

May 11th 2022

Australian Videocamera

**This week's major industry news stories
plus ...**

Coming any day now, DJI Mini 3

Interview: Zhiyun-Tech

Review: Presonus Revelator Dynamic Mic

My render stops at x% What can I do?

...and much more



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Cover Image:

Crab Park Playground, Australind, Western Australia. Shot on DJI Air2S

EDITORIAL

Welcome to the latest Australian Videocamera e-magazine.

Things have certainly hotted up this past week! I have finally managed to get a backlog of reviews and stories out of the way, plus completed the interview with gimbal makers Zhiyun-Tech, there has been a swag of industry news from all over and then to top it off, DJI announce the new Mini 3.

I'd already added some flashback stories to the layout (Loupedeck review, Cinema 4D tutorial and a rendering tutorial), so I thought, what the hell, may as well leave them there.

Coming up are more interviews and reviews and some very interesting industry news currently under embargo. We'll get these to the website as soon as we are allowed.

On a different note, I have decided to terminate my sojourns behind the counter at the local Jaycar store. It was fun while it lasted, but this leaves me more time to concentrate on the website, e-Magazine and the tutorials and podcasts I have wanted to do for months.

Until next time, take care, keep well and as always, thanks for the support.



*David Hague
Publisher / Managing Editor*

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Industry News

Each edition we bring to you the news from press releases we have received this week and links back to the full story.

The theory is that much of the content sent out from vendors and PR agencies does not get to the people that matter - you!

If you have material you want disseminated to the users in the industry, please email it to me at david@auscamonline.com

BirdDog. Another Aussie success story ...



I'd heard of BirdDog, a Melbourne based company specialising in broadcast stuff (that I am the first to admit is way out of my ken), but apparently this kit is Very Important.

At NAB, the company made a bit of a splash it seems and here are a couple of releases that dropped on me this morning.

About BirdDog

BirdDog is a global video technology company that enhances the quality, speed, and flexibility of video through a range of solutions, augmented with NDI® (Network Device Interface).

This enables video-compatible products to communicate, deliver and receive high-definition video over a computer network in a high-quality, low-latency manner, that is frame accurate and suitable for switching in a live production environment.

End users of BirdDog's products cover a wide range of market segments, including Professional Video, Broadcast, Audio Visual and

large private and public sector organizations.

BirdDog listed on the Australian Stock Exchange 20 December 2021 (ASX ticker code: BDT). For more information, visit <http://www.birddog.tv/>.

[Read the two releases here.](#)

Screen Australia Announces \$5.5 Million Of Production Funding For Eight Project

Screen Australia has announced \$5.5 million of production funding for two feature films, two children's series and four online projects.

Writer/director Mirrah Foulkes (Judy & Punch) is teaming up with See-Saw Films (The Power of the Dog) on psychological thriller Runaway, and lovable were-poodle Freddy Lupin will return to the big screen in feature film 200% Wolf (working title).

Plus new seasons of hit children's series The PM's Daughter and Little J & Big Cuz will return to ABC and NITV... [Read more](#)

Freebie for Final Cut users ...



- Boris FX are giving away BCC+Looks as an individual plugin — an exclusive offer to the Final Cut Pro community! The BCC+Looks filter makes it easy to quickly add cinematic style to footage. 80 drag and drop presets
- Color grades based on popular films and series
- Your favorite retro film stocks & lab processes
- Integrated Mocha tracking and masking
- Custom FX Editor to quickly search for and apply presets or tweak and save your own

[Get it here](#)

Academy Award Best International Feature Film Drive My Car Graded with DaVinci Resolve Studio

"Drive My Car," an award winning feature film directed by Ryusuke Hamaguchi, was graded using DaVinci Resolve Studio editing, color grading, visual effects (VFX) and audio post production software.

The grading was done by Yumeto Kitayama, colorist at IMAGICA Entertainment Media Services, Inc.

"Drive My Car" is based on Haruki Murakami's short story of the same title and was adapted to film with a screenplay written by Hamaguchi with Cowriter Takamasa Oe.

In the film, Kafuku, an actor and director who has lost his wife, faces his feelings and takes a new step forward through an encounter with Misaki, a taciturn personal driver he met at a film festival.

This film, which tells of the loss and hope of people who have lost their

loved ones, has won numerous awards at film festivals in Japan and abroad, including the Cannes Film Festival. It was also nominated for four Academy Awards, including Best Picture, and won Best International Feature Film.

"Before shooting, I created LUTs in DaVinci Resolve with the Cinematographer Hidetoshi Shinomiya, which we used for on set monitoring," said Kitayama. "The filmmakers requested a bluish tone that had the feel of European films rather than conventional Japanese films.

We tried not to go too extreme with the visuals, but instead create a natural look with a subtle hint of that blue tone."

[See the full story here](#)

“My render stops at x%. What can I do?”

This is one of the main questions asked in so many editing forums. After seeing it for the umpteenth time in a VegasPro forum, I decided to put together this small piece.

As I read through the various Facebook forums for video editing applications – Vegas Pro and Adobe Premiere Pro in particular – the same scream for assistance recurs time and time again. It goes something like this:”

“I am rendering my project and it stops at (fill in your favourite value here) %. Please help me!!!”

Of course, many, many people offer their suggestions, including myself on occasion, but it seems that others who then get caught on this either don't know how to search forums to find similar issues and corresponding answers or worse, just cannot be bothered to

check other posts about the subject in the forum before adding their own sorry tale”.

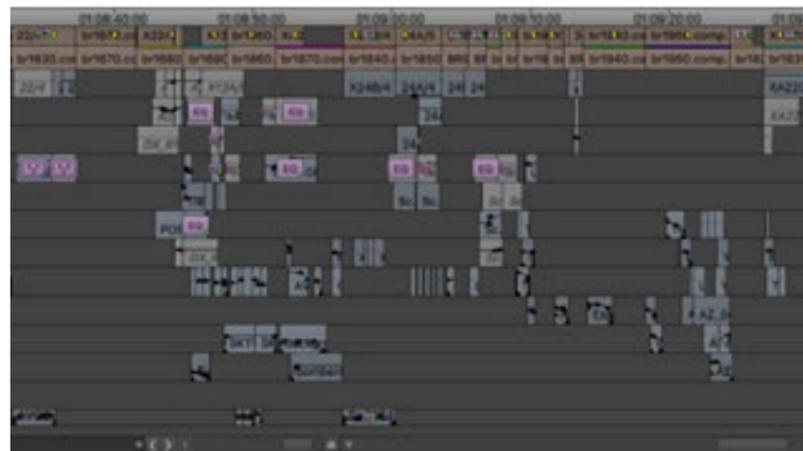
So in one place, here is what you do.

Split your project in half and render one half as a file and then the other half as a file. If either one passes, then that section of your project is OK and can be ignored for now.

If one fails, then split THAT section in half and render again as per 1.

Repeat this process until you have a section of the project that refuses to render.

Once this offending section is



found, remove the clips (or whatever content you have) in that section from the timeline and keep rendering until you find the one section giving the grief

Get rid of that piece and redo it.

You will usually find a bad file or some such thing. At worst case scenario which I have had, the rendering process was stopping at about 40 minutes into a 1 hour project and the problem was simply the computer was overheating.



MKE 400

Record with confidence.

Sometimes, good just isn't good enough. Enter the MKE 400, an on-camera shotgun microphone that combines portability and performance and sheds a whole new light on the way we capture audio for our video. Features that were traditionally accessories—like a windscreen and shock-mount—are now fully integrated and perform better than ever, freeing up space in your camera bag and on top of your camera itself.

www.sennheiser.com/mke-400
#CreateMore

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It's Coming! DJI Mini 3

DJI today introduced DJI Mini 3 Pro, its most powerful lightweight and portable camera drone.

Weighing less than 249 grams to be policy-friendly in many regions and countries, it delivers advanced features like 4K/60fps video,

ActiveTrack, tri-directional obstacle sensing, and 90° gimbal rotation to shoot high-quality vertical imaging for social media, all while extending its flight time to well over 30 minutes. DJI Mini 3 Pro empowers users everywhere to fly mini, create big.

"When we launched the Mini drone series in 2019, our goal was to give everyone the easiest way to see the world from above for the first time," said Ferdinand Wolf, Creative Director at DJI.

"Through their images and stories, we discovered how capable a small aerial camera could be. Today, we

share the integration of excellent flight capability, intelligence, and imaging versatility into our ultra-lightweight aerial camera. DJI Mini 3 Pro raises the bar on what a portable, powerful camera drone can achieve."

Less Than 249 g, More Than Capable

According to the regulations of many countries and regions, drones under 250 grams have been placed in the safest drone category. At under 249 grams, Mini 3 Pro's combination of weight, safety, and performance arrives as a new resource for content creators on the move and new pilots looking to fly. With this portable, powerful aerial camera, more people around the world will enjoy safe flight and access a large world of visual storytelling.



Expanding the Possibilities of a Mini Drone

Looking at where to take the Mini series next, DJI asked their users and found the perfect direction: integrate DJI's excellent flight and imaging versatility into its smallest drone. In the end, DJI Mini 3 Pro is unbelievably powerful for a drone so compact. Like its predecessors –

Designed to Face New Possibilities

Every new iteration of a DJI product is an opportunity to explore one question: What can be done better?

One unmistakable result of this exploration with Mini 3 Pro is a completely new structural design that brings several performance enhancements. The arms and propellers have been adjusted for more aerodynamic flight that increases flight time.

This new design also mounts forward and backward dual-vision sensors at the very front of the drone, broadening sensing range for even safer flight.

A complete gimbal redesign unlocks more camera angles than ever, enabling movements like tilt-up shots and vertical shooting. With a fresh, new look, DJI Mini 3 Pro truly unlocks more creative possibilities.

Obstacle Sensing for Safer Flight

In a first for the Mini drone series, DJI Mini 3 Pro features Tri-Directional Obstacle Sensing, consisting of forward, backward, and downward visual sensors. The forward and downward sensors have a wider field of view, providing seamless coverage for better route planning and environmental awareness. These sensors also enable Advanced Pilot Assistance Systems (APAS) 4.0, which automatically detects and finds a safer path around obstacles during flight. [[1]] In addition, these sensors also enable the entire FocusTrack suite, which allows users to select a subject that the drone automatically keeps within the center of the frame during flight while automatically planning a safe flight route.

[There is more information, specifications and pricing here.](#)

Interview: Zhiyun-Tech

I recently reviewed a couple of gimbals from Zhiyun-Tech, the Crane M2S and the Crane M3. After this, I thought it might be great idea to ask the company some questions about itself, its plans for future enhancements and products and of course about the gimbal industry and video in particular.

AV: *How did the company start?*

ZT: *Our company was founded in June 2015. We are dedicated to the innovative design and quality manufacturing of gimbals for cameras and smartphones, where we devised and published the very first industry standard.*

AV: *Do you only design and create gimbals?*

ZT: *Currently, yes, although our gimbal product line has grown rapidly since our incorporation. Our future roadmap also includes professional*

photography equipment that we are now designing.

AV: *Are there plans for other products in the future?*

ZT: *Yes. Later this year we will introduce new products, expanding our product lineup.*

AV: *Why do you think that a videographer should have a gimbal? what are compelling reasons to purchase?*

ZT: *To achieve a professional looking video, you need to focus on at least two factors: image stability and shot creativity. For stability, there is no alternative to a gimbal. The inbuilt motor offsets unwanted movement in the camera while shooting, providing a much smoother momentum. Secondly, a gimbal also allows for creativity in movement that can never be achieved simply by hand.*



AV: *In your opinion what would be the perfect gimbal / camera combination?*

ZT: *It's very difficult to judge the perfect combination since each filmmaker has their own unique needs, and ultimately, they always*

want to try more and do new things. That drives up to keep upgrading our gimbals. We've filled them with lights, microphones, using faster, more effective processors for more accurate and responsive movement, improved the handle for a more ergonomic grip experience.

We are always attempting to create something closer to perfect each time, and that is what drives us to keep breaking the boundaries of innovation.

AV: *You make gimbals for cameras, camcorders and smartphones. Which is dominant at the moment in terms of sales?*

ZT: *Overwhelmingly camera users want to use gimbals. Our best-seller, WEEBILL S, helps hundreds of thousands of compact mirrorless camera filmmakers record perfect moments. However, we also are extending our professional-grade products into prosumer and consumer-level products, so that eve-*

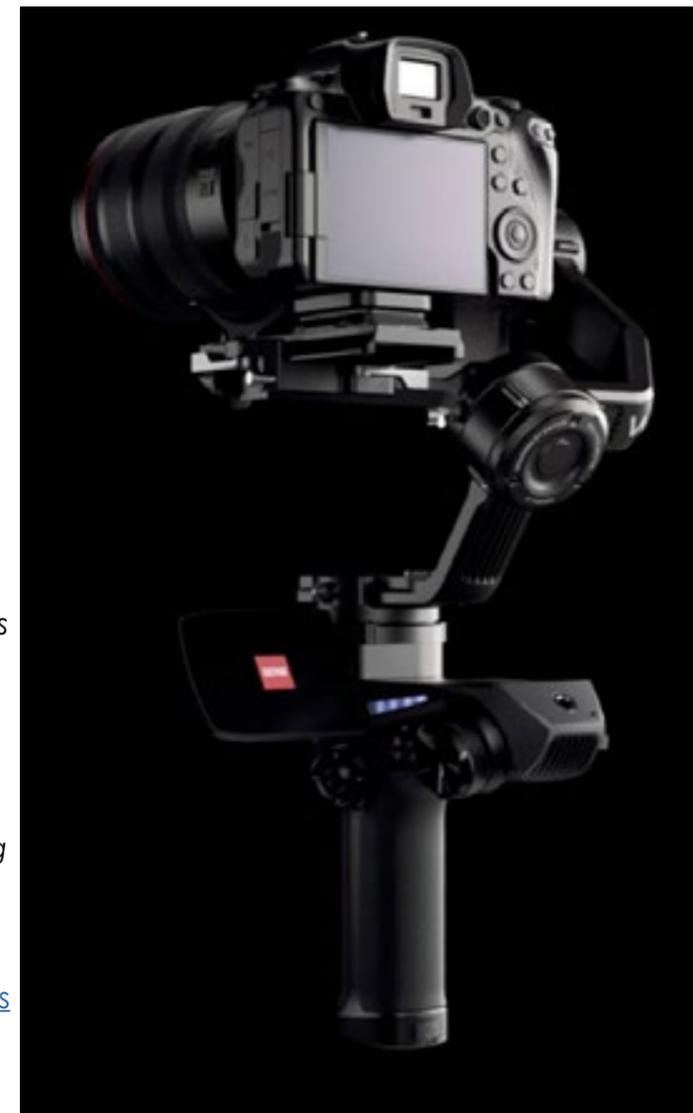
ryone can improve their videography experience and film capture quality.

The Crane M3 and SMOOTH Q5 are typical of our professional-grade technologies that have been successfully transplanted into consumer products.

AV: *Will smartphones ever overtake a dedicated camera or camcorder?*

ZT: *There are some prestigious directors, such as Sean Baker and Steven Soderbergh, who have made films entirely using smartphones. Whichever product you choose to shoot, you must use a gimbal system to achieve professional-looking smooth and stabilized images in the film.*

[The rest of the interview is available here.](#)



Review: PreSonus Revelator Dynamic

I am a great fan of manuals. I have said this many times.

My favourite is still the original Word for Windows hardbound book that had about 300 pages and was great to sit with on a rainy Sunday afternoon and just browse through learning all the commands available, most of which probably you'd never use.

Which leads me nicely to the new PreSonus Revelator Dynamic microphone.

How so, I hear you ask.

Well, most people consider a microphone is something you talk into, and the only thing you need to understand – apart from speech obviously – is that the little switch turns it on and off. Simple really.

Well stop right there, as the manual for the PreSonus Revelator Dynamic

microphone has no less than 106 pages!

Yes 106.

As you see, the PreSonus Revelator Dynamic microphone is no ordinary microphone.

To be more succinct though, to get the best out of the PreSonus Revelator Dynamic microphone you need to download the Universal Control program, and the majority of the manual is related to this in conjunction with the mic.

Description

The PreSonus Revelator Dynamic is a dynamic mic – duh! – that has a cardioid polar pattern and it is designed for vocals. This means it is equally at home for podcasting, singing, narration and so on.

PreSonus place the PreSonus Revelator Dynamic microphone along-



side the venerable PD70 mic they make and say it has the same “clarity and warmth” but with the added benefit of custom presets.

The company supplies a nifty desk stand for it, but I bolted it to an Elgato Multi Mount system for more flexibility in my studio.

One thing that impressed me greatly was its ability to remove reverb along with background noise. In my studio due to the acoustics and overall environment, I have tried just about everything to reduce the reverb when speaking.

But every mic I have tried to date – and we have reviewed a few – still gets that slight echo-ey tinge to the spoken word.

Hurrah! The PreSonus Revelator Dynamic microphone does not, and this alone ticks a big box in my book. Similarly, annoying background noises that are part and partial to domestic recordings such as a car

going past, air-conditioning hum and the like are minimised.

Controls

The mic is connected to your PC via USB-C on the unit to USB-A on the PC. There is also a headphone jack letting you monitor your recording in real time.

I used a pair of Sennheiser Pro 400s for this purpose.

A volume control on the main body of the mic has a multiple role. It is used to set the mic level and the headphone level as well as blend in a mix from the input and computer playback when using the Universal Control application.

You switch between modes by simply pressing the monitor button.

Also on the main body is a Preset button and PreSonus engineers



have thoughtfully included 4 separate presets directly in the mic and these are accessed via this button.

Again, add in the Universal Control software and this is expanded greatly to a maximum of 16, including 8 you can create yourself and store.

The mic is beautifully built and solid without being overly heavy and has a foam sock to minimise popping.

[See the rest of the review and our conclusion here](#)

Flashback: Review Loupedeck CT

In July last year we looked at the Loupedeck + editing console and then in May this year, the latest from the Finnish company arrived, the Loupedeck CT.

We liked the Loupedeck + very much but lamented the fact it wasn't as customisable as we'd like; for example getting it to be useful in Vegas Pro was almost an impossibility. If however, you were an Adobe user, then 7th heaven awaited.

All this has changed though with the Loupedeck CT. We had a quick look in May and can now safely say that after an extended play, we find it hard to see how we ever worked without it.

Built in Presets

Out of the box (and the packaging is superb by the way, almost "gift box" level), built in are templates for:

- Adobe Lightroom Classic
- Adobe Photoshop
- Adobe Premier Pro
- Capture One Pro
- Streamlabs
- Final Cut Pro X
- Ableton Live
- Adobe Illustrator
- Adobe After Effects
- Adobe Audition

... but herein lies the difference between the Loupedeck + and the CT. With the Loupedeck CT, you can also create custom profiles for virtually any piece of software via its ability to record user actions and adjustments and mapping them.

Custom Profiles

Already available from the Loupedeck website are custom profiles for:

- DaVinci Resolve
- Cinema 4D
- AVID Pro Tools
- Apple Logic Pro
- Photomechanic
- Pixologic ZBrush
- Blender
- Serato DJ Pro
- Steinberg CuBase
- Izotope RX7
- Spotify
- Firefox
- MS Outlook
- MS Excel
- Autodesk 3DS Max
- Screenflow

Just in the short time we have been evaluating the Loupedeck CT this list has grown for the original 4 or 5 that were available, and no doubt there will be many more in the near



future as its popularity grows.

Indeed, I am creating one for Vegas Pro as we speak (and writing a simultaneous video tutorial to show the process).

I'd also like to write one for Adobe InDesign if I get the time and inclination.

So what does the Loupedeck CT actually consist of?

Physically it is a panel approx. 15cm square dominated by a 4 x 3 matrix of soft touch buttons at the top, a large LCD dial in bottom centre and various other touch panels and physical buttons around the edges.

All are LCD based meaning they change according to what template is loaded – which is an automatic process sensed by the unit itself via its USB connection to the PC and associated installed drivers.

(There was an earlier glitch that sometimes the USB connection would drop causing the Loupedeck CT to freeze, but a later driver, for us anyway, seems to have corrected that issue which was known to the company).

One major benefit of the Loupedeck CT is its portability letting you take it with you and / or easily switch between computers – Mac or PC – by the way.

If you create your own presets or custom layouts, there is 8GB of internal memory for storage of them too.

[See the rest of the review, pricing info and our conclusion here](#)

Cinema 4D – A Step by Step Tutorial Part 1

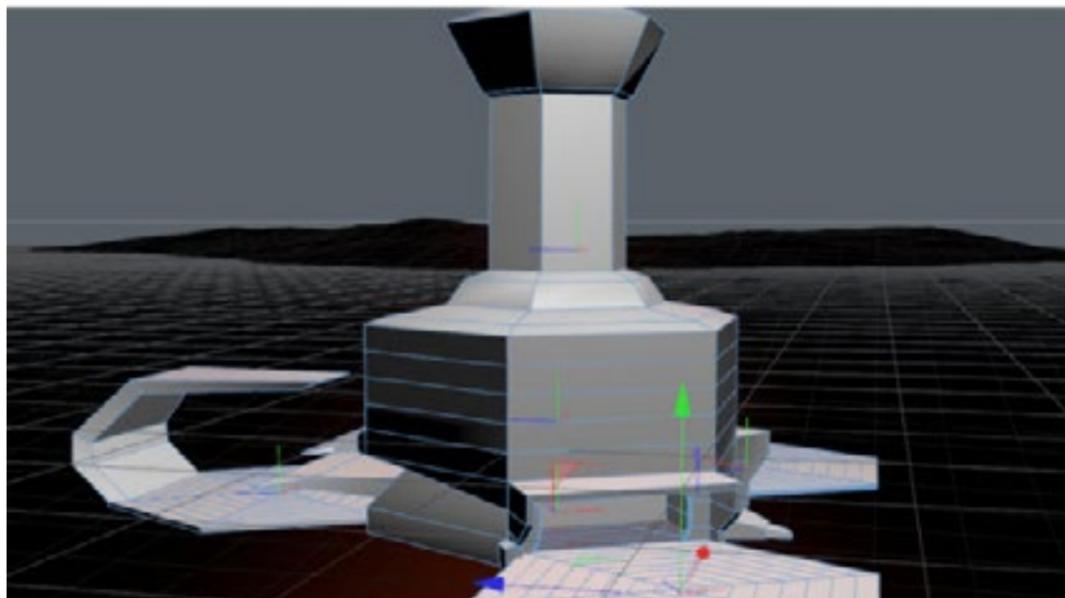
Cinema 4D is a 3D and animation program I have been using for 20 years. In 2019 expert Denby Smith wrote a beginner's guide to coming to grips with the program.

Here's Part 1

Let's take a look at the CINEMA 4D interface.

Starting from the top, we have the usual menu bar featuring File, Edit, etc. but we also find a host of menus for accessing tools and options specific to C4D such as 'Simulate' and 'MoGraph'. Immediately below this we find the C4D tool bar, home to Undo/Redo, main object manipulation tools; Select, 'Move, Scale and Rotate'.

Tools for generating and deforming objects as well as generating lights, cameras and environments are located here. Down the left-hand side are modelling selection mode



options, which we will get into further as we progress. Along the lower portion of the screen are the animation timeline and options as well as the material editor for creating and customizing textures.

2.Animation, Materials & Coordinate panels

And the main coordinate panel, to the right, which gives coordi-

nate details of any selected object. Now, down the right-hand side are the main information panels within C4D, both feature tabs down the right-hand side, but we will explore those a little later. The top window contains the object panel, as you create and add items to your scene they appear here. Below is the attribute window where you will find details of object, material, effect,

animation, in fact any and all attributes within your C4D scene.

3. Object & Attribute Panels

At start up this panel displays your 'Project Settings' and defaults to 30 FPS, so go ahead and change this to 25 FPS (if you are in a PAL region). Throughout C4D you can either enter values into the dialogue box or click the up /down arrows to change values incrementally or click and drag the arrows to scroll values. Finally, that big panel in the center with the grid... That's your workspace, the navigation panel. The other thing we should do is to enable text descriptions for toolbar icons. Right click on the toolbar and hover over 'show' then select 'text below icons' from the menu. This will help when getting familiar with the interface.

4.Toolbar with text description

Finally go up to the options menu and select 'display' and set it to 'Gouraud shading(lines)' to see a bit more of what going on once we start modelling.

Speaking of navigation, how do we move around in the 3d environment?

In C4D you use 'Alt' all the time and there are a couple of options for how navigation works but let's stick to the default 'Object Mode' for now.

Hold 'Alt' while holding the Left Mouse button and drag to rotate the view around the object. Alt plus Right mouse button and drag to zoom in and out. 'Alt' plus the Center (wheel) button and drag to Pan the view. It can take a little while to get used to moving efficiently around a 3d scene, but you will get the hang of it before long.

Now, let's jump into it!

To get started let's create a 3d shape or what's called a 'Primitive', a premade geometric shape, by either selecting 'Object' from the 'Create' menu or by clicking on the cube icon on the main tool bar, click and hold to reveal more options but just choose the cube for now to keep things simple. It will appear in the 'Navigation' window but also in the 'Object' and 'Attribute' panels on the right.

Tip: In C4D whenever you select something, whether it's an object or menu item, the 'Attribute' panel will display details for that item automatically.

To see the complete tutorial with screen shots, [click here](#). To get a trial version of Cinema 4D, go to www.maxon.net