

Feb 22nd 2022

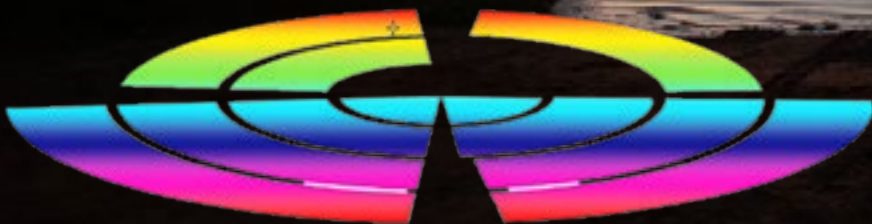
Australian Videocamera

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

Digital Video Since 1995. My Perspective

Guest Post: Video: The Early Years

More to DJI Drones than DJI Fly App



Promotion: Fujinon MK Lenses and Mounts



**FUJINON MK LENS
THE DAWN OF A NEW ERA**

- Covering the standard 18 to 135mm focal length for cinema production with MK18-55mm and MK50-135mm
- Ultra-compact & "less than 1kg" lightweight design thanks to Super 35mm/APS-C sensor compatibility with dedicated E-mount design

MK Lens & Mount Promotion

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RF Mount (top) Micro 4/3 Mount (bottom)



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Cover Image:: Myalup Beach, Western Australia shot from a DJI Mavic Mini 2

EDITORIAL

Welcome to our second edition of the new Australian Videocamera e-magazine. Somehow it seems fitting this has been created on this date – 22-02-2022!

The past week has been one more of consolidation than anything else. As you will have heard, a few weeks back the main rail and road links to Western Australia, where I am based were badly disrupted due to heavy rain.

This has meant that getting freight through is difficult in some areas and nigh on impossible in others. Delays of up to 6 weeks are expected in some cases and already there are products you just cannot get including processed foods and alcohol for example.

This has also meant of course that review products I have been waiting for have been delayed, but thankfully in the last two days stuff has started to arrive so the next weeks I have a busy schedule reviewing products from Canon, Fujifilm (both of which will be attached to my MSM Star Tracker as a combination tutorial / experiment / review), Logickeyboard, Thronmax, ATEN, PreSonus and more.

I am also finalising some tutorials and very hopefully finding the time to finally start on the podcasts I have been planning for months. Another project I hope to commence is a series of stories on filmmakers who have disabilities to find out how this hinders or even helps in their progress and fulmination of ideas. If this is you (or someone you know) please get in touch!

As always, I welcome any feedback via david@auscamonline.com and if you have any story suggestions, please let me know.

Finally, you have received this as you have registered with Australian Videocamera, but I am more than happy of course for you to forward this 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.

As always, thanks for your support!



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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.

LUMIX GH6: Next-generation mirrorless camera

Panasonic has announced the LUMIX GH6 – the latest flagship model in the LUMIX G Series digital mirrorless camera range.

Aaron Waters, Product Marketing Manager, Imaging, Panasonic said: "In 2009, Panasonic pioneered the photo/video hybrid

category with the first model in the GH Series, the DMC-GH1. Since then, each subsequent model has driven innovation, putting technology and features normally reserved for high end cinema cameras in the hands of aspiring creators worldwide. Today, it is renowned as a first-choice tool thanks to its performance, mobility and rugged design. Like the legendary GH5, the LUMIX GH6 again breaks boundaries in the category."

In a Micro Four Thirds category first, the GH6 sports a newly developed 25.2-megapixel Live MOS Sensor. In addition to high resolution imaging and high-speed signal readout, the sensor's single exposure HDR technology is a significant leap forward in dynamic range performance. The next-generation Venus Engine powers not only advanced image processing and computational photography, it also unlocks a new

world of video codec options and framerates to enhance workflow and versatility for professional or aspiring videographers.

[See the full story here](#)

Phillip Noyce's Feature Film Thriller The Desperate Hour Shot with URSA Mini Pro 12K

"The Desperate Hour," directed by Phillip Noyce and starring Academy Award® nominee Naomi Watts, was shot by Cinematographer John Brawley, ACS using the Blackmagic URSA Mini Pro 12K digital film camera. The film premieres in theaters and on demand on February 25th, 2022.



Unfolding in real time, "The Desperate Hour" is a riveting and pulse pounding thriller from award winning director Phillip Noyce. Recently widowed mother Amy Carr (Watts) is doing her best to restore normalcy to the lives of her young daughter and teenage son in their small town. As she's on a jog in

the woods, she finds her town thrown into chaos as a shooting takes place at her son's school.

Miles away, on foot in the dense forest, Amy

desperately races against time to save her son. Production happened in July 2020, during the heart of the COVID outbreak in a remote area of Northern Ontario.

Beyond the challenges of shooting during the pandemic, the story presented its own challenges for photography. Though the majority of the film involves only one actor, Watts, the premise that her character is constantly running through rugged terrain made the approach to cinematography critical.

Brawley chose to shoot with the URSA Mini Pro 12K both for the small form factor and the high resolution. "The film had a lot of challenges because you've got a character who's jogging, running or walking fast for most of the film," said Brawley.

"She starts off on a road and then she's on a dirt road and then she's on two tracks and then she's on some little goat trails in the woods and then she's literally in the middle of the forest with no tracks."

[See the full story here](#)

FUJIFILM Australia Joins ABE And Will Exhibit At ABE 2022

FUJIFILM Australia has joined ABE, the world class media and entertainment industry association and will be exhibiting at their bi-annual ABE event from 9 to 11 August at Doltone house in Sydney.

At ABE 2022 FUJIFILM will be showing its comprehensive range of optical devices from large to super small aperture lenses, including lenses for 8K and 4K high-definition broadcasting, interchangeable lenses for digital cameras and cine lenses that are beloved by professional creators all over the world.

There will also be hands-on demonstrations of the very latest products including the full range of award-winning FUJINON Premista large format lenses.

FUJIFILM Australia General Manager – Recording Media, Optical Devices, Industrial Products & Life Sci-

ences, Marc Van Agten, explained, "With being able to attend the larger overseas tradeshows currently in limbo, there is a real need for a quality local show where manufacturers can demo their latest products and network with the entire industry. Put simply ABE is that show. It is a well targeted and marketed event with high quality conference content. In comparison to other events ABE in particular also represents great value for money as the show is very much about the networking, building relationships and being able to demonstrate the latest in technology without breaking the bank. The attendees are plentiful and of a very high calibre and there just isn't another local show that rivals it."

FUJIFILM will also be showcasing their wide range of recording media products including the very latest LTO-9 data cartridge at ABE 2022.

[See the full story here](#)

Screen Australia: Grainne Brunson appointed Head of Content



Screen Australia is pleased to announce the appointment of Grainne Brunson as Head of Content, to lead the agency's production investment, development, distribution support and initiatives across Australian screen content including feature film, television, online and documentary.

With more than 25 years' experience, Grainne is a strategic leader in the creative industries who has held high-ranking roles in the screen sector, international arts and culture as

well as tertiary education in design and management. Grainne comes to Screen Australia from her current role as Head of Screen NSW.

Since 2010, Grainne has held several senior roles in Screen NSW, Create NSW and Arts NSW. As Head of Screen NSW since 2019, Grainne has overseen the state's investment in the screen sector including production incentives, industry development and supporting New South Wales productions through COVID-19 lockdowns. Prior to this, Grainne was Director of Arts Investment, Engagement and Development at Create NSW where she was instrumental in the introduction of the 50:50 by 2020 initiative addressing gender parity in the screen industry, and Screenability NSW addressing opportunities for practitioners with disability in the screen sector.

While at Screen NSW, Grainne has also worked as Head of Strategy, Partnerships and Industry Development and Manager of Stakeholder Relations

and Industry Development. She has experience managing funding programs at Arts NSW, including for visual arts, museums, festivals, literature and new media.

[See the full story here](#)

TRP Broadcast chooses new FUJINON 4K lenses for new OB fleet

Thoroughbred Racing Productions (TRP) produces over 2500 hours of live HD thoroughbred racing outside broadcasts each year. The company provides exclusive production services to the Victorian Racing Industry, producing broadcasts for more than 525 thoroughbred race meetings conducted throughout the state. These broadcasts are provided for free-to-air and pay TV channels in both Australia and overseas, to on-course patrons and importantly the stipendiary stewards who manage the integrity of racing.

That means delivering premium sports vision that not only captures the spectacular excitement of thoroughbred racing but also the finer detail. In pursuit of that finer detail TRP recently purchased some high quality FUJINON 4K lenses for their new OB fleet.

TRP Engineering and Technical Operations Manager, Charles Cole, explained, "We have been in the process of upgrading the high-definition OB fleet Sony built for us 13 years ago which started with the replacement of our main metro unit in 2019 and were given the approval to replace the country racing units in March 2020.

As the new main metro unit was a big hit with our operators, the design of the country units became a cookie cutter of the main unit but a scaled down version. As we are using the highest quality equipment in these new units, it was a natural progression to purchase

the best lenses from FUJINON."

As the two country units travel from one end of Victoria to the other and are the backbone of the racing production for more than 400 race meetings, TRP require them to a high quality, robust and reliable facility.

[See the full story here](#)

Other stories:

- [The PhotoPills App: A Star Trails Tutorial](#)
- [So many mics and choices... what to use when?](#)
- [Hit Korean TV Show "Mine" Graded with DaVinci Resolve Studio by Westworld](#)

If you have some industry news you'd like passed on to our readers, send me the info including any images to david@ausca-online.com.

Video shooting, editing and delivery. Available digitally since 1995. My Perspective.



As I extracted a video from my DJI Air2S drone today and fired it across to my main desktop computer for editing in DaVinci Resolve using Bluetooth, I had a strange compulsion to reflect on how this all came about.

In the movies or on TV at this point in time, the screen would then shiver for a few seconds as some harp music played out, but I'll resist any sound effects or visuals and simply tell you I am mentally now back in 1995.

At that time I had been a tech journo for about 6 years – maybe a bit more – already, writing for PC Week initially and then APC, PCWorld, Your Computer, PCUser, MacWorld and others including the dailies, many of whom had a Tuesday Computing supplement.

I vividly remember a stoush with the brilliant and sadly late Helen Dancer over whether a farmer who wrote a macro in Lotus 1-2-3 could be called a “programmer”.

But I digress.

Windows had been out for a while, and I was a fan. Mac, not so much so. Version 1.0 of Windows tested the water, version 2.03 became a niche consumer product, Windows 3.0 made it useful to business and

then, in 1995, Windows 95 came out and bang!

It was mainstream.

About a week before official release and having a beta version supplied by Microsoft I saw an ad in my local newspaper, The West Australian, for someone to write video training scripts for Windows 95 and Microsoft Office 95. So I decided to give it a crack.

The Office components (Word, Excel, Access, Powerpoint, Outlook) I knew backwards as I had done countless reviews plus comparisons with other “Office” type products such as those from Lotus, Word Perfect, Borland etc. And I had been playing with the Windows 95 beta for quite a while so felt conversant enough to also cover that.

(As an aside, many may not know that Office was a Microsoft Australia initiative put together by then MD Daniel Petre).

And I got the gig; the company was Computer Television based in West Perth.

In simple terms I wrote the video scripts (which in itself turned out to be a hell of a learning curve), a young guy called Steve Roberts shot the talent we brought in for on-screen and voice overs plus did all the editing on an analogue editing desk. Screen

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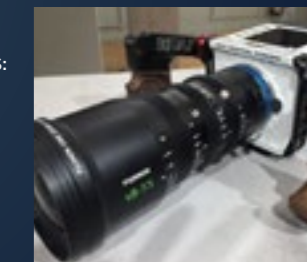
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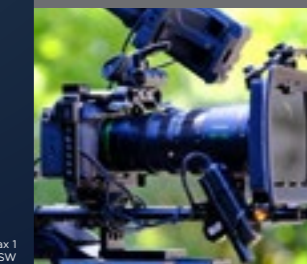
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shots were pulled off a Windows 95 computer hooked up to the editing system. Footage was all shot on a Panasonic M unit as I recall.

To create text overlays, it was necessary to buy a downstream keyer board for the system which I remember cost a thousand bucks or more.

Each module – say Excel – had three videos (all on VHS) – of approximately 45 minutes each and to complete each set was a month's work. The complete set of all videos, including a 4 video set for Windows 95 sold through bookstores such as Dymocks and direct to government and corporates for \$1995.

Later fine tuning meant we dispensed with the downstream keyer in favour of using Powerpoint for text

and graphics.

We also moved out of a strictly studio environment and had a heap of fun shooting these videos inside restaurants and even in the studios of a local radio station, 6PM (thanks Garry Roberts), with the idea being we'd create the tutorials using real life examples of how the software could be used. So for Access, we created a record library database, for Excel, a ratings analysis system and for Word, a restaurant menu. You get the idea.

Jump ahead one year and I was now in Sydney, still with Computer TV writing scripts remotely, but no longer involved in the actual direction and production side beyond that.

Fate stepped in, and without going

into any detail, I ended up shooting video using an 8mm Canon video camera I owned, for the local Pentecostal Church. This was – ah – interesting, to say the least and if nothing else gave me an insight as to just how that organisation works. Ask me about it offline if you wish. My experiences do not paint it in a great light.

Anyway, I found on the new-fangled internet a "clever little gadget" that allowed you to control the tape in the camera during playback via the LANC port, and with this connected to a computer at one end, and a VHS recorder at the other, you could add basic titles and graphics whilst actually marking in and out points. When this was completed for a single tape in the camera, hitting the Go button and leaving the

camera and VCR to its devices, the computer would control the gadget to fast forward and rewind the tape autotragically and write down the subsequent mix to the VHS tape. You could even overlay music.

It all worked in real time of course, but for the period, it was a very clever, and relatively inexpensive technology, allowing edited versions of the church Sunday meetings to be recorded for posterity and placed in a library for others to borrow.

At approximately the same time, a technology called Real Video had come into being on the internet, and was the forerunner of what we have today with what would now seem rudimentary streaming, but back then was revolutionary.

To make it work, we had to go through a process of converting captured video to the "Real" format which meant bringing it into the computer via a dedicated capture card – which were expensive – up-

loading that converted file to a Real Video server somewhere and then linking a text file to that file so the Real Video player could then stream it back down.

It was a slow and clumsy process as we were still on diallup internet, but it worked. Mostly.

Lots of late nights and experimentation meant the church I was doing video for became one of the very first in the world putting its services online – not live, but usually within 2 hours of completion.

This was about 1997.

Another gig I did at the time was at Old Parliament House in Canberra and was a University Awards night. The acronym escapes, me (UCAT I think) but it was the awarding of the top Uni Chancellor or whatever in the country at a "gala" ceremony in the Great Hall.

The theory was I would be flown to Canberra from Sydney and using

TWO cameras and a vision switcher / mixer encode the video on-the-fly and send it to a Real Video server using an ISDN line. Remember this is pre NBN or even ADSL and ISDN was the best we had, about 10 times faster than diallup as I remember at 1MB a second, but don't quote me on the numbers.

When we got there and set up though, it turned out some numptie muppet had forgotten to order the installation of the ISDN line at Parliament House from Telstra and so mwe had lay a standard phone line to a socket in some poor sod's office and use diallup.

This meant every 15 minutes extracting the camera tape, encoding it, sending it to the server and connecting it to a web page where people around the country could login and watch it "live" (or so they thought).

[See the full story here](#)



Video: The Early Years



Dr David Smith

from Lemac, which was far cheaper than the Betacams I had previously used, then edit the tapes on the Panasonic rig. The results were pretty good, with S-VHS having a resolution of 400 lines, up from about 240 for standard VHS. The edit controller was accurate to ± 3 frames and simple sound mixing was achieved by taking advantage of the two helical audio tracks plus the linear mono track. Typically I would record music and voiceovers onto a multi-track TEAC reel-to-reel tape deck, then dub that across to the linear track on my master video tape. It was all pretty fiddly but with care, time and patience it produced good results.

David Hague's reminiscences about his early experiences in video editing brought back many memories for me as I recall moving from the exacting and expensive world of 16mm film to video.

My learning curve had two overlapping technologies. I bought two high-end domestic Panasonic S-Video tape decks and an edit controller connecting them via a LANC port. Initially I would rent an S-Video camera

Planning was crucial because of the dreaded generation loss: every time you dubbed to a new tape the video quality declined significantly. After three generations the first thing to go was colour and clients didn't ap-



KIT



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Video: The Early Years

preciate black and white videos. But how could I include titles and graphics?

The best thing I bought back in the late 1980s was an Amiga 2000 computer. This wonder box allowed me to produce real titles and graphics at what was then very high resolution, and to output the results to video tape via a genlock. This was a game-changer and I spent many dollars buying add-on boards to produce even higher quality video.

This little revelation will surely bring a smile: I paid just on \$1,000 to get access to the biggest hard drive yet imported into Australia, a monster with 109 megabytes of memory. Yes, MEGabytes. How times have changed. Normally the Amiga relied on floppy disks with about 1.4MB capacity. It doesn't sound

like much but the text for my two Penguin paperback thrillers fitted onto one single floppy disk. The hard drive revolutionised the Amiga, and I used it for creating numerous video and music projects, with a Korg M1 keyboard linked via a Phantom MIDI controller running Dr T's music software.

Eventually PCs and Macs relegated Amigas to the bin of history and I succumbed to the world of MS-DOS, in all its finicky precision. Around the same time I bit the digital bullet and bought a Canopus capture card which came with Premiere Pro 5.0. The system was extremely complex to set up and Premiere was a dog – it crashed frequently and hours of work could very easily be lost to the ether which was infuriating. I tried a Ulead package called Media Studio Pro which was very

fully featured and much more stable and I also experimented with a radically different package called SCALA Multimedia which was very powerful although conceptually a far cry from the other editing programs available at the time. Even so, the resolution was now up to the DV standard of 720 x 576 pixels and would before long increase to 1920 x 1080 for HD video and 3840 x 2160 for 4K or Ultra HD video.

The cost of each increase in resolution inevitably came in terms of file size and processing power required to playback, edit and render these massive files.

That 109 MB hard drive I bought for the Amiga is today dwarfed by multi-terabyte drives that are small, cheap and very reliable. I can buy a 4TB drive at Officeworks for around



\$100 which is unbelievably cheap.

Typically, non-linear edit programs were effectively mirrored on the videotape editing paradigm in which you have a source tape from which clips are selected and then added to the program you're building. This worked fine, especially for editors with tape-based experience but I still found them a little klunky, partly because each company's NLE had its own proprietary user interface. You had to re-learn the steps for each NLE you tried to master.

The revolution for me came with the discovery of another non-typi-

cal NLE, called Video Factory, produced by Sonic Foundry, which was released in 2000. A year later this was released as Vegas Video and the long and intriguing story of what is now Vegas Pro 19 had begun.

Vegas used the familiar Windows architecture which made it simple and intuitive to use. It was also extremely powerful and flexible. Having its origins as a multi-track music workstation, Vegas had excellent audio capabilities and was also 'format agnostic', meaning you could throw almost any video format onto the timeline and it would work smoothly, with no pre-

rendering.

Like David Hague, I learned a great deal about digital video and audio from Douglas Spotted Eagle, who Denby and I met when he was presenting a workshop in Melbourne.

Douglas Spotted Eagle Interview
<http://vimeo.com/13384075>

While chatting with Spot, we agreed that Vegas was, quite simple, the fastest way to get from idea to finished video. I'm still using Vegas Pro today for precisely that reason.

It is difficult to explain to people how lucky they are to have access to such amazing technology as digital video, smartphones, gimbals, Go Pros and drones.

– to buy, more to process, that rack of film clips could be worth tens of thousands of dollars.

See the full story here

For DJI Drones There Is More Than DJI Fly



If you own one of the newer DJI drones such as the Mini2, Air2S etc, then up until now you have been pretty much bound to using the DJI Fly on your phone or tablet as a controller.

However now there is another option – Litchi.

Litchi has been around a while but

has only been in restricted beta for ages and not available to the general user. But now it is and you can get it from the Play Store or AppStore.

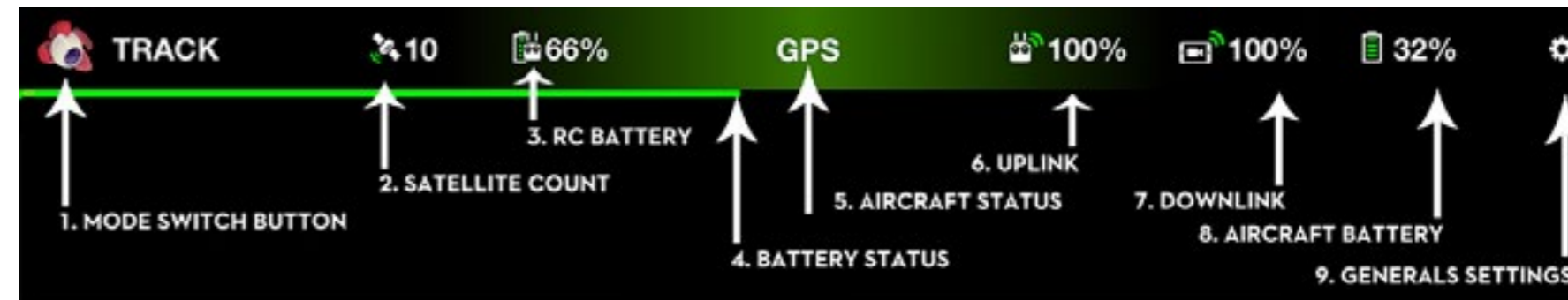
There is a bit of a setting up procedure, and the app takes a little time (about 15 mins for me) while it downloads what is describes as the “DJI database” before you can actually

use it, but the system picked up my house accurately as soon as I initialised it with my Air2S.

Once everything is in place, Litchi recommend removing the USB cable from the controller to the tablet / phone and turn everything (except) the mobile device) off and then turn on the drone and controller. When they have both fully initialised, reconnect the USB cable.

If you have the DJI Fly app already installed, it is possible there will be a conflict as this may be set to start automatically the controller is connected. If so, you'll need to change it in Settings-> App->DJI Fly -> Preferences (Android) to remove the default.

What will happen now in most cases (it didn't in mine) is that when you connect the controller to the mobile device, a pop up will ask if you wish



to use DJI Fly or Litchi. I had to choose manually.

Once the app launched, I received a pop-up screen explaining these previous steps followed after cancelling it, a second pop-up warning of a potential bug that was being fixed the affected the gimbal positioning data. Apparently, you may get some camera jittering, but I didn't see any.

Finally, you'll see something like the screen below. For the sake of ease (and laziness) this is screen shot I took from the Litchi website and the relevant descriptions of the numbered icons;

1. Flight Modes: Use this drop-down to change the flight mode.

2. Radar: Shows the position of the aircraft relative to the operator's mobile device (Android only).

3. Flight Telemetry: Shows altitude relative to take-off elevation, distance from home point to aircraft and speed on all axis. In Follow mode, the distance between the mobile device and the aircraft is shown.

4. Show/hide small view: Tap to minimize the size of the small view. Tap on the small view to switch the map and video views.

5. Aircraft: Shows the aircraft location on the map. Tap to add a Waypoint or Point of Interest at the aircraft location.

6. Mobile Device: Shows the mobile device location on the map. Tap to add a Waypoint or Point of Interest at the mobile device location.

7. Home Point: Shows the home point location on the map. To set a new home point, drag this marker to another location. You must be flying in order to move the Home Point.

8. Photo/Video Switch: Use to change the camera mode.

9. Take Photo/Record: Tap this button to take a picture while in photo mode. Tap to start and stop recording while in video mode.

[See the full story here](#)