

March 8th 2022

Australian Videocamera

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

Review: ATEN UC9020 StreamLive

Review: Canon EOS RP

Interview: ABC Insider's Huw Parkinson

Tutorial: DOF, Aperture, Shutter Speed

International Women's Day - Women in Film



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Table of Contents

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

Interview - ABC Insiders Huw Parkinson..... 7

Review: ATEN UC 9020 StreamLive 8

Review: Canon EOS RP (with MSM Star Tracker 10

Women in Film *International Women's Day) 14

Tutorial: DOF, Aperture, Shutter Speed 16

Cover Image: Thrombolites near Mandurah Western Australia shot from a DJI Air2S

EDITORIAL

Welcome to the latest Australian Videocamera e-magazine.

This week is a mixture of new stuff and a dive into the past of stories that I think will be of interest.

My thinking is that there are a lot of newer readers who may not be aware of how much material is on the website. These online stories have evolved over the last 5 or 6 years at least (Australian Videocamera as an entity, although under various names, has been publishing since 2007!)

So along with the latest news and reviews I have included an interview with the very talented Huw Parkinson who puts together those political satire clips for ABCs Insiders TV show on Sundays, a tutorial I wrote a few years back on creating depth of field and a small piece acknowledging today is International Women's Day and asking a question I first mooted about 4 years ago.

Keep safe and well, and here's hoping the madness currently at play in Europe ends soon in a positive way.

As always, thanks for your support!



David
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.

DAMsmart launches unique media digitisation services



DAMsmart, Asia Pacific's largest, fully established and dedicated audio-visual digitisation services bureau, today announced the launch of its Film and Video Tape

Digitisation Services in Amazon Web Services (AWS) Marketplace. DAMsmart's services are the first of its kind in AWS Marketplace.

AWS Marketplace is a curated digital catalogue that makes it easy for organisations to discover, procure, entitle, provision, and govern third-party software. Facing technology obsolescence and media degradation, all forms of media are now at risk of permanent loss within the next few years if urgent action is not taken to convert media on videotapes, audiotapes and film into data.

[See the full story here](#)

Sundance Award Winning Film Leonor Will Never Die Graded with DaVinci Resolve Studio

The Sundance Film Festival award winning film "Leonor Will Never Die" was graded using DaVinci

Resolve Studio editing, grading, visual effects (VFX) and audio post software.

One of two Filipino films to win 2022 Sundance awards, the film is the directing debut of Martika Ramirez Escobar, with grading done by Timmy Torres of Manila's Quantum Post. Winning Sundance's World Cinema Dramatic Special Jury Award for Innovative Spirit, the film has become one of the most talked about films to premiere at the recent festival.



[See the full story here](#)

Avast there ye Landlubber, anyone for a bit o' high seas multimedia?

ATEN ANZ, has announced their contract with New Zealand based maritime technology provider, Global Marine Technology Services, to fit high-end multimedia



solutions within their luxury vessels.

Catering for up to six guest cabins, along with 16 crew, GMTS needed an onboard multimedia solution which was:

- Straightforward to install, with as few complicated setups as possible
- Easy to maintain, with spare parts available world-wide

- Simple to use, with click-and-play or connect-and-play functionality.

•

Able to stream video from personal devices, without the need to reach for an extra controller to turn on equipment or adjust volume

[See the full story here.](#)

Is this the next non-linear revolution

You're invited to join the Avid Community Association & the DPP in a

special webcast that brings together experts to explore whether the editing process has changed – are you ready to join the debate?

This 90-minute event is on 10/3/22 and starts at 11:30AM EST / 08:30AM PST / 16:30 GMT / 17:30 CET

Video editing workflows were transformed in the 1990s by the arrival of Avid and Lightworks - but have changed very little since. Could that be about to change, forever? Today, when does an edit begin, and when does it end?

[See the full story here](#)

Canon introduces new web version of PosterArtist

Canon Australia today introduces a new web version of 'PosterArtist' 1, making in-house poster design and print easier. All that's needed to start poster creation is a compatible Canon printer and access to the

PosterArtist site (<http://posterartist.com>) where a wide range of templates, images, fonts and Clipart images and icons can be found.



[See the full story here](#)

Screen Australia Launches Credit Maker Program For Female Directors, Cinematographers And Composers

Screen Australia is thrilled to announce the new Credit Maker program, a high calibre initiative that will support 12 female practitioners across directing, cinematography and composing to attain a career defining credit on a scripted pro-

duction; to elevate their career trajectory; and, to bring change in female HoD representation in the sector. Supported through the agency's Gender Matters umbrella in partnership with the Australian Directors Guild, the Australian Cinematographers Society and the Australian Guild of Screen Composers, who will deliver the program.

[See the full story here](#)

[See the full story here](#)

From the "Things You Didn't Know" file

It previously sold for over US\$200,000 and now you can get a fully working copy for free...

[See the full story here](#)



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

A Word document is best if possible with images attached not embedded.

Flashback: Interview: ABC Insider's Huw Parkinson

Before we became "Australian Videocamera" we were called FV^VR (Film / Video/Virtual Reality) Here is an interview I did with the ABC's Huw Parkinson, the genius behind the Insider's videos...

Every Sunday morning, a fair percentage of people click on the TV set at 9am to watch the ABC current affairs show "Insiders" with Barrie Cassidy. And Chez Hague is no different.

What with the weekly line-up of political journos, usually a guest pol- lie to be grilled by Cassidy and the unmissable "Talking Pictures" with Mike Bowers, the "Photographer at Large with the Guardian Australia, what is not to like?

But as they say, wait there is more.

Not every week, but often, "Insiders" has another gem of a seg-

ment, and this contains a mashup video (some would say "pisstake") of a current and pertinent scenario, usually political, mostly Aussie based, but always very funny, and very, very clever.

The author of these masterpieces is one Huw Parkinson, who goes by the Twitter handle of @rabbitandcoffee. His own bio describes himself as a person who currently "Makes witchcraftery for ABC's Insiders by mixing (mostly Australian) politics, film & TV, four ounces of newt, a dash of spider maths and three bags of kitten fear."

This video mashup by Huw has had over 6 MILLION views!

I had the good fortune to be able to interview Mr P about his work, his methods, tools and what may be



happening, if anything in the future

FV^VR: Are you the sole person on each project ie: do you do all the research, techie stuff etc yourself or are others involved in the process?

HP: Yes, I mainly do all that on my own. Sometimes the show's producers will very kindly help me search for a clip or two and occasionally we chat out a few potential ideas for videos – but generally it's mostly me.

[See the full interview here. It's worth the read!](#)

Review: ATEN UC9020 StreamLive

For our future streaming needs at Australian Videocamera I have opted to use a combination of Go-Pro cameras, and Thronmax mics (with Sennheiser wireless lavs when needed) and a Blackmagic Design ATEM Mini Pro to tie it all together.

For future playback everything is also recorded via the Blackmagic Design ATEM Mini Pro to a SanDisk Extreme Pro portable US drive.

Now the main reason I went this route is simply I am PC / Windows based and of course have a leaning toward Blackmagic Design seeing as I use DaVinci Resolve, Fusion and have a Blackmagic Design Cinema Pocket Camera 6K. And for me, this combination works a treat for what I do.

But if I was Mac based and want-

ed portability, that would lead me in a whole other direction, that of the ATEN UC9020 StreamLive unit.

For this, all you need to start streaming on the go is an iPad to act as a monitor, a decent camera and microphone.

Input / Output

One thing that sets the StreamLive apart is the extensive use of proper broadcast grade connections. Sure, you can use a USB mic if you wish, and admittedly they are getting better and better, but for full on production work you cannot go past XLR connectivity. All the cool kids use it.

Sadly, unlike its PC counterpart, the CamLive Pro, there are no XLR ports on the StreamLive so you have to make do with an analogue 6.5mm

connection, twin RCA or the aforementioned USB.

I have no issue with a good mic running

6.5mm or even step-downs to 3.5mm (although adapting from XLR to 6.5mm / 3.5mm can get messy but is possible), I just wish the engineers at ATEN had included XLR in such a serious piece of kit.



Moving right along ...

As well as the analogue audio and USB ports, you also have access to a network port, 3 HDMI inputs, a loop HDMI port and a single HDMI out port.

If you look at the bigger picture of these

ports allied with the mixing control panel, you can switch and mix between multiple video and audio sources. Including using an integrated a transition T-Bar for scene switching including fade-in/fade-out effects.

“Luminous” panel keys are easily

identifiable and used for audio level monitoring and scene mode switching.

A groove in the top of the UC9020 is designed to securely hold the iPad when in use and on the right hand side is a headphone port and USB link. The left contains a security Kensington Lock node.

Due to a fanless cooling system, the UC9020 is quiet in operation and even in days of 38 degree plus it didn't miss a beat or hiccup in my tests.

So in a single compact box, you get 1080p video capture, video switching, a streaming encoder, video converter, video splitter, and audio mixer all in one.

A live streamer's delight, and like the Blackmagic Design ATEM Mini Pro replaces – or more correctly has allowed to be developed from – technology that only a decade or so

ago would have cost 5 to 10 times the \$1900 or the ATEN StreamLive costs today.

The associated app, called OnAir (incidentally the name of an album by arguably the world's best audio producer, Alan Parsons who did Pink Floyd's Dark Side of the Moon and the Beatles Abbey Rd among many others) supports preview and program monitoring, changing the video layout with full screen picture-in-picture, image and subtitle overlays and screen transitions.

The inbuilt encoder bypasses the need for the computer to do that heavy lifting and so out of the box you can directly connect to Facebook, YouTube, Vimeo, Livestream or indeed ATEN claim, any custom RTMP destination in full HD (but no, not 4K).

[See the full story here](#)

Review: Canon EOS RP (With MSM Star Tracker)



It seems like forever since I did a proper camera review, but here we are. In the past I have mainly concentrated on camcorders and video cameras and so-called "action cams" or looked more at the video capabilities of mirrorless and 4/3rds models, but over the "COVID Break" and due to popular request (and responses from

surveys), I have decided to branch out and look at cameras such as the Canon RP we have here.

But rather than just as a still camera, in this case (and another camera I'll be reviewing very soon), I am putting it through its paces in special circumstances; using it with a wide and fast lens to capture images of deep space.

The Camera

Let's look at the physical aspects of the camera first.

The Canon EOS RP is a lightweight (440g body only), full frame mirrorless unit that shoots up to 26 megapixels. It supports 4K video and natively has a RF lens mount.

In my case, I requested and got an EF-EOSR mount adaptor in order to run the 16mm – 35mm f/2.8 lens I wanted for the star shoots.

On the rear is a swing out, rotating 3 inch monitor with 1.04 million dots, and this is supplemented by a 0.39 inch EVF with 2.36 million dots.

The RP sports a combination stabilisation system and the auto focussing has over 4500 possible positions. Wi-fi and Bluetooth are both supported.

The ergonomic layout is pretty much Canon standard with a rotary dial on the left along with the shutter release, lock, movie shoot button, main dial thumb wheel, mode wheel, and multi-function button. On the left is the on/off switch next to the hot shoe.

The rear of the body has a menu button at top left, and the right hand side an AF and AE lock button, a multi-purpose magnify/ reduce/ AF point button, info button and a navigation button / arrow combination. Beneath that are playback and delete buttons.

Access to the battery is via the bottom of the body of the Canon EOS RP and this also holds the single SD card slot.

On the left-hand side underneath rubberised flaps are a 3.5mm mic port, a remote terminal plus mini HDMI and USB ports.

As I said, pretty much standard fare.

By the way, for the star shooting, a remote terminal and controller is almost mandatory due to the long shutter times used.

The lens I am using is, as mentioned, a 15-35mm f/2.8 USM which required an EF to EOSR mount adaptor. Once this was installed and the lens attached to the camera, all that was needed was to attach it to the MSM mount setup on my Manfrotto tripod.

MSM Mount

I have had the MSM mount kit for a few weeks now and still coming to grips with the best way to set it up



as there are a number of possibilities. The major problem is we are in the Southern Hemisphere, and the mount has to be calibrated to a pole star to work properly ie: to follow the rotation of the Earth at the correct speed and inclination.

In the Northern Hemisphere they have the Pole Star, but here we don't have such a thing. This is where the PhotoPills app comes in. This shows a "virtual" sky on your smartphone or tablet letting you align the camera to the south pole. This then allows the mount to track successfully and stop

getting any star trails (unless that's what you want of course).

The second part of the problem is that due to our location and the direction of the rotation of the Earth, the mount and camera can have a nasty habit of unscrewing themselves over time.

Subsequently, whilst in the Northern Hemisphere taking long duration shots over a 10 or more hour period is not unheard of, I have no intention of trying that here and having a loan EOS RP end up on the ground (or my Canon 5DS for that matter!)

So I am waiting for a clear night when I can get a series of 1 minute shots – about 30 of them, maybe more – I can stack and then with the magic of the stacking software, Deep Sky Stacker to start with, hopefully get images similar to this.

The MSM mount itself is made up of

a series of components as you can see. The main rotator has two points where it can be mounted. One on the large side (which I am using here) but it can also be tipped at 90 degrees.

This is sitting on a Wedge mount attached to the tripod letting you change the inclination of the camera when attached.

On top of the MSM rotator is a ball mount and the camera is attached to this.

On the rear is a bracket to mount a smartphone so you can use the PhotoPills app in situ to set the orientation to the south pole correctly. You also get in the MSM kit a green laser, but here that is pretty useless for the reasons mentioned. In the Northern Hemisphere you would use this to align to the Pole Star.

Due to the nature of the MSM Rota-

tor and its accessories, there are a number of ways you can mount your gear. Some people use an optional Z mount as against the wedge, but after much chopping and changing over the weeks, this method seems to be the best for what I want.

The Canon EOS RP and 16-35mm lens sit perfectly and are well balanced for the task at hand. Now we wait for some clear night(s).

Thankfully here in the West (I am 200km south of Perth) we have mainly had these so I am hopeful over the next 24 – 36 hours we can put the Canon RP to work.

Stay tuned!

For more info:

Canon EOS RP

MSM Star Tracker



International Women's Day



I wrote this piece around 4 years ago and I thought it might be worth re-visiting...

With all the talk lately, in the film industry at least, about Weinstein and others with their alleged misogynistic and sexual misconduct, I am curious as to how women are treated in the industry in Australia. But I want to take it further than investigating these sorts of misdemeanours as purported to be by Weinstein and Co, because as bad as they are, as I suspect there may be more than this.

I especially want to hear from those who are actual filmmakers – whether it be documentary, horror film, short Tropfest-type piece, TV commercials – whatever. Is your position of authority on set respected? Likewise, if you are one of the crew or an actor, are you given the respect you deserve?

So, as a woman, how are you treated in the industry? Do you feel second rate? Treated as if you are “not as good” as the men?

Told you cannot be up to the job?

Your ideas ignored?

Get the feeling your male counterparts think your efforts a bit of a joke and you are simply being humoured?

Get rejected because you are a woman (and are told so or it is hinted at) when trying to gain funding, sponsorship etc.

And if you have need to chastise

someone (male or female) on set for not following instructions, are you heeded as treated as a man would be treated in the same circumstances?

In short, do you think your gender has any effect on your situation as a filmmaker – negatively or positively?

Feel free to comment here of course, but if you wish to remain anonymous, contact me via david@ausca-online.com.

Your privacy will be respected I assure you.

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Tutorial: Aperture, Shutter Speed and DOF

I was recently asked to explain how to get a "fuzzy out-of focus" background which then morphed into a discussion on depth of field (DOF), aperture and shutter speed.

Here is an excerpt from a story on this very subject I wrote a few years back as a tutorial.

Crash Course

Here is a basic crash course in the terminology for those that are interested.

Aperture: How wide the lens (or as someone called it, they "eye") is open. The wider it is, the more light gets in. Oddly, the lower the number eg 5.6 or 2.8 say, the wider it is.

Shutter Speed: The amount of time the shutter is open letting light in. Think of an eye blinking if you like.

Of course, then, the lower the shutter speed (in seconds and down to fractions) the more light is getting in.

It stands to reason then, there is a balance between aperture settings and shutter speed, right? On most cameras today, you can cheat and just set the camera to automatic, and the brain of the camera will sort all that nonsense out for you.

But why did you spend good dollars then on a flash new camera when you could spend a fraction of the money and get the current version of the old "Instamatic"?

More on that later.

A lesser cheat is to choose an aperture setting (the big 'A' on the rotary dial on the top of the camera usually) and let the camera work out the shutter speed. Alternatively, select

'S' (yep, for Shutter Speed), after setting one, and the camera will work out the correct aperture. These are



called 'Priority' settings by the way.

But here is the kicker. The camera can only work on the info it has and is certainly not infallible, so these are guides only. Many times, they will

work, but not in all circumstances, so be aware of that.

Most commonly is another wobbly that gets thrown into the system, one known as "depth of field".

In simple terms, the wider (lower number) the aperture, the lower the depth of field gets. This means that objects close to the lens are in focus and those further away are out of focus. Close down the aperture (make the aperture smaller, with a higher number) and the "in sharp" distance is larger. And this is another case of the balance needed between shutter speed and aperture.

Is there a way to learn this? Why, yes, yes there is! I give you the unpatented David Hague Emu Bitter beer can method.

Setup an Emu Bitter beer stubbie / can on a table in the open in daylight. Option: Open and drink first. Highly recommended.

Place your camera, ideally on a tripod (when should you use a tripod? Whenever you have one) about 2 metres away. Set the ISO for 400 (more on this a little later, for now, just do it OK).

Open the aperture to its widest – probably f8 – and set the shutter speed to 1/60th (or 125th in very bright sunlight) and focus on the can. (Why the f? Each setting is called an f-stop. Yes, but WHY? Since you asked:

The f-number of an optical system (such as a camera lens) is the ratio of the system's focal length to the diameter of the entrance pupil. ... It is also known as the focal ratio, f-ratio, or f-stop.

See the complete story here (and yes the title is correct!)