

April 4th 2022

Australian Videocamera

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

Tutorial: Blackmagic ATEM Mini Pro Setup

Tutorial: Hyperfocal Distance and Focussing

Review: Canon XF605

Introduction / Tutorial: Final Draft

VR/360: Momento360 Updates

Feature: Our Favourite Tutorials Part 2



NEW **BREAK** Blackmagicdesign



Blackmagic URSA Broadcast G2
Learn More >

SENNHEISER

XS WIRELESS DIGITAL

An instant connection.



Table of Contents

The Week's Industry News..... 4

GoPro Volt

Hollyland Solidcom C1

ATEN Podcat Mixer

We Want To Talk To You!

Tutorial: ATEM Mini Pro Setup..... 6

Tutorial: Hyperfocal Distance / Focussing 8

Review: Canon XF605..... 10

360 / VR Update: Memento 360 12

Favourite Tutorials..... 13

Introduction: Final Draft 14

Cover Image:

Wyalup Rocky Point, Bunbury, Western Australia shot on DJI Air2S

EDITORIAL

Welcome to the latest Australian Videocamera e-magazine.

If you are a film maker, you may have received an email from me in the last few days. If not, or you haven't as yet read it, what I am chasing is information from film makers.

We want to tell your story to those thousands and thousands of people who are interested you see!

They want to know how you came up with your subject matter, what drives you, how you funded it, how you recruited a crew, what equipment you used, how you scoped out locations, what did you use to write the script, how was the editing achieved and all those other million questions.

Additionally, we'll give you a valuable promotional platform!

If you are interested, inside in the news section you'll see a bit more on this subject and in the panel at the right, my contact details so please get in touch.

In terms of other content, I am working towards having regular sections on action camera usage and products, ramping up my podcast / vlogging stories and a few other things I am working on.

As always, if you have any suggestions or ideas, I'd love to hear them.

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



David Hague
Publisher / Managing Editor

You have received this as you have registered with Australian Videocamera, but I am more than happy of course for you to forward it to any friends or acquaintances you think will get value from it. If they wish to sign up to get their own regular copy, they can do so via the pop-up at www.australian-videocamera.com.

If you no longer wish to receive this e-magazine, please email me at david@auscamonline.com and nominate exactly which email gets the subscription. I'll remove it immediately.



Contact Us

Phone:
+61 (0)456952227

Email:
david@auscamonline.com

Web:
australian-videocamera.com

Facebook:
AustralianVideocamera

Twitter:
@Auscamonline

Instagram:
Australian Videocamera

Industry news from Australia and overseas

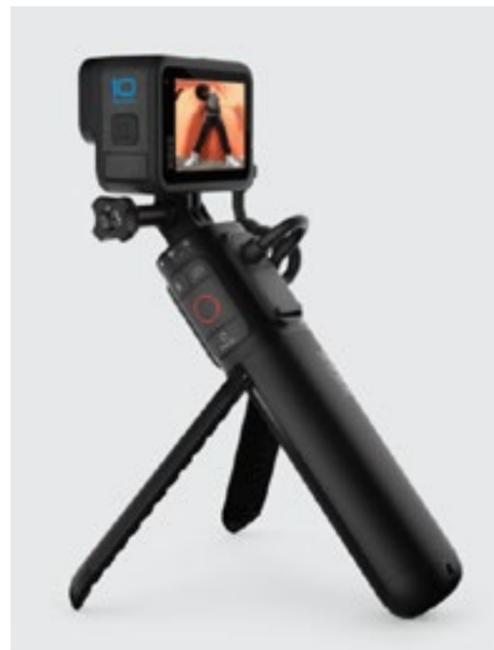
Abridged versions of press releases and stories. The full stories can be seen on our website by clicking the link at the end of each story.

GoPro Releases "Volta"

GoPro today announced the launch of what they are calling Volta, which as the name might suggest, involves power.

Actually it's a bit more than that as it is a combination of a "premium" battery as well as being a camera control grip.

Built in features include the ability to shoot over 4 hours of 5.3K recordings shot at 30fps via the built 4900mAh battery.



And apparently you can marry the existing battery with the Volta battery to extend this further.

Integrated into the control grip are camera control buttons allowing single handed recording and doubling up as a remote control via wi-fi with a range of 98 feet or 32 and a bit metres (why it's restricted to that I have no idea. Why not 100 feet for example?)

But wait there's more as they say.

[Read the full story here](#)

New from Hollyland: Solidcom C1 headsets

Hollyland's Solidcom C1 is a new full-duplex wireless intercom headset system featuring advanced DECT 6.0 with encryption technology.

Solidcom C1's 1.9GHz DECT ensures reliable and secure communications in a radius up to 1000ft.

This comfortable headset-based system boasts battery life up to ten hours, and is portable and hands-free – it requires no belt-packs and can operate effectively without hubs or base stations.



[Read the full story here](#)

New Product: ATEN Podcast AI Audio Mixer MicLIVETM 6-CH



ATEN today launches the Podcast AI Audio Mixer MicLIVETM 6-CH in Australia, the industry's first AI-optimized audio mixer. MicLIVE features acoustic enhancement with its AI-created SmartEQ, a compact and portable design, and an intuitive, easy-to-use user interface dedicated to improve the audio recording experience for solo to two-person podcasts.

[Read the full story here](#)

We Want to Talk To You!

Whether you are a filmmaker or a vendor to the industry, we'd like to talk to you!

If a filmmaker – small or large – our readers want to know what you are doing, how you do it, your thoughts on the industry and so on.

If a vendor, what are your products, what is coming up, any ideas or advice you have, what training programs you may have etc.

Get the idea? Send me an email to david@auscamonline.com or call me on (+61) 456952227 for a chat to arrange a written interview.



SENNHEISER

XS WIRELESS DIGITAL

An instant connection.

Setting up Blackmagic Design ATEM Mini Pro

A number of people have contacted me regarding the Blackmagic Design Mini Pro tutorials I have posted so far and asked for a basic setup one. So here it is.

Introduction

Before we start, for those new to this, let's look at what the Blackmagic Design ATEM Mini Pro is.

In simple terms, the Blackmagic Design ATEM Mini Pro is a broadcast switching panel letting you input video streams from up to 4 HDMI sources (cameras, computer output etc) and switch between them with the push of a button.

Additionally, you have two audio inputs so you can say, have one for a microphone for dialogue and the

second for music. Alternatively, you may wish to use 2 mics – one for you, the host, and one for a guest, either locally or remotely.

Finally, there is a single HDMI out port letting you plug in an external monitor



to view exactly what your camera(s) are "seeing".

In its basic configuration, your PC will see the Blackmagic Design ATEM Mini Pro as a simple webcam that you can use for Skype, Zoom, Microsoft Teams etc, or, by adding the free ATEM Software Control, you can turn the Blackmagic Design ATEM Mini Pro into a complete very powerful broadcast panel with overlay graph-

ics, titles, effects and automation using macros, as well as having a sophisticated audio mixing system.

Part 1 – Setting up the Blackmagic Design ATEM Mini Pro as a webcam

Setting up the Blackmagic Design ATEM Mini Pro to act as a sophisticated web cam system

is simplicity itself.

First off, connect all your cameras to the HDMI ports (1-4) and any mic(s) or other audio devices you want to use to the mic 1 and mic 2 port(s). If you have an external monitor, attach this to the HDMI out port. Make sure on the Blackmagic Design ATEM Mini Pro the M/V (Multiview) button is on.

When all the cameras are running,

pressing the respective button on the Blackmagic Design ATEM Mini Pro (1-4) will switch seamlessly between cameras.

Next, you want to connect your computer to the Blackmagic Design ATEM Mini Pro by using the USB port. Once connected, your PC will automatically see the Blackmagic Design ATEM Mini Pro as a webcam.

To test this, we'll use Skype.

Scroll down to the Audio & Video section and on the top right, click the drop-down menu and select Blackmagic Design.

The image from whichever camera is selected on the Blackmagic Design

ATEM Mini Pro panel should now display in the viewing window of Skype. If you wish, you can also select a custom background at this time.

You'll now want to select the microphone to use by scrolling down a



little further. You can either choose the default PC mic, or whichever device you have plugged into the Blackmagic Design ATEM Mini Pro mic port(s).

Transitions and Cuts

You can switch between cameras with a straight cut – a "jump from one camera's image to the next. But the Blackmagic Design ATEM Mini Pro has some built in transitions you

can also use such as push down, push right and so in. You can also choose whether to dip, mix squeeze and other effects during the transition. All of these but-

tons are above the AUTO button which is used to actually perform the transition.

To see the complete tutorial and the associated screen shots etc, please [click here](#).

Tutorial: Hyperfocal Distance / Focussing



If you understand depth of field and the use of aperture settings – in other words you do not have your camera, camcorder or smartphone always set on A for “Automatic Everything” – then you’ll know that generally speaking, if you have the foreground in focus then the background will be blurred.

focus?

Then it's time to learn a new term; Hyperfocal Distance.

In the simplest form Hyperfocal Distance is the focusing distance that gives your photos the greatest depth of field. In other words, it is the point on which you focus that allows the

Conversely of course, if the background is as sharp as a tack, then the foreground is out of focus.

Usually.

But what if you want the foreground AND background in

foreground and the background to both be sharp.

This position will vary according to your lens at the time as hyperfocal distance moves closer to your lens as you use smaller apertures.

Without going into the mathematics of it, be aware that when you focus to a hyperfocal distance, the image will be sharp from half that distance to infinity.

So going by the chart, with your hyperfocal distance for say f/11 with a 28mm lens, then everything from 1174mm to infinity will be sharp.

Also understand this chart is a guide only, as without knowing the make-up and distance to your foreground, they are a best guess scenario.

One neat way of working out the hyperfocal lens I found online uses the following method;

1. Find the closest object in your framing that should appear sharp and calculate its approximate distance to the camera
2. Double this number to get your hyperfocal distance
3. Focus on this point
4. Change the aperture to increase depth of field (usually to around

f/8 or f/11)

Of course you won't to use this technique all of the time. Say you were shooting from a hot air balloon and attempting to get the vista before you. As there is nothing in the foreground, it would be pointless – just shoot to infinity in these cases.

There are a number of smartphone apps to calculate your hyperfocal distance such as Hyperfocal for both Android and iOS.

Hyperfocal Distance Chart (in mm)

	f/2.8	f/4	f/5.6	f/8	f/11	f/16	f/22
16mm	3048	2134	1524	1097	762	549	396
20mm	4724	3353	2377	1676	1189	853	610
24mm	6797	4816	3414	2438	1737	1219	884
28mm	9266	6553	4633	3292	2347	1676	1189
35mm	14478	10241	7254	5182	3658	2591	1829
50mm	29505	20879	14783	10455	7407	5273	3719
85mm	85344	60350	42672	30175	21336	15149	10729

NEW **BREAK**
Blackmagicdesign
Blackmagic URSA Broadcast G2
Learn More >

SENNHEISER
XS WIRELESS DIGITAL
An instant connection.

Review: Canon XF605

For a time shorter than I would have liked, I managed to get my hands on a Canon XF605 last week.

Sadly it got purloined by Canon for an Urgent Job so I could not really give it a full test, but here is what I found.

The first thing that struck me was how heavy it was. According to the specifications, total weight is 2Kg (by way of comparison my Panasonic PV100 was 1.5Kg and the Blackmagic Design Pocket Cinema Camera 6K is 1.2Kg sans lens)

Canon says it is an ideal camera for media, sports and broadcast journalism, and even push the mobility angle, but I am sure for me at least, I'd want access to a tripod as much as possible.

Or maybe I am just getting old and feeble. It just felt heavier than simply

½ a kg more than the PV100.

But in truth, having reviewed just about every XF model since they the ranges' inception, that is the only negative I could find during its short stay here.

So what do you get for you're a little-under-\$7k?

Specifications and Goodies

I'll get to the specs in a minute; one of the major selling pints of the XF605 is connectivity. For example, vi an App called – wait for it – the Canon Content Transfer Mobile App (whew, snappy naming huh?), you can transfer recorded data either wirelessly or via a cable to iOS devices and then transfer to ftp servers back at base.

I couldn't find any mention of Android so perhaps that is down the track.



ethernet connectivity, SDI, USB, HDMI and recording is to twin SD cards. Speaking of which you can simultaneously record to both cards and in different formats. For example, card A might contain XF-AFC whilst card is in MP4, or card A is 4K and card b is 2K. You can even just record audio to one

card and video to the other.

The imagery is captured to a 1 inch CMOS sensor and processed by Canon's trusty DIGIC DV7 engine. This allows the capture of 4K/60p / 4:2:2 10 bit HDR video, or alternatively, 120fps full HD.

In front of all this of course is the glass, and Canon has opted for a lens giving 15x optical zoom (25.5 to 382.5mm) and a focal length between F/2.8 and 4.5.

There is a switchable built in 3 density ND system and image stabilisation is optical. For control you get 3 rings. Autofocus is something that Canon also trumpets about with the XF605 with touch focus and face detection AF being built in as is a "dual

pixel" system to tell the user if the focus is at the front or back.

There is a swag of custom picture settings too as you can see from the table.

Ergonomics

Canon has been making the XF series for a while now. I think our first review was back in around 2008 and there was a model or two before that off memory. As such, they have the ergo-thing pretty much down pat.

All the controls are where controls should be, ditto connectivity points etc etc. So really nothing to see here we haven't covered before. Just that weight thing as mentioned, but

as also said, that might just be me.

I've always felt the XF series was built a bit like the Hi-Lux ute. It's been designed to do a job and do it efficiently and without any fuss.

You can pick one up and within a few moments have worked out how to best use its capabilities and just, well get on with it, knowing the results will always be there.

So, as always, well done Canon. I reckon the rental places will be buying these in droves.

Go and have a test drive.

See many more camera, camcorder and other hardware reviews on our [website](#).



Momento 360 Updates

If you are a GoPro MAX fan (or any other 360 camera for that matter) then this will certainly interest you!

Online system Momento360 has released some new capabilities designed to help save you time and effort, especially if you use Momento360 alongside other tools as part of your workflow:

- **Move/Copy Annotations:** Move or Duplicate annotations/hotspots between 360s (and update Navigation Hotspots too)
- **Bulk Actions:** Create/Activate multiple share links at once, and export them
- **Custom Variables:** Pass your own variables into Annotations via URL parameters

Move/Copy Annotations

(Paid Plans only) Sometimes you need to create multiple versions of an image (e.g. iterations of a space in response to feedback, etc.); if you've spent the time to add hotspots or annotations, re-creating them in the latest version gets needlessly time-consuming.

To help, we're happy to announce our new Move/Copy Annotations feature: Now you can move (or duplicate) the full set of hotspots/annotations from one 360 to another in a seconds:

In addition, it can optionally update all Navigation Hotspots that link to the source 360 to point to the new 360 you are moving/copying the annotations to — so your virtual-tour-style navigation from other 360s will point to the new image, not the old one.

Bulk Actions

(Pro Plans only) If you work with dozens or hundreds of 360s, across multiple projects, creating share links and then copying them elsewhere applications can get pretty tedious, involving a lot of clicking, and copy-and-paste.

The Bulk Actions feature enables you to activate, configure and export hundreds of links at once. Watch how you can activate and generate links for 50+ images in under 20 seconds:

This is especially useful if you are using references to the 360 links elsewhere (e.g. in another application).

There are even more information on these and other updates at <https://help.momento360.com/>

As always, you can send suggestions and feedback to support@momento360.com.

Favourite Tutorials

Continuing our series:

Over the years we have come across some tutorials that have proven invaluable. So I thought I might list a few here each week in order they may help you too!

Some are app specific, but the basics still apply in most cases.

Creating the "Dune" Look

Director of Motion Graphics, John Dickinson, shares how he created his Dune trailer-inspired graphics using Continuum, Sapphire, Maxon Cinema 4D, and Adobe After Effects.

<https://borisfx.com/videos/create-a-dune-trailer-inspired-3d-title-design-with-cinema-4d-after-effects-and-boris-fx-i/>

Fixing Skin Tones

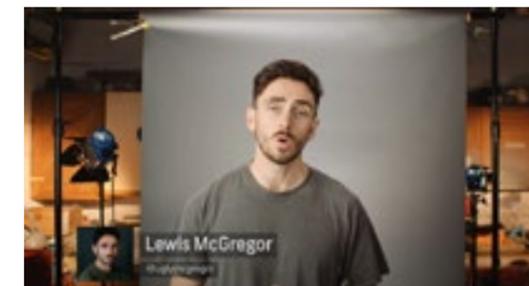
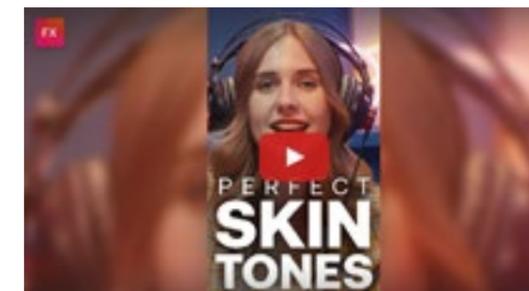
Discover the easy solution to creating PERFECT skin tones for your videos

https://www.youtube.com/shorts/uez7_3FEYEo

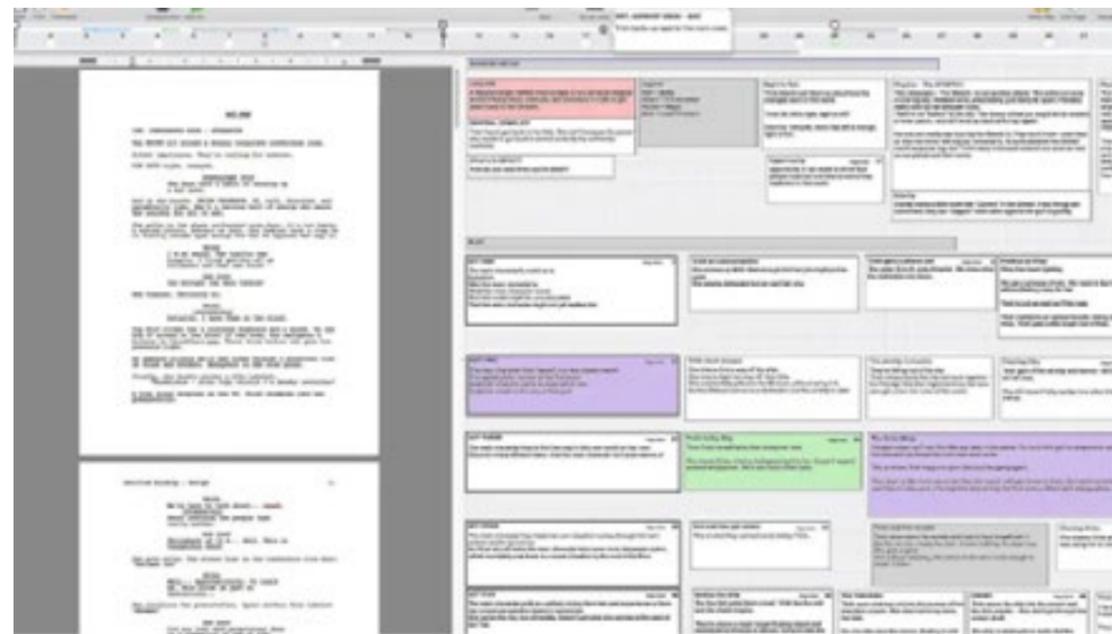
All About White Balance

What you Need to Know about White Balance | Cinematography Tips

<https://youtu.be/9ngTYGBegI4>



Tutorial: Using Final Draft - Introduction



Many years ago I wrote and directed the video based tutorials for Microsoft Word, and to this day, I am in awe of just how flexible Word is, the power it has to assist in creating and formatting documents and the ancillary tools available such as indexing, table of contents, macros, styles and so on.

I know there are hundreds of features and functions that the average user probably doesn't even know exist (and I lament the lack of proper hard bound manuals these days that allowed a browse through on a rainy cold afternoon).

Such things as outlining, spike and more are things everyday Word us-

ers can easily master and speed up workflow – if they bother to look for them!

But what, you ask, has this to do with a tutorial for a piece of software specifically designed for scriptwriting?

So Why Not Use Word for Screenwriting?

Well, as good and as flexible as Word is, by definition it is a tool that has to bend to accommodate your needs. Final Draft on the other hand has been designed from the ground up to satisfy the EXACT requirements of screenwriters, no matter you create for a 30 second TV commercial, school play, TV sitcom, Hollywood movie (although not too much of those at the moment so let's substitute the Gold Coast and Perth in Australia shall we!) or a David Attenborough style documentary.

And everything in between.

The art of screen writing has evolved over the decades and there are well established rules that apply to screenwriting and the formats used.

And yes, using a combination of Styles and macros, you *could* get Word to mimic a portion of what Final Draft offers, but the extra tools in the package take it w-a-y beyond what Word can dream of, even if you factor in the integration possible with say Excel, Powerpoint, Access and so on.

These include not just automatic pagination and formatting according to industry standards, but advanced collaboration, speech to script, image integration, the ability to use alternate dialogues for different versions of lines, Beat Boards and story mapping with colour coding and much more.

Step by Step

In this series of tutorials, I'll take you through step-by-step, the features and functions of Final Draft, letting you expand on your knowledge as we go (as against many tutorials that use un-associated snippets of info to demonstrate and teach).

They will also be in short bites; I have learned over the years that material is best absorbed in small nibbles rather than huge chomps, and via using a hands-on approach.

Download

Before we start, you can download a trial version of Final Draft (for Mac or PC) at <https://trial.finaldraft.com/>

In the first full tutorial, we'll come to grips with understanding the Final Draft interface.

Yes, it sort of looks like a word processor, but looks can deceive!

To go to the next tutorial, please [click here](#).

