

April 26th 2022

Australian Videocamera

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

Review: Zhiyun Crane M3

Review: Fujitsu GFX 50SII

Blackmagic News from NAB2022

Dykes on Bikes

Busting a Myth - Against Tech-ism



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Cover Image:

Bunbury Yacht Club, Western Australia shot on a DJI Air2S

EDITORIAL

Welcome to the latest Australian Videocamera e-magazine.

Due to the Easter break followed by ANZAC Day I didn't do a newsletter last week, which also gave me the chance to do some catch up on reviews.

And while NAB is currently running, unlike previous years (pre-COVID), there has not been that much forthcoming - yet.

If you discount Blackmagic Design that is. There has been so much from this company I have dedicated a couple of pages to them in this edition, and the full versions cover many pages on the website.

I also have a piece I wrote in counter to a story I saw on a "trade" website for tech journos about aging and technology. And it sort of got my hackles up.

It was written by Paul Colley, who some may remember from Sony Broadcast, and he is of course very tech-aware. I would suggest the concept was distorted in the re-writing, but nonetheless I did find it a little typecasting. Let me know what you think.

Finally there is an interesting story from Canon regarding the original "Dykes on Bikes".

I hope the swathe of long weekends has refreshed you (In WA we have yet another one in a few weeks) and COVID is not infringing too much anymore.

Coming soon I have some very interesting vendor interview so stay tuned!

Stay safe and well, and as always, thanks for the support.



David Hague
Publisher / Managing Editor

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Industry news from Australia and overseas

Abridged versions of press releases and stories. The full stories can be seen on our website by clicking the link at the end of each story.

New GoPro Hero 10 'Bones'



GoPro has announced a Hero 10 Black "Bones" model, designed specifically for POV (point of view) shooting from drones.

I say "announced" as apparently you can only purchase this model

(at this stage) in the US. What we do know is that only weighs 54g and shoots at 5.3K 60fps, 4K 120fps and 2.7K 240 fps. Hypersmooth is built in and for some reason I have to work out the blurb says it "requires some soldering".

[Read the rest here](#)

Creamsource Announces CreamOS 2.0 Firmware Update at NAB 2022

Creamsource, developers of artisan-quality cinema lighting for more than 15 years, today announced the immediate availability of CreamOS 2.0, the latest release of the company's industry-leading firmware known for its artist-first approach to UI/UX. New features for version 2.0 include RDM support, Custom White Point for 'CCT Crossfade HSI' and 'CCT Crossfade RGBW' colour modes, 'DMX User Presets' for quick access to different DMX setups, Save/

Restore Settings and User Presets to USB Drive, and HTP merging of up to 4 incoming sACN sources. The new features, paired with other release improvements, give improved creative control to cinematographers, gaffers and board operators.

[Read more here](#)



Sony Electronics Returns to NAB Show In-Person and Virtually

At NAB Show 2022, April 24-27 at the Las Vegas Convention Center, Sony Electronics is proudly unveiling and showcasing broadcasting, production and cinema innovations

aligned with leading industry trends in the Imaging, Internet Protocol (IP), Cloud and Visualisation realm. Sony will be exhibiting in booth #C10901 and virtually at <https://pro.sony/nab>.

"The last few years have redefined the world as well as our industry," said Anthony Kable, Content Creation Group Manager, Sony Australia.

"Our customers have relied even more heavily on technology to help connect and collaborate, as well as to facilitate remote operation. At the NAB Show, we're looking forward to reconnecting with the industry, shining a spotlight on Sony's transformation, sharing our latest technologies and highlighting trends including the cinematic look and virtual production as we work together to innovatively prepare creators for the future."

[Read more here](#)

Adobe Introduces Frame.io for Creative Cloud and Updates to After Effects and Premiere Pro

Adobe (Nasdaq:ADBE) today announced it is bringing Frame.io's industry-leading video collaboration platform to its millions of Creative Cloud customers and released updates to After Effects and Premiere Pro, including native M1 support for After Effects.

With the introduction of Frame.io for Creative Cloud, video editors and key project stakeholders – including producers, agencies and clients – are able to collaborate seamlessly in the cloud.

This is the industry's first integrated review and approval workflow for post-production, allowing editors to get to final approval faster and easier than ever before.

Demand for video collaboration so-

lutions is on the rise in a digital economy where more content is being created than ever before and remote teamwork is becoming the new normal.

[See more here](#)

Final Draft 12 On Sale

Step up your screenwriting game with new features such as a Sprint Timer to maximize your writing sessions, the ability to Import & Edit PDFs, Focus Mode for distraction-free writing, Track Changes to keep a record of edits to your script, and more!

[Check it out here..](#)



Review: Zhiyun Crane M3

A week or so ago I looked at the new Zhiyun Crane M2S, designed for smaller cameras and smartphones. This time around it is the turn of the Zhiyun M3, and this is a more up-market version aimed at users of mirrorless cameras, action cameras and smartphones.

Priced at around AUD\$650 (the M2S is \$350), the Crane M3 has a crack at also being a fashion statement, coming packed in a stylish white small backpack with all the things you need tucked away in various pockets including a selection of USB cables, the manual, tripod base, quick release camera mounting plate and the gimbal itself of course.

Even the gimbal classy, finished a smart combination of black, white and red.

Weighing in at 735 grams, the M3

supports Bluetooth 5.0 and has an inbuilt battery of 1150mAh that supports quick charging by USB-C connection.

Of major interest and itself a great design is the quick release plate. This allows the camera to be removed from the Crane M3 and reattached without having to re-balance – a tedious job at the best of times and time consuming, especially in a run and gun environment. An additional benefit is that you can then switch batteries as needed without a re-balance.

Another feature, also on the M2S but not as sophisticated, is the addition of an LED light. Whereas the M2S version allowed steps of brightness, on the M3 you can control brightness and colour temperature. A set of coloured filters is also supplied as they are for the M2S.

Balancing

As with all gimbals, balancing the camera is needed. This means the camera is placed on the quick release plate, attached to the gimbal, and then balanced in the vertical and horizontal planes and then a final pan balance made. Or in gimbal parlance, pan, tilt and roll.

The level of camera the M3 is aimed at is the class that includes models such as the Panasonic GH5, Sony alpha series, Nikon Z7 and so on. I used my Canon Powershot GX1 Mk 3 quite happily (sans camera control



from the gimbal – see a complete list of compatible cameras here), but if you don't have such a model, then you can also use a smartphone as an adaptor is supplied (again as it is with the M2S). Even the newer bigger phones (say the iPhone 13 Pro Max) will fit.

Similarly, I tried a GoPro Hero 10 and Hero 9 Black with no problems

With some models, clearance has been an issue according to some users, where for example the eye cap around the EVF impedes positioning of the camera to balance it correctly. I would suggest that if you are looking at purchasing an M3, then take your camera with you and check before laying out the dollarydoos.

Interface

The touch screen LCD interface on the M3 is a delight to behold. It is in glorious full colour and a snip to navi-

gate. The different modes are easy to find and use, and manufacturers of other similar devices should take note.

When following action, it is an easy task to switch from mode to mode such as follow tilt and follow pan, plus vortex, lock, and portrait. The trigger on the front of the M3 switches to a more responsive mode again, and the joystick can also be used to control camera movement.

The joystick and buttons are all well placed for easy access, and it only takes a few uses of the M3 to become au fait with all its operations.

[Read the rest of the review here](#)

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Review: Fujitsu GFX 50 SII

Holden and Ford. Mac and Windows. Big Mac and the Whopper.

The world is full of products where there are camps on two sides of a fence. And so it is with cameras.

Nikon and Canon.

But thankfully as I have discovered, that is not where the story ends at all, as sitting in the wings and more than able of slugging out with these two is Fujifilm. And in this particular case, the Fujifilm GFX50SII.

And having had a play for a few weeks, I am impressed and suggest that anyone looking for a large format camera also put this on the "must have a look" list alongside the probable Nikons / Canons you intend to take a gander at.

So what do you get?

Well for starters, it has a 51 megapix-

el 44 x 33mm CMOS sensor that has a "pixel shift" hi-res mode to give 205 megapixel images. This means you can stack 16 images together and each has had a fractional shift of the sensor.

And to keep things nice and steady there is 5 axis in-camera stabilisation, although I think I'd be using a tripod when trying this.

For film makers, you get full HD 1920 x 1080 at 29.97/25/24/23.98 and 50fps of up to 120 minutes (depending on the size of the SD card of course.). Fujitsu also says this recording time is dictated by ambient conditions however.

Almost mandatory for filmmakers, there are separate headphone and mic sockets.

Note though, there is no 4K.

I won't bore you with a detail of all

the specifications – of which there is a lot – as they can be seen here.

Ergonomics

Instead, I am more interested in the physical characteristics of the GFX 50SII.

The body is fitted with a Fujitsu G mount which means you have access to a decent range of lenses. My review unit came with a 35-70mm which I had intended to use with the MSM star tracker, but as luck would NOT have it, for the period of the loan all we got was either cloudy skies or ones filled with smoke from bushfire burn off!

In the hand the GFX 50SII is solid without being too heavy. And with the 35-70 lens is nicely balanced I

feel.

There is only a single rotary dial that is dedicated to exposure mode thus freeing up space on the top of the body of the camera for a large sub-LCD. Other controls include a thumb wheel on the rear and a selection of buttons for tasks such as the

Main Menu, drive selection, AEL, AF and display.

And of course the GFX 50SII has the famed Fujifilm Q setting for customisation of controls.

The large touch screen LCD on the rear

of the camera extends out as well as being dual tiltable and is very clear and crisp. The viewfinder is fixed however, and I would have liked it to also have a tilt capability.



Ancillary port access (USB, mini-HDMI, audio, charging etc) is via flaps on the left and the twin SD card slots are similarly accessed on the right. The battery is covered by a bottom access hatch and a hot shoe is mounted on top of the viewfinder. All port covers are rubber flanged for weather sealing.

In use, I found the GFX50SII to be a user-friendly camera; the menu system was intuitive and flexible, all controls were accessible and importantly of course, the imagery – both still and video – was excellent as I'd expect from Fujifilm equipment. Battery life is good for around 440 shots according to the manufacturer.

One thing I did note, and I see other reviewers also found this, the auto focus seemed to be a tad on the slow side.

[Read the rest of the review here](#)

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Busting a Myth

If there is anything guaranteed to get my gander up it is when I see references to “older Australians” and apparently, how they need help understanding and / or using technology.

Gosh, they need a special clock so that it can remind them to take their medication, or a radio needs big buttons because their poor gnarled, arthritic fingers cannot cope, or TV remotes need to be nice and simple because, well, all those options are confusing.

What offends me is the supposition that because someone is apparently past some mythical use by date, suddenly technology cannot be understood any more. It's as if the idea is there that all this stuff just magically appeared and in history, when “older Australians”

were younger, things were so much simpler. Current technology was still on the distant horizon and now it is here, it is too complicated for them to understand.

There, there dear, don't fret about it. Go and have a nice cup o' tea and we'll sort it out for you.

Bah!

Well here is a bit of an eye opener. I had my first digital watch in 1974. Yep. 50 years ago. And believe it or not, VCR's had remotes back then too.

I had my first computer in 1980. And a camera in 1987 that read bar codes on rolls of film to correctly set ISO (ASA).

The simple fact is nothing is ever

“new”. Not really. It's all variations on themes and improvements.

As many know, for a bit of fun and pocket money I have a casual job at the local Jaycar, a technology store. For those that have never heard of Jaycar or set foot in a Jaycar store, they sell everything from security systems to solar panels, 3D printers to USB cables, LED lighting to TV aerials and electronics components and kits to audio and video connections and decoders.

Plus a swag of 12v stuff.

I believe there are something like 18,000 line items on the shelves.

And every shift I see these so-called “older Australians” quite happily purchasing technology including “smart home” stuff like smart lights, power points and the like.

Sure, the occasional person gets confused pairing a set of Bluetooth headphones, or setting up a dash cam, but they are not exclusively “older Australians”, not by a long shot.

I've seen teenagers bamboozled by an RCA cable.

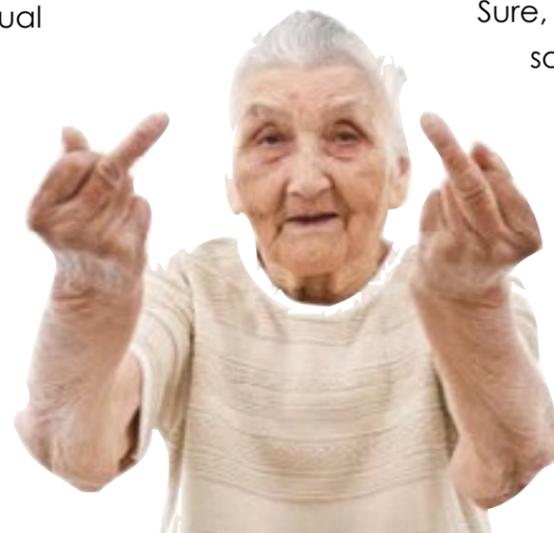
In my own specialist sphere of technology, video and film making, most of the people I come

across in the “older” demographic run rings around people 40 years younger in terms of computer usage and expertise via editing and special effects.

In fact, a high school science and computing teacher told me not that long ago for every parent who says their child is a whizz at computers, he'll show you one that can download porn play on an Xbox, but that's about it. Give them something real like Excel, Word or DaVinci Resolve and they are stuffed.

So, I say get off this “older Australian” bandwagon nonsense as a general opinion of all over a certain age – whatever that is.

They, we, are not all technology incompetent any less than the rest population.



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Blackmagic Design NAB Announcements

Some readers may suggest I give a lot of coverage to Blackmagic Design.

And they'd be right. For one, it is a very important company in the scheme of all things video and filmmaking.

And for a second, NO other company keeps us up to date with what they are up to, developing, releasing or updating like Blackmagic does.

These few pages say it all.

I have dedicated them to BMDs NAB2022 announcements as there is just so much there.

And of course, you can read the full releases on the website [here](#) and [here](#) and [here](#).

Blackmagic Design Announces New ATEM Constellation HD Switchers

Blackmagic Design today announced a new family of live production switchers that include powerful broadcast features, while including the latest electronics technology so they are extremely affordable. The new models are a 1 M/E model with 10 x 3G-SDI inputs, 2 M/E model with 20 x 3G-SDI inputs and a 4 M/E model with 40 x 3G-SDI inputs. All models include full standards conversion on every SDI input, 4 ATEM advanced chroma keyers per M/E row, a DVE per M/E row, media players, larger media pool and much more. These new switchers are designed as a professional upgrade for ATEM Mini customers who need to expand, or for large broadcasters who

want to upgrade their studios to get a modern switcher. ATEM Constellation HD switchers are available immediately from Blackmagic Design resellers worldwide from AU\$1,569.

The ATEM Constellation HD switchers will be demonstrated on the Blackmagic Design NAB 2022 booth N302.

[More ...](#)

Blackmagic Design Announces New Cintel Scanner Light Source

Blackmagic Design today announced a technology demonstration at NAB 2022 of a new high intensity light source for Cintel film scanners that lets customers get better quality from scanned film and much higher film scanning speeds.

The new light source for Cintel Scanner will be demonstrated on the Blackmagic Design NAB 2022 booth

Blackmagic Design NAB Announcements

The new light source technology is much higher power than the light source used on the previous generation of Cintel film scanners. It consists of a square array of 576 high power LEDs arranged into a grid pattern, and then focused onto the film using a new light cylinder. This new design provides more than twice the silicon area for generating light and the result is much more light is directed at the film.

[More ...](#)

Resolve 18, Hyperdeck Shuttle HD, Hyperdeck Extreme and MUCH more ...

Blackmagic Design today announced HyperDeck Shuttle HD, a new recorder/player that's designed for use on the desktop as an on demand media player. This new model supports recording and playback for ProRes, DNx and H.264 files as well as PCM or AAC audio. The unique de-

sign is dominated by a large metal search dial and traditional broadcast deck controls, so it's easy to quickly scroll through media. It even has a built in teleprompter! HyperDeck Shuttle uses HDMI connections so it's the perfect solution for use with ATEM Mini switchers.

HyperDeck Shuttle HD is available immediately from Blackmagic Design resellers worldwide for AU\$789.

HyperDeck Shuttle HD is a recorder and player that's designed to be used on the desktop. That means it's more than a master recorder as it can also be used as a clip player. The large search dial is perfect for scrolling through lots of media to find the clip customers want to play. Customers get support for ProRes, DNx and H.264 files in NTSC, PAL, 720p and 1080p video formats. The HDMI connections allow connection to switch-

ers, cameras and monitors. Plus SD cards, UHS-II cards and USB-C external disks can be used for recording and playing media. HyperDeck Shuttle HD uses the same design as ATEM Mini Extreme, so it's a perfect combination to use as a media player. It even has a built in teleprompter.

HyperDeck Shuttle HD is perfectly designed for the desktop. This means the front panel can be operated with a single hand.

The gentle angle allows their hand to rest on the search dial, and the control buttons are positioned under their fingertips.

The design is the same depth and angle as ATEM Mini Extreme, so they match perfectly when used together.

[More ...](#)

The Dykes On Bikes: An Origin Story

Today, in partnership with Canon Australia, Kate Cornish launches her latest project; The Dykes On Bikes: An Origin Story.

A renowned cinematographer and Canon Ambassador, Kate's latest project was created in collaboration with Steph Jowett and Tilly Robba.

The Dykes On Bikes: An Origin Story offers an insight into the historic group in a documentary-style format, something that hasn't been done since the Dykes On Bikes first rode in the 1988 Sydney Gay and Lesbian Mardi Gras Parade.

Kate is the one of Canon Australia's newly announced Ambassadors to release her own unique work. Other Ambassador's include Jarrad Seng, James Simmons, Bonnie Cee, and

Alisha Lovrich.

"This project is one that myself, Steph and Tilly are very proud. As members of the LGBTQIA+ community, and a member of The Dykes on Bikes, it's important to showcase the group's history outside of its presence within Mardi Gras Parade, and the impact they've had over their 30+ year history."

The Dykes On Bikes: An Origin Story, and more information surrounding the project, can be found [here](#).

For more information on the Canon Ambassadors and to keep across their individual upcoming projects, [see here](#). More information on the Dykes on Bikes is available [here](#).



The Dykes On Bikes: (cont'd)

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