

May 19th 2022

Australian Videocamera

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

Using Loupedeck CT

Why I fly a drone

Tutorial: Creating Slo-Mo

Review: Vasco da Gama 15



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Cover Image:

Casaurina Boat Harbour, Bunbury, Western Australia. Shot on GoPro Hero 10 Black

EDITORIAL

Welcome to the latest Australian Videocamera e-magazine.

One thing I have noticed over the last few months, and especially in the field at my time behind the counter at Jaycar (now in the past by the way as I finished up last week to spend more time here), is that readers – and people in general – want more of not what something does, but what it can do, and how to make it do it.

There is a subtle distinction here; a look at the piece on page 10 about why I use drones is a signifier to that.

A drone flies yes, but in that process, how it can help the photographer / videographer is far more important. And telling THAT story has more value than any review describing technical specifications. Similarly, I have the Loupedeck CT controller for many applications I use daily such as Da-Vinci Resolve, Cinema 4D and even in humble Google Chrome.

But HOW I use it, and the advantages / benefits it gives me are of much more interest than the fact it has a bunch of buttons, dials and a jog wheel you can program.

So, starting with the Loupedeck CT here on Page 7, stand by for a whole raft of stories that are “how you can use”, that includes details on ancillary products that can assist or fine tune those products.

If there is something you want to see reviewed so you have a better idea of whether it is worth your while to purchase it, let me know, and if I don't have it, I'll hunt it down from the vendor and do a story along these lines to hopefully assist.

Call or email me on either 0456952227 or david@auscamonline.com

As always, thanks for your support!



David Hague
Publisher / Managing Editor

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Industry News This Week

Panasonic launches new ultra-wide lens for the LUMIX G Series



Panasonic has introduced a new large-aperture ultra-wide fixed focal length lens for the LUMIX G Series – the LEICA DG SUMMILUX 9mm F1.7 (H-X09) – delivering impressive optical performance for professional videographers and photographers.

Aaron Waters, Product Marketing Manager, Imaging, Panasonic said: "We are pleased to further build on the broad range of Micro Four Thirds lenses available, supporting creators by developing unique lenses to fill the gaps in their kit.

This wide angle, large aperture prime lens has an affordable price point, and we expect it to be a popular choice for vlogging, landscapes, macro and astrophotography."

The precisely engineered LEICA lens offers the advantage of being highly mobile and compact in the ultra-wide category, weighing around 130 grams.

To support macro shooting, the focusing distance is exceptionally short at 0.095m with an outstanding magnification ratio of 0.25x (35mm camera equivalent: 0.5x). Smooth, beautiful bokeh is achieved with background separation as well as realistic rendering.

[Read more here](#)

Telstra and Silver Trak Digital launch Cinema Direct 5G content delivery

Telstra and media asset management specialists Silver Trak Digital have launched their new 5G Cinema Direct content delivery service – Australia's fastest, most robust, and most secure delivery of digital content over 5G for cinemas, content distributors and movie studios.

Cinema Direct requires no cabling, can be installed and working very quickly and is backed by Telstra's entire network infrastructure and support teams.

Silver Trak Digital COO Christian Christiansen explained, "Cinema Direct enables content distributors to send and cinemas to receive digital content over Telstra's 4G and 5G networks via Silver Trak's media asset management system.

We install and maintain all the re-

Industry News This Week (cont...)



quired technology at no cost to the distributors or cinemas and then content can be ordered and delivered via the Silver Trak Digital online portal. This is an incredibly effective cost-efficient solution that is live and working now in cinemas across Australia."

By leveraging Telstra's next generation 5G cellular technology, Cinema Direct presents an enterprise grade wireless content delivery solution suitable for any distributor and cinema in

Australia.

[Here is the rest of the story](#)

SoKrispyMedia Produces Viral Video Using Blackmagic Cloud & DaVinci Resolve Studio 18

live action production and visual effects (VFX) company SoKrispyMedia recently

completed work on its newest viral video, "Trapped in a First Person Video Game," using DaVinci Resolve Studio 18 editing, color grading, VFX and audio post production software, along with Blackmagic Cloud.

Best known for its massive viral films such as "Chalk Warfare" and its work with MrBeast and his recent "Squid Game" recreation, SoKrispyMedia is no stranger to cutting edge technol-

ogy and innovation. Its newest video, based on the popular video game Dying Light 2 Stay Human, combines live action production, VFX and practical stunts, and was produced in only six weeks.

Director and Visual Effects Designer Sam Wickert shot most of the project on a Blackmagic URSA Mini Pro 4.6K G2 digital film camera, with post from media ingest to cut and color handled in DaVinci Resolve Studio 18, which is currently in public beta.

"We were grateful for being able to stay in one package, honestly, as a 12 minute short film is a lot to tackle in a six week turnover time," said Wickert.

[More here](#)

If you have a story to tell, get in touch! Call me on 0456952227 or email da-vid@auscamonline.com



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

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Using a Loupedeck CT

I first saw information on Loupedeck in 2019 via an advert in a magazine on the shelf in my local newsagent. The particular model in the ad was the original full size Loupedeck+, a console controller apparently much loved by Adobe Lightroom users.

I don't use Lightroom, and never have, but I was intrigued so asked the company for a review unit.

For years I had been using a Contour ShuttlePro, primarily for video editing as I love the concept of the jog wheel – a throwback to my analogue editing

days. I wondered how the Loupedeck+ would fare in the same en-



vironment. You can see my initial review here and a revisit here.

Six months later, the company an-

nounced the Loupedeck CT, a – to me at least – much more versatile unit than the Loupedeck+ due to an open architecture allowing easier 3rd party development of 'profiles' for different applications. The Loupedeck CT will switch from profile to profile as you changed between apps in Windows or MacOS.

Using the Loupedeck CT

So how do I use the Loupedeck CT?

It's necessary to understand the topography of the unit to fully get the picture of what it is, what it can do and then most



Using a Loupedeck CT (cont...)



importantly, how you can effectively use it to speed up whatever workflow you press it into service for, whether it be (as I do) for DaVinci Resolve, Vegas Pro, Premiere Pro, After Effects, Cinema 4D or more than 60 other products, or using profiles you create yourself.

I don't intend this piece to be a tutorial as such, so here is an excellent

video I used to get the hang of creating my own profiles.

<https://www.youtube.com/watch?v=D8-Rq5lulBE>

The Loupedeck CT is made up of a series of rotary dials, a panel of square touch

buttons (showing icons), a panel of square buttons with pre-set labels (A through E and a Function button), horizontally laid out circular labelled buttons (numbered 1 through 8 via an engraving on the button, and keyboard commands below it such as TAB, CTRL, SHIFT, ALT etc, a second panel of square buttons with labels such as Undo,

RETURN and Keyboard layout and finally, a largish jog / shuttle wheel with an LED programmable centre.

Now it's important to understand that each of these keys / buttons / dials can be programmed with whatever you like. Additionally, there are separate 'pages' of commands per button in some case that can be created.

I'll be using DaVinci Resolve as the example here.

When you first start DaVinci Resolve (assuming of course you have the DaVinci Resolve profile loaded – more on that soon), the touch panels show the 7 options of Resolve that display along the bottom of the program; that is, Media, Cut, Edit, Fusion, Colour, Fairlight and Deliver. Pressing these will take you to the corresponding mode in Resolve just as if you had clicked the

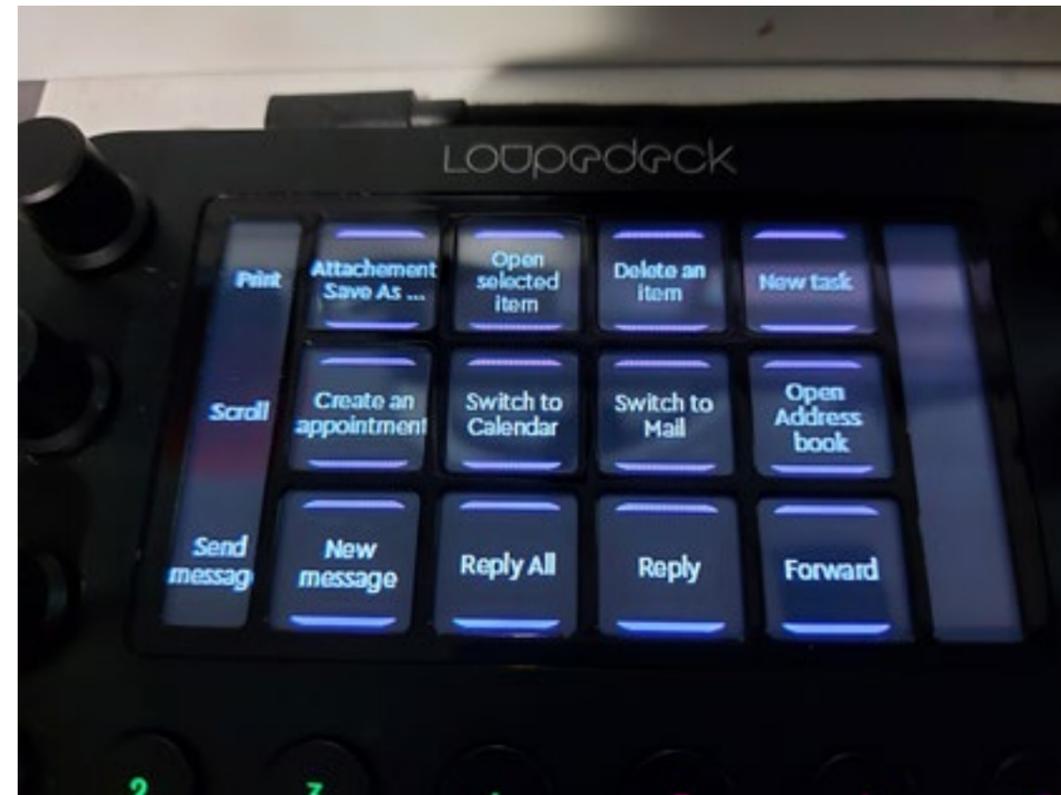
Using a Loupedeck CT (cont...)

option in the program proper.

And now the fun starts and you get to see the functionality and associated advantages of the Loupedeck CT in a working environment. Let's assume you pressed Edit to take you into full on editing mode, as against using the Cut page. The touch buttons immediately change to reflect a set of commands relevant to this mode. Further, by pressing one of the horizontal number buttons (1-8), you can 'page' through all the commands available in the profile that are there for the Edit mode.

The rotary buttons can also be pressed like an on / off switch and then do something totally different.

The DaVinci profile one is so extensive, I think the developers must have mapped every single available command to the Loupedeck CT, including editing, colour correc-



tion, all the audio sweetening options and more.

This means that once I understand the logic of the 'pages' under each main mode of Resolve, it is much easier to use the labelled icons on

the Loupedeck CT to perform an action than use the mouse and the menu systems, or indeed, in many cases, even keyboard shortcuts.

[To see the rest of the story, click here](#)

Why I fly a drone ...



I am often asked why I have drones in my photographic / video toolbox. Most seem to think they are big boys' toys. Not inexpensive, but a toy nonetheless.

Any if I do have a drone, why do I not use an \$89 one from a toy store as against an \$800 (or more) one from a company like DJI?

Well to answer the 2nd question first, an \$89 drone is fine for the very beginner. Why? Because you will crash and destroy it. That's a given. While learning to fly, things tend to get in

Why I fly a drone ... (cont...)

the way, you find your reflexes are not what they should be, you'll confuse left and right and what's more, the \$89 drone is just not meant to act or behave like an \$800 one does.

So, when learning, crash that \$89 beast by all means. And crash it again. And when you stop crashing move on to a proper drone.

As for the first question. Whilst I could drone on and on (see what I did there) about what a drone can do blah, blah, the proof is simply in the pudding. What do you prefer, a shot like the one at top right?

Or footage like this?

https://youtu.be/iLzPXXIAV_A

(below right is a still from this video)

[For the rest of the story, click here](#)



Review: Vasco da Gama 15

By Dr David Smith

We have all become used to having instant access to GPS-based maps on our phones, laptops and in our cars. So surely the vast databases that underly global mapping should be available to us for our own projects, whether they be presentations, videos or just beautifully detailed and personalised maps for photobooks or framed wall hangings.

Is there a simple way to access all of this mapping data? The short answer is yes, there most certainly is. It comes in the form of two highly integrated software packages from Motion Studios in Germany, Vasco da Gama and Vasco Street Maps.

Vasco da Gama allows you to very quickly build a travel route between towns and cities anywhere on the planet. You can fly, drive, ride a motor bike or sail in anything from a speedboat to a luxury liner.



The latest version, Vasco da Gama 15, is the most comprehensive upgrade in the company's history and it is huge, requiring up to 50GB free space for installation. It is also turbo-charged, with a new performance mode that significantly accelerates previews, rotations, zooms and so on, for a smoother, more fluid editing experience.

Highly detailed maps of towns and cities can be generated in Vasco Street Maps and in the latest Version 10 these maps can be built using the new SQL database system (MBTiles format). This format, in which each map consists of just one much smaller file, is also supported in Vasco da Gama 15, providing even greater integration between

Review: Vasco da Gama 15 ...[cont...]

the two programs. There is now an additional 45 GB of vector data and all up the program includes a total of 270GB of map data, with new maps and associated satellite and elevation data. And yes, I was able to locate our own house precisely where it should be on the globe.

There are significant benefits available in the Pro version of Vasco Street maps 10 as shown in this table at right:

Using a newly developed compression algorithm, highly detailed elevation data is now compressed to one tenth the size seen in earlier versions, which saves disk space and makes reading and processing elevation data much faster.

One extremely useful new feature is Landmasks. These enable you to instantly create a monochrome

Extended functionality of the Vasco StreetMaps 10 Pro version	VSM 10	VSM 10 Pro
Number of SQL database files for the vector data	425	1377
Highly optimized databases especially for multi-processing	NO	YES
Faster data access to data storage (hard disk/SSD)	NO	YES
Additional Low Details databases for faster calculations at lower resolutions	NO	YES
Multi-processing: The calculations of the individual card layers are distributed over up to 10 processes in order to minimize the latencies of the hard disk and thus achieve the maximum	NO	YES
Multi-Threading: All computationally intensive functions are now distributed to the individual CPU cores to get the maximum speed	NO	YES
Extended areas for glow and shadow effects	NO	YES

map in which oceans, rivers and lakes are solid black. These waterways are very clearly distinguished from the surrounding fully detailed land mass. Such maps are increasingly seen in TV news programs and documentaries but are also ideal for book and magazine publications. And having shelled out to buy the Motion Studios packages, you're free to use your creations in any way you choose, royalty-free for ever.

Travel stages in Vasco da Gama

One major change in Vasco da Gama 15 is that you now develop your travel route in stages. Each stage is essentially self-contained which gives you far easier and greater control of everything that happens in each stage. For example, each stage can have its own vehicle, its own camera and timing properties and so on. It is different

Review: Vasco da Gama 15 ...[cont...]

to the approach used in earlier versions but once you get your head around it you'll find it far faster and easier to use and – importantly – to revise and edit.

The new versions contain a truly vast number of vehicles, including accurately modelled aircraft and cruise ships based on real companies. You can choose aircraft by their manufacturer including Boeing, Airbus, Cessna and so on, and you can even have them painted in specific company liveries. In the accompanying video I chose an Airbus 380 in QANTAS livery, with red tail and white flying kangaroo.

There are also thousands of beautifully modelled buildings, all with embedded GPS metadata, which automatically place themselves accurately in their home towns and cities. You can add buildings singly, or you can select all buildings for a

given city and import them with a single click. There is also a vast array of plants and animals, all grouped within their natural geographic habitats, so you can add whales, sharks and jellyfish in the oceans, zebras and giraffes in Africa and kangaroos and koalas in Australia. There's also a new drag-and-drop system available, so these various objects can now be added to your journey by a simply dragging objects directly onto the map, which is much faster than going through the normal menu system.

There are two operating modes in Vasco da Gama, Easy Assist and Expert. Easy assist mode has fewer choices and tabs but is an extremely efficient way of generating a new travel route. For many purposes this may be the only mode you need to use. It is optimised to produce visually attractive journeys



with smoothed take-offs and landings, interesting camera angles and a very fast path from concept to finished travel video.

Expert mode opens up all of the internal workings of Vasco da Gama, giving you complete control of every variable. There is a lot to learn

Review: Vasco da Gama 15 ...[cont...]



because Vasco da Gama 15 and Street Maps 10 are high quality professional grade products with an immense array of highly customisable features. I found the new way of working in Vasco da Gama 15 a little daunting at first and so I was very pleased to work through the

Learning Course videos that step you through each stage of the workflow. I recommend the Learning Course if you want to take advantage of all of the shortcuts and tricks of the trade that make these two programs so interesting and powerful. There are also numerous

free tutorial videos on the Motion Studios website, and many more on YouTube.

Exporting your video

The data transfer requirements when working with Ultra HD videos produced in Vasco da Gama are very high and care should be taken when choosing the output video format. I had an issue with rendering an AVI video from my project which I raised with Motion Studios.

As has always been the case, their reply was prompt and very helpful. Ingo Kleefeld wrote:

The problem with AVI (DirectShow) is that when using the "uncompressed" codec, the amount of data per second is about 1.5 GB.

[For the rest of the story, click here](#)

Tutorial: Shooting in Slo-Mo



Image Courtesy Ross Gibb Photos

Most of today's better NLEs can simulate slow motion footage. Having said that, using your editing package is not the best way to get decent slow motion for a number of reasons. Most notably, as the software will fake the extra frames it needs from existing ones to get interpolation, and also actually reuse existing frames when necessary

to "fill in the holes" it simply will not always look that good.

Ergo, slo-mo is one of those things not-to-be-fixed-in-post but instead, best generated when actually shooting, and this, for newbies to the game, means a small tutorial in the areas of frame rate, shutter speed and ISO / lighting might be needed.

And, scary, scary, this means venturing outside the realm of "automatic" and into "manual" mode!

Frame Rate

As you already know, video footage is made up of individual frames shot at a certain speed. Depending on where you are and how you are shooting, this is generally 24.97 or 25 frames per second (fps).

This is a throwback to the early days of TV and Wikipedia has a good explanation on this if you are interested. Suffice to say in Australia, 25fps is the norm.

And while it may seem logical, to get the best out of footage shot at 25fps, you also play it back at 25fps, but of course, you can shoot at a higher frame rate and playback at a lower one, for example 50fps shoot and 25fps playback.

Tutorial: Shooting in Slo-Mo ... (cont...)

And hey presto, you have slow motion!

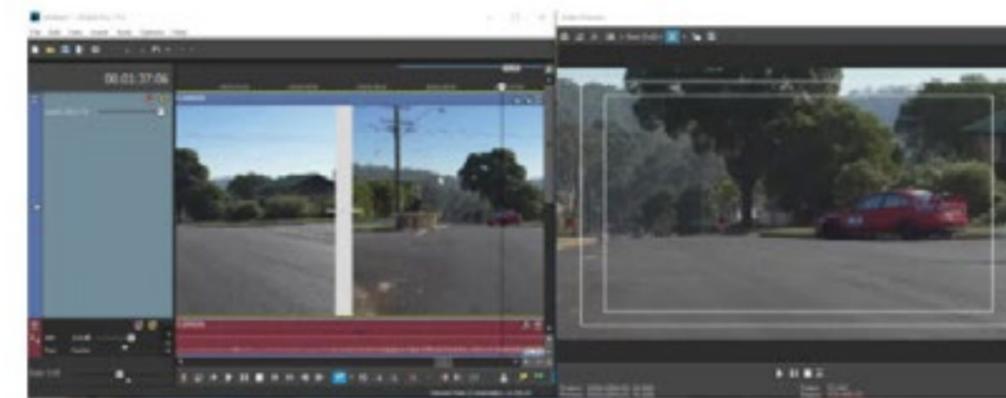
Shutter Speed

Let's now introduce motion blur into the equation. If there was no motion blurring when shooting video, everything would look way too sharp and clear and appear unnatural and artificial.

But when shooting slo-mo we need less motion blur as the images are staying on the screen for longer making it very noticeable and again, unnatural.

To do this, we need to increase the shutter speed – the amount of time the shutter is open letting light in – to compensate.

Thankfully, the basic formula to do this is very easy; simply double your frame rate to get the correct shutter speed. For example, if shooting



In Vegas Pro 17, CTRL+drag clip edge adds slow motion

at 50 fps then your shutter speed should be 100 fps (or as close as you can depending on your camera settings).

Lighting and ISO

And this introduces the next variable, light, as increasing the shutter speed decreases the amount of light getting into the camcorder / camera.

This means ideally you have to have a very well-lit area. If not, then you will need to increase the aperture of the camera (open it up) or increase

the ISO setting to compensate.

And in case aperture is also something new, bear in mind the SMALLER the number, the wider (more open) it is eg f4 lets in MORE light than f16 say.

These last two cause a trade off or either footage getting blurry or grainy, so you'll need to experiment. As with anything, practice makes perfect.