	Aug	22		
5	Oct	24	VOTY	As per VOTY rules See website for complete details.

President:

Ami Levartovsky

Vice President:

John Maher

Secretary:

Ian Scott

Treasurer:

Peter Frohlich

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.

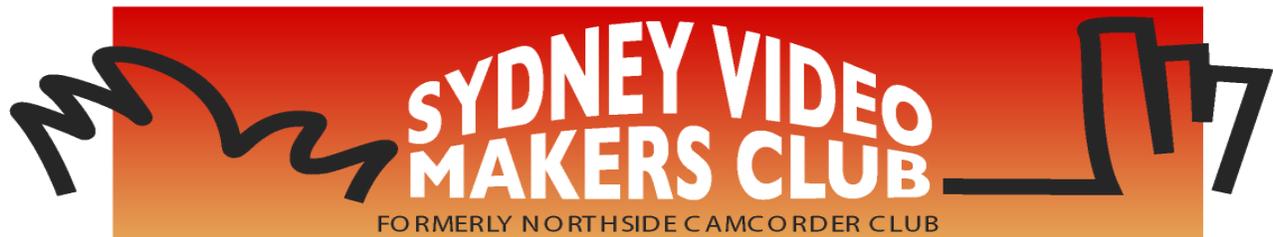
The Committee meets on the **FIRST WEDNESDAY** of each month. Members are always welcome to attend, and for meeting time and venue, see any committee member.

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 \$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.

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President	Ami Levartovsky	0419 041 901
Vice President	John Maher	9634 7229
Secretary	Ian Scott	0419 239 953
Treasurer	Peter Frohlich	0414 414 441
Membership Secretary	Peter Frohlich	0414 414 441
Competition Manager	Margaret Tulloh	9451 9718
Actor Liaison	Phil Brighton	9427 3614
Library Manager	John Maher	9634 7229
Voty Organiser	Margaret Tulloh	9451 9718
Audio Director	Phil Brighton	9427 3614
Publicity Officer		
Editor Electronic Eye	Margaret Tulloh	9451 9718
Web Master	Kent Fry	0422 164 432
Help Desk Coordinator	Eddie Hanham	9327 4118
Meetings Coordinator	John Maher	9634 7229
Visitors Coordinator	Joy Saunders	9498 8003
Copyright Registrar		
Video Director		
Team Coordinator	Ami Levartovsky	0419 041 901
Catering	Elmaz Kavaz	9402 5797

**Please address all correspondence for Committee Action
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The Secretary,
Sydney Video Makers Club,
P.O. Box 1185,
CHATSWOOD NSW 2057**