

May 5th 2022

# Australian Videocamera

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

**Australian Cinematographer of the Year Revealed**

**Review: New DJI Mic**

**Interview: James Taylor, Videocraft**

**Technique: 3D Printing - could YOU use one? YES!**

**Flashback: Is it real? Surely not!**



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**Cover Image:**

Somewhere on the south west Capes in Western Australia. Shot on DJI Pocket 2

## EDITORIAL

**Welcome to the latest Australian Videocamera e-magazine.**

*Good afternoon and welcome to the latest Australian Videocamera e-Magazine.*

*This week has been very busy indeed with announcements after the end of NAB, the ACS Awards, a HUGE contract being let for a major contact with a national broadcaster and some time left to some reviews and technique stories.*

*I've been playing with the new DJI Mic and found it to be excellent. The review is on page 6. I also have had the chance to muck around with a budget priced 3D printer and in the research, found a surprising number of gadgets, mounts and other things which can be 3D printed and could be very useful to the filmmaker.*

*We also have an interview with Videocraft's James Taylor following that company's acquisition of Digistor and Adimex.*

*Until next week, stay safe and well. We seem to be finally coming out of the worst of the pandemic; let's hope it stays that way!*

*Thanks for the support!*



*David Hague  
Publisher / Managing Editor*

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## Industry news from Australia and overseas

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

### Digistor wins nationwide post production upgrade for major national broadcaster

In one of the largest contracts awarded of its kind, Digistor has won the nationwide post production upgrade for one of Australia's major national broadcasters. The upgrade encompasses existing post-production facilities and the broadcaster's editing platform, with Digistor providing and installing a hybrid on-premise and cloud solution with remote editing capability and automated speech to text. The new upgraded solution also in-



cludes a powerful production asset management (PAM) layer to organise and automate production workflows.

Digistor's new solution not only replaces a legacy system, but also brings significant workflow improvements and efficiencies whilst leveraging the cloud to enable remote workers and teams to seamlessly collaborate, regardless of their location.

The new upgrade and solution includes many of the key technologies that Digistor specialises in, including EditShare storage, both EFS on-prem and EditShare FLEX cloud solutions (previously known as EFSv). There's also comprehensive FLOW media management

tools, AirFLOW media sharing, FLOW NLE integrations for remote editorial and FLOW Automation to orchestrate workflows. Alongside and integrated with these are HelmutFX to manage multi-user Adobe® Premiere® Pro projects and production workflows, and Audimus AI-based automated transcription.

[See the complete story here.](#)

### FUJIFILM Australia launches 3 Year Warranty

FUJIFILM Australia customers can now discover with confidence with the launch of a new 3 Year Warranty. Consumers who purchase any



new Fujifilm GFX System, X Series cameras, GF, XF or XC model lenses from FUJIFILM Australia or authorised FUJIFILM Australia retailers from 1st May 2022 will be able to enjoy a 3 Year Warranty.

Cameras and lenses purchased from 1st May 2022 from FUJIFILM Australia or its authorised retail network in Australia will be entitled to a 3 Year Warranty, including free-of-charge repair or replacement services, which has been increased from the previous one year warranty. The warranty also covers any accessory included in the box of a new camera or lens.

Commenting on the new warranty, Shaun Mah, General Manager of the Electronic Imaging & Optical Devices Division of FUJIFILM Australia, said: "At FUJIFILM, we believe the key to excellence is a com-

ination of world-class products and services. This is not just a big 'thank you' to our customers, but also a welcome note to the many photography enthusiasts out there looking for the absolute best in their equipment and experience."

[There's more. Read it here.](#)

### Lemac bolsters inventory with high-end FUJINON HK 75-400mm and HK18-85mm cine lenses

Lemac Film and Digital is a company started over 40 years ago by a passionate cinematographer and a lover of technology. Known for always buying the best technology available for rental arm of their business, the company recently bolstered their inventory with the purchase of high-end FUJINON HK 75-400mm and HK18-85mm lenses from FUJIFILM Australia.

Lemac's national rentals manager, Tim Jordin, explained, "When the opportunity came up for Lemac to



purchase the FUJINON HK 18-85mm T2.0 and the HK 75-400mm T2.8 Premier zooms, we were very excited. We are constantly adding to our rental fleet and it has never been more important than now to have a diverse offering."

The Lemac family and brand are as passionate and dedicated today as John Bowring was when he started the company back in 1975. Whether it's for feature film, drama, reality, TVC, documentary, corporate, shorts, music clip, live event, webcasts, news or current affairs Lemac pride themselves on having the technology to produce only the very best results.

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

## Review: DJI Mic

I have to admit being somewhat in awe of the engineer types at DJI. I swear they go to bed still thinking on how to make something better, faster, more convenient, easier ...

And if the packaging is an indication of their level of attention to detail, then that is very sharp indeed.

The best packaging I have seen ever was a DJI product – the DJI Robomaster EP Core where every single item – and there were hundreds of 'em – was meticulously labelled and numbered so there was no way you could get the build wrong.

And so the new DJI Mic system follows the same pattern. Much thought has gone into the way the product is not just presented, but how that presentation could make using the DJI Mic better and more convenient

and easier on a day-to-day basis.

### Charging Case

For example, everything is nestled inside a flip top lid carry case that doubles as a charging station.



Four LEDs on the front let you know immediately

the state of play in terms of charge level, and when you need to recharge it (and by association the two – not one but two – mics and base station receiver pack), simply plugging a USB-C cable into the port on the rear of the case and into an appropriate charging point will do it. The receivers and transmitters have a capacity of 320mAh and the charging case 2600mAh.

The whole kit and caboodle only weigh about 280g as well.

With this configuration, you will get up to 15 hours recording to DJI which is huge.

Everything automatically repairs when dropped back in the case so if the pairing is lost for whatever reason, you won't waste precious time re-pairing manually.

For the technical person, the receiver gain has a range between -12dB and +12dB and can record in mono,

case of clipping or distortion.

Transmission range is rated at 250 metres, and I obtained that without issue

uses I would expect this to be more than adequate. A party trick here is that if you do get out of range, the



stereo and safety channel mono. This saves a second channel at a lower -6dB gain than the main channel in

– admittedly over water. Of course terrain and atmospheric will always be a factor, but nonetheless, for most

transmitters simultaneously record internally.

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

## Interview: James Taylor from Videocraft

With the recent acquisition by Videocraft of the Digistor and Adimex companies, I thought it might be a good idea to sit down with Videocraft's Director James Taylor and have a chat. I was particularly interested in how the acquisition would affect each of the companies operations, in addition to how customers would be affected.

And of course, tried to glean what the future may bring.

**AV: How long had discussions been in place prior to the acquisition?**

JT: These sorts of transactions do not happen overnight! However, both organisations could see real benefits for their respective clients by combining resources. While the Pandemic slowed things down, the clear benefits to our clients of the



combined companies meant that once we started to have some clear air we all worked hard to make it happen.

**AV: What are the major benefits to Videocraft of the acquisition?**

JT: Firstly, when we worked to bring

Digistor and Videocraft together, the focus is how the combined entities benefit, not just Videocraft! When we look at benefits, the first and most important thing we asked was 'how do our clients benefit'? The combined companies have a much greater combined pool of



**Janes Taylor (right) and Andrew Mooney  
MD, Adimex / Digistor (left)**

resources that enable Digistor and Videocraft to deliver a higher level of service to all of our clients.

Obviously, there are benefits flowing from having a larger organisation with greater turnover and more purchasing power, etc. and in being able to streamline operations, but we see many more benefits outside of the purely financial and operational.

There are benefits to our teams with opportunities to work in a wider area of customer applications and also benefits to our customers and

suppliers from a larger organisation with a stronger support base of knowledge, facilities and stock.

**AV: How do you see the three companies working together? What role will each play and what overlaps are there**

JT: Each business entity will continue to operate much as they did before the acquisition. Adimex, which is focused on product distribution throughout Australia and New Zealand, continues to provide access for dealers to a great range of products.

From a Videocraft and Digistor perspective, it's useful to picture the solutions addressed as a continuum from the acquisition and production side (studios, lighting, cameras, live production facilities, rental) through to storage, media management, workflow, post-production, and distribution – from

"glass to glass" or from when it hits the camera lens to when it's delivered to the viewer's screen.

The combined staff, products, expertise, and services of both companies now let us address the whole spectrum of customers' needs across the whole country and beyond. We can take on projects as a group which would have been hard to take on individually. So, while there are some overlaps, we can now work together to utilise the organisations' resources that make sense to deliver the best outcomes for our customers.

The great thing for our clients is that we have a huge resource of relevant knowledge over all aspects of the production pipeline that helps us deliver the right solution for our clients' needs and budget.

[See the complete interview here](#)

## Technique: Could you use a 3D Printer (Answer = Y)

For those of us who own a 3D printer, I'll bet almost everyone has at some time printed a Dalek, Yoda, baby Yoda, dragon or similar. And we have shown these off to others to convince them that our purchase of said printer was somehow worthwhile.

In my case, I initially purchased my Flashforge Adventurer 3 to print buildings etc for an HO model railway I have been slowly building over the years. My reasoning was that a genuine Hornby model – say a signaller's hut – could cost around £40 whereas I can download a model for free and print it for cents.

And so I have – warehouses, factories, apartments railway platforms and buffers and other odds and sods that go to make up a scene in a model railway setup, saving hundreds of dollars in the process.

But I also found that my 3D printer

could be used for other things.

Many filmmakers and editors will be familiar with Maxon Cinema 4D. It is right up there in the high echelon of 3D software used to create CGI in movies as well as build 3D scenes for shooting, saving untold amounts of money putting together the real thing.

I have been using Cinema 4D for over 20 years and whilst I will never say I am even close to being au fait with it, I can make it do what I want it to in most cases.

I doubt anyone – along with Adobe After Effects – could ever intimately know the full toolset of Cinema 4D.

In my tinkering I have made replacement door handles, played around with substitute propellers for my DJI Mini 2 and Air2S drones, designed a sunshield for my tablet when being used as a drone flying viewport,

made toys for my 15 month old grandchild and much more.

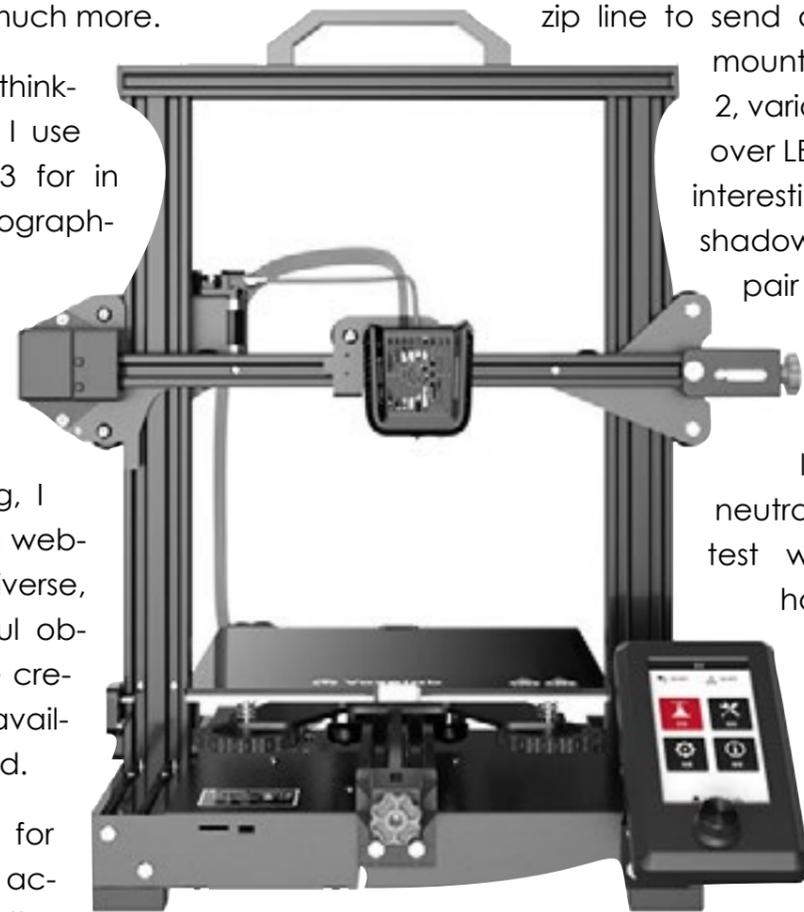
And then I got to thinking. What could I use the Adventurer 3 for in the film and photographic world?

And the dam wall broke.

Without me designing a thing, I have found on a website called Thingiverse, all types of useful objects others have created and made available for download.

I have a mount for a GoPro (or any action cam using the ubiquitous GoPro twin finger mount) to go on a scuba mask, a pulley system using two 3D printed

pieces and fishing line acting as a zip line to send a GoPro down, a mount for a DJI Pocket 2, various "shades" to go over LED lights to provide interesting shapes and shadows to lighting, a pair of mounts to hold a white card giving you an instant pseudo lightbox to get a neutral background or test white balance, a holder to keep AA and AAA batteries together inside my camera case, a phone stand, various brackets to secure cables and other things and much more.



There are also available stands to elevate such devices as the Loupedeck CT controller to a more comfortable level and I am sure anyone who had a little time to look around their studio / editing suite would find situations / devices that with a bit of time and patience a 3D printer could build and make easier or more comfortable to use or add some other convenience.

But you say, 3D printers are expensive.

Well yes, they used to be. When I purchased my Adventurer 3D 15 months ago it cost \$899. But recently Flashforge through a secondary company called Voxelab, released a new 3D printer called an Aquila X2. Whilst this does not have a direct connection to a PC or networking capabilities as does the Adventurer 3D, instead printing via files from a micro SD card, it does have a bigger build

plate of 220 x 220mm and a max model height of 240mm. (The Adventurer 3 by comparison allows models of 150mm x 150mm x 150mm). Different types of filaments can be used including PLA, PLA+ and ABS.

And it is only AUD\$499 which is a bargain.

The only downside I have found so far in a small play is that while the printer stepper motors are quiet, the cooling fan is a tad noisy.

As an entry level unit, the Aquila X2 though is a great start. After you have exhausted its capabilities and learnt the nuances of 3D printing, you may then want to move up to something like the Creality CR-X giving you more filament types, speed and of course, a bigger build plate again.

[Read the full story here](#)

## Revealed: Cinematographer of the Year

At this year's FUJINON FUJIFILM Australian Cinematographers Society (ACS) National Awards held at the Hilton Hotel in Adelaide, it was Stefan Duscio ACS who won the prestigious Australian Cinematographer of the Year Milli Award. Duscio also won a Gold Tripod in the Feature Films - Budget \$2m and over category for his work on The Dry.

On winning the award Duscio said, "It is an incredible honour to win the most prestigious award in Australian cinematography. The standard of work produced by Australian cinematographers is some of the best in the world, so I am truly humbled to win the Milli. Thank you also to the ACS and their amazing sponsors, as we wouldn't be here without you."

Host and MC for the evening, Ray Martin AM took care of proceedings in his usual professional and

quick-witted fashion. This year, however, Martin was alongside new ACS national president, Erika Addis, who was elected to the role earlier this month when former national president, Ron Johanson OAM ACS, stood down after 15 memorable years at the helm.

Addis presented Hall of Fame Awards to Kim Batterham ACS, Malcom Ludgate ACS and Patricia Walter (deceased). Then the Life Membership Award to David Brill AM ACS, David Hudspeth, Velinda Wardell ACS and JoAnne Bouzianis Sellick

and Bonnie Paku was given the John Leake OAM ACS Emerging Cinematographer Award. The National Judges Merit Award went to Joshua Lamont ACS for Ancient Remains.

The Bob Miller ACS Technical & In-

novation Achievement Award was taken out by Pawel Ahtel ACS for his approach to designing and manufacturing his 9 x 7 camera.

Then the ACS CineKids 10-12 years old Award of Distinction was won by Jacob Hudson for Party Time, the CineKids 13-15 years old Gold Award went to Eli Holliday for Wards of Erda and a Gold Award for Student Cinematography was awarded to Vu Tuan Kiet (Jake) Nguyen for It's Not You.

Other Gold Tripod winners included Jack Saltmiras who won the John Bowring ACS Station Breaks & Promos for The Voice 2021 - Channel 7, Liam Brennan took home the Music Videos award for Short Lived Love - Brad Cox and Brant Cumming who won the Syd Wood ACS Local / National News award for Palliative Care - ABC News.



The Neil Davis International News award went to Timothy Myers ACS for Lisa Montgomery Execution - BBC News and Myers also took the Current Affairs award for Horror in

Skidmore - The Lisa Montgomery Story - BBC News. Don Buppapirak won in Entertainment & TV Magazine for Myth - George Maple and Richard Chataway ACS won the

Art, Innovation & Specialised Cinematography award for The Better Angels.

[The complete story and a list of other winners can be found here](#)

## Flashback: Is it real? Surely not ...

Back last century as a kid in the north-west of the UK (a little village called Higher Cloughfold in Lancashire), we had a model railway set. "00" Hornby it was, with a couple of Tri-ang choo-choos there for good measure.

T'was big too, taking up a whole room upstairs, with hills and trees, farms, little villages, a cathedral, roads and my favourite bit, working level crossings.

One engine was the Royal Mail train that auto-tragically grabbed little bags of mail from a pylon as it steamed past. It made real smoke too (from sewing machine oil).

Sadly, when we moved back to Australia, our railway set was a victim. Ever since, I have wanted to build another, but have just never got around to it – and I bet I am not alone.

Yesterday in the Vegas Pro Forum (for the non-aware, Vegas Pro is a high

end video editing package), I came across some footage from a bloke, in the UK, Doug Wilson who has video'd a HUGE model railway set in Trenholme Junction in the North East.

Doug used a GoPro Hero 5 to get the footage and then edited it in Vegas Pro.

This is one of his results. It is mesmerising – and breathtaking I think you'll find!

Doug says all the films are hybrids, using a mixture of previously used scenes, unused scenes from the original filming and new scenes shot recently.

Some scenes have been re-edited from their original production version, which was in letterbox format, to full screen.

All the original and new scenes have a real sky video as a background. For

more information about the 'Infinite Layout' see the links in video notes (on YouTube).

In this film, a Class 20 passes through the Main Station Parcels platform with an empty tanker train, followed by ex GWR tank engine hauling a short mixed goods local train.

To get the clouds, Doug says he shot them separately in two directions and in the final footage, they are composited in via masking, alternating as camera angles change.

Here is another of Doug's work, and you can also subscribe (as I did) to his YouTube channel and relive that youth!

And dream.

[To view the videos \(these are screen shots\) please click here.](#)

[\(Originally published in October 2019\)](#)



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