

September 2nd 2022

Australian Videocamera

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

Review: Canon EOS R10

Mini Review: Fujifilm X-S10

Beyond 'A' for 'Auto'

Testimonial: Blackmagic Pocket Cinema Camera 6K Pro

and more...





Blackmagicdesign

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Camera 6K G2

New 6K model with adjustable screen and more!

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Table of Contents

Industry News	4
Review: Canon EOS R10	6
Review: Fujifilm X-T20	8
Flashback Revieww: Panasonic HC-PV100	10
Beyond 'A' for 'Automatic'	14
Testimonial (Sort Of): Blackmagic Pocket Cinema Camera 6K Pro	16

Cover Image: Kangaroo Paw. Shot on DJI Pocket 2

EDITORIAL

Welcome to the latest Australian Videocamera e-Magazine

This is very much a hardware-oriented edition for a change! New models are starting to appear after what seems like a drought, and next week I'll have a review of the Canon EOS R3 as well, all being well. I have included a "Flashback Review" of the Panasonic PV100 which is still available and therefore incredible value for money. Adding to the mix is the apparent release of the GoPro 11.

Next week I am off to Sydney (the first time in 3 years!) for a flagship camera launch that I cannot talk about just yet. And showing that things are coming back to normal, I am off there again at the end of the month for the regular Adobe MAX conference.

The other major story this week is a piece I wrote that again was based on a Facebook Group question - this time it was "what is the best camera for ...".

Lots of industry news too with new placements, free seminars and tutorials and a couple of bargains for readers.

Finally, we have the two winners of the [Miller Air 75 tripods!](#) Number #1 was Bob Hart from Roleystone. The winner of the second declined to have their name published, but congratulations to both!

We have a new competition almost in place for a [Loupedeck CT / SideshowFX Pack](#) of choice and I'll announce details on the website in the coming days



David Hague
 Publisher / Managing Editor

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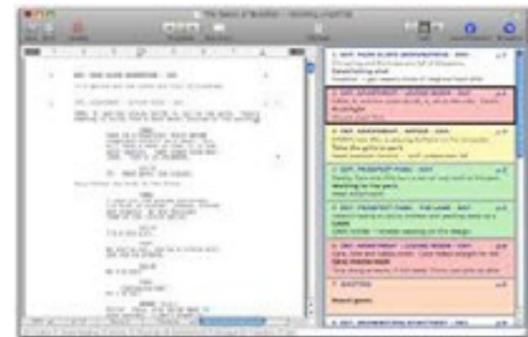
Australian Videocamera

News From Around The Industry

Each edition I publish stories and links to stuff that has crossed my desk over the preceding period I think may be of interest to you. Sometimes there is lots, sometimes very little.

If you have material you want the wider world to know about, send it to me via david@auscamonline.com

Special Pricing from Final Draft



Generally acknowledged as THE scriptwriting tool, Final Draft has some special pricing on version 12. For the full version you can save USD\$25 and the upgrade USD\$30.

See [here](#) for details

Free MAXON Training

This week they are offering a Digital Cinematography Basics course as the first part of a 4 week series for September

Click [here](#) for more inf

Greyscalegorilla Tutorial

Still talking Maxon products, Cinema 4D specialist Greyscalegorilla have a free tutorial on using the Random Walk Subsurface scattering system from Redshift.

Check out [their blog](#) for info

PhotoPills for September



Into Astrophotography/Video? There is a video showing what to shoot this month and how to shoot it.

I use the PhotoPills app and it is brilliant

See [here](#)

Save on NewBlue Graphics Template

Normally USD\$59 now going for USD\$29.50

"Easily add stunning, 3D animated graphics to your videos and live broadcasts. Get started quickly with professionally-designed, fully customizable title templates." says the blurb on it. [See here](#)

Ross Video Launches Game-Changing ULTRIX FR12 Router



Ross Video has launched the new, game-changing version of its award-winning Ultrix Router – the 12G ready Ultrix FR12. This ingenious new prod-

uct is the ultimate routing, multiviewer and signal processing platform for studios, OB vans and flypacks.

As a true software defined platform customers immediately enjoy significant cost, space, and power efficiencies with unparalleled flexibility and agility, especially relative to competitive hybrid routers.

See the full details [here](#)

Steve Kilsby appointed Head of Technical Services at Videocraft and Digistor



Kilsby is known in the industry for being an experienced director of operations with a long and successful

history of working in the broadcast media industry. He is skilled in operations management, project and program management, broadcast engineering, IP technology and post production.

See more [here](#)

Scorpions' Rock Believer World Tour Using BM ATEM Workflow

The Scorpions' Rock Believer World Tour is using a multicamera production workflow featuring Blackmagic URSA Broadcast G2 cameras and ATEM Constellation 8K live production switcher.



The Rock Believer World Tour follows the band's Las Vegas residency at

Planet Hollywood's Zappos Theater, with Manfred Nikitser developing the creative concept, including video design and lighting.

See the full story [here](#)

GoPro 11 Leaked



Hmmm.. not sure what has changed as yet apart from rumoured - or guessed - max res to 6K from 5.3K and 4K at 240 fps (which would be fantastic) and improving low light capability (even better).

But apart from that, we'll have to wait.

Review: Canon EOS R10

My mate Ross Gibb from [Ross Gibb Photography](#) is one of the best motor sport snappers in the country in my opinion.

For years he has been supplying me images for use in Australian Video-camera, and every so often we do manage to get together.

Until recently he, like many pro photographers, has been welded to his Canon 1D through all its different Mark X iterations, but I learned recently he had switched to the new Canon R series.

My own weapon of choice is a Canon 5DS with a 70-200 lens or a standard nifty 50 nailed to it. In a recent email conversation with Ross, he waxed lyrical about the R series he had just invested in, so when Canon sent me a EOS R10 the day I was interested to see how this new series has changed things.

I received the "kit" version that comes with the body and a Canon 18-45 lens in the box and this costs between AUD\$1469 and \$1600 depending on where you go.

First Impression

My first impression is how light and small it is! Sure, I only have the benchmark of the 5DS to compare it to (from the Canon stable anyway) but nonetheless, I did expect a bit more heft in the hand but hey, a combination of durable plastics and magnesium alloy help the cause along.

It feels nice and balanced, and the right hand has plenty of grip on the body due to the shape. As you can see from the photos, the control layout is logical and straightforward, and all controls are easily available without too much wrist movement.

A couple of nice touches I appreciated; one is the MF/AF control on the front of the body that falls very nicely under the 3rd finger of the right hand and the other is the angled shutter release button that just seems to me to be a more comfortable arrangement as against the 5DS which is more steeply raked.

The 3" LCD screen flips out and twists giving lots of leeway but in bright sunlight it did suffer a bit. You could see it but seeing any detail to focus I found difficult and had to resort to the OLED EVF on which there is no tilt sadly.



Review: Canon EOS R10

The LCD is touch screen enabled and also lets you tap to set the point of focus when shooting and also trigger the shutter release. A quick menu can be popped up too allowing access to metering and focus modes as well as changing video mode and other options. You'll need to mesmerise the options via their icons though. There's a lot of 'em!

All the standard ports are under rubberised flaps on the left of the camera – USB, mini-HDMI, 3.5mm mic and 2.5mm wired

remote ports. Note though despite the seals, the R10 is not rated as weather resistant.

A single SDXC slot is available for storage.

You also get Wi-fi and Bluetooth as is the norm these days and you can use the Canon Camera Connect app for both Android and iOS devices for remote connectivity.

Finally, tucked away – I didn't notice it initially – is a flip up flash unit over the top of the EVF.

Subject Recognition

Showing that things have come a long, long way, the R10 has built in subject recognition; when a subject is recognised it draws the focus box around it. DougieTheDoggie was instantly picked up as was EmuTheChook, and apparently, but not tested, the aforementioned Mr

Gibb might be happy that motor-sport recognition is also available.

Ah, no, in hindsight, probably not ...

In fact, the whole subject focus thing is fascinating to explore including allowing you to select what parts of the area being viewed can have the function applied such as Whole Area and progressively getting narrower.

The focus speed is too shabby either, locking on very quickly when a subject is picked out.

I didn't have the chance to check this out against any other cameras, but a quick read around my peers' reviews suggest that Canon has this right functionality spot on and its implementation is better than anything else on the market right now

[To read the complete review, please click here](#)

Mini Review: Fujifilm X-S10

I have managed to have a bit of a play with the Fujifilm X-S10 over the last few weeks which has been fun. I was originally sent the camera as I works with the DJI Ronin RS3 and of course my Canon 5DS does not.

There have been some issues there we are trying to address (which are not either of Fujifilm or DJI's fault, just some logistical things we are trying to iron out) hence the field review of the RS3 has happened yet, so in the interim, I thought I'd just do a quick review of the X-S10.

I suspect Fujifilm are aiming this particular model fairly and squarely at the mid-priced cameras from the likes of Canon, Sony, Nikon etc who have held a strangle hold on this lucrative compact mirrorless market.

So, if you are looking at a new camera in that spectrum, should you

also have a look at the X-S10?

Absolutely as there are some very nice features giving good reason to go down the Fujifilm path. Not the least of course is the simply brilliant Fujifilm lenses.

Even though this is classified as medium level camera, the body is full magnesium alloy and not plastic which is very welcome and something you usually only really get in higher end cameras. This will add to its durability for sure but bear in mind there is no weather sealing.

A major selling point is that this camera gets full In-Body Image Stabilisation (called IBIS by the boffins) and allegedly, those same boffins at Fujifilm developed this version especially for this model to miniaturise the full standard version to make it fit.

The IBIS will work with all the availa-

ble lenses and gives up to 6 stops of stabilisation which is not too shabby indeed.

For framing up and playback, you get a fully articulated 3" touch-screen LED and an OLED viewfinder, and if you use the LCD, Fujifilm says

you'll get over 300 shots per battery charge.

You can charge the battery via USB meaning if you carry a Powerbank and a spare battery, you should be able to shoot for quite extended periods of time.

One thing I don't like (and not just



here, in ANY camera) is that the single SD card slot is in the battery compartment on the base of the camera.

When shooting, you'll get 30fps burst shooting with crop and 20fps without crop, and you can shoot 4K video at 30p complete with F-Log support.

Both Wi-Fi and Bluetooth are supported and there are headphone and external mic ports as well as a micro-HDMI and of course, USB-C port.

A dongle comes supplied so that you use that for headphone monitoring if needed.

Ergonomically, I do like the extended grip area, it makes holding the

camera feel more secure (Canon has done the same thing on the R10) and the majority of controls fall nicely to the fingers of the right hand. The exceptions are the drive, delete and playback buttons which are in the top left corner on the rear of the X-S10.

The top of the camera has the usual mode and Fn (function) dials and on the front of the hand grip thumb-wheel command dial.

All in all pretty straightforward fare meaning you don't have to learn a whole new ergonomic control system to get up and running.

Sadly though, unlike on many Fujifilm cameras there is no front mounted Manual / Single Shot / Continuous button. This has to be selected from a menu on X-S10.

As this was a fast way of clicking between Auto and Manual focus, this is a bit of a pain and I have no idea why Fujifilm took this route with this

camera.

This is not intended to be an in-depth review as I have only been using this camera to date for a specific purpose as mentioned. If time permits, I will expand on this, however.

Suffice to say, if you are looking at a mirrorless camera in this range, the Fujifilm X-S10 more than holds it own again the more fancied competition and is definitely worth a look and a play in the shop if you can.

I suspect you'll be pleasantly surprised.

The body alone sells for approx. AUD\$1600 and it can be bought with a variety of lenses included from AUD\$1700 (prices taken from [this website](#))

If you want all the technical specs for the Fujifilm X-S10 you can get them [here](#).

Flashback: Review Panasonic HC-PV100

by Steve Turner

This is simply amazing. A fully capable, fully professional, camera for under \$2000. Three rings on the lens, 20x zoom, awesome stabiliser, two XLR inputs, a decent LED light and despite a small sensor very good in low light.

This sums up the Panasonic HC-PV100

So it's not 4K? So what? Full HD still covers 90% of the markets this camera will serve. It's a gold standard light weight aimed at weddings, events, and story tellers in all forms.

It is very light and feels a tad plastic. What do you expect for the price? Reminds me of the Sony Z1 when that came out.

At least you won't have to grow massive biceps to hold it up for

any length of time. It's mere 1.5kg. I was testing the magnificent Black Magic Mini Ursa at the same time and it came in at 7 kilos with a pair of V-Locs on the back end! Chalk and cheese...

Goodbye CCD and CMOS and hello BSI. The back illuminated sensor uses a clever trick to improve low light performance in a small sensor. It's a 1/3inch BSI and if it was a CMOS or CCD I'd expect very poor low light performance. By simply moving the wiring from the front to the back the improvement is around 1/2 to 1 stop. Doesn't sound like much but it makes all the difference in the world.

The built in LED light seems like a

token add on but it actually works quite well as a fill light. The snap on diffuser softens the light and while you have no level



control it is useful. Don't forget your other lights though!

The menus are easy to run through and aren't very deep so you can't

get lost trying to find that one thing you wanted to change but only vaguely remember where it is. So mostly set and forget – just the way I like it.

I really like the pull out and swivel monitor but I'd like to have both that and the excellent EVF on at the same time. The default is the EVF if the screen is tucked away and the LCD if it's out.

You then have to switch between the two – minor but many cameras now detect the eye approaching the EVF and switch it on or I'd prefer both. It can't cost that much in battery time.

I love having dual SD card slots. You can hot swap to keep going or dual record for safety. The 50mbps rate means the demand on the cards is not high and off the shelf will do. By comparison the Panasonic GH5 now offers 400mbps! Overkill in my book but there you go.

The optical 20x zoom is great and just the right length. The five axis stabiliser is very good and you can shoot hand held with very good results – it's not a gimbal so let's not get carried away!

There is "intelligent" zoom out to 40x but just say no. 20x is more than adequate and beyond that is still just digital enlarging.

It's 29mm at the wide end and runs out to 600mm and is a very good 1.8 at the wide and a respectable 3.6 at the far end. For run and gun you are very well covered by that range. There's the usual zoom control on the handle and another on the top for shooting off a tripod.

The tiltable viewfinder is comfortable and very clear with 1.5 million dots. The LCD screen is also very good but I did struggle in bright light.

A small issue is the font size on the screen. The info is small and I strug-

gled to read the settings sometimes. Match practice might change that.

The ergonomics are great, In a very short time I was comfortably making changes, This is where video cameras have it all over DSLRs with hard switches and settings easily worked at speed.

So the pictures? Very good. Errrr.... that's all really. Sharp with nice colours straight out of the box. This is another difference between the video and DSLR worlds. The vast majority of film work does not require, or have a budget for, colour grading.

The obsession with shooting flat and grading does my head in. It's brilliant and has it's place but it's not needed at most shoots. So having a camera that spits out nice pics from out of the camera is still gold.

[To read the rest of the review, please click here](#)

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Beyond 'A' for 'Auto'...

I write occasionally of recurring themes I see in the various news-groups and social media sites I frequent, as well as in questions received from readers here at Auscam Central.

Another common one is “what camera do I need to ... (fill in the blanks yourself?”

Let's get one thing straight up front.

The camera does NOT create the photo.

What it does is record a moment in time – or moments over time in the case of video – according to the a) instructions given to it and b) using the available light for that purpose.

If all you are doing is recording a memory and have no desire to be in any way creative, by all means set the camera or camcorder on “A” for “Automatic” and sim-

ply press the button. People have been doing that since the camera obscura was invented by the ancient Greeks and Chinese – no-one seems to know who came first.

And then you can stop reading right now.

But if you want creativity in your photography or video shoots, then you need to become familiar with a few things, and once understood, these will take you beyond the “happy snapper” level.

These factors apply no matter you are shooting with a smartphone, GoPro, mirrorless 4/3rds model, dSLR or even a cinema camera.

The basic rules I apply to my Blackmagic Pocket Cinema Camera 6K Pro are identical to those to be used on any other camera device.

They revolve around the 6 parameters of:

- Light
- Aperture
- Focus
- Shutter Speed
- ISO
- Composition

Light

Firstly, and pretty obviously, if there is no light, there is no way you can capture an image. But as important as having light is how you use that light. My friend [Peter Aitchison](#), one of Australia's best photographers, once said to be photography is “painting with light”, a phrase that has stuck with me.

Have a look at any decent TV drama – I favour BBC productions, especially the period dramas it does so well – and watch how light is

Beyond 'A' for 'Auto'...

used to create a particular ambience, emotion or tension as well as simply lighting the set.

Lighting is a specific skill and is why there are separate people in TV or film industry who specialise only in lighting. In the credits, they are often called the Gaffer.

The properties of light you need to understand to get best effect include of course colour, but also colour temperature and strength.

We have a feature on the basics of lighting on the Australian Videocamera website at <https://film-videoandvirtualreality.com/basics-of-lighting/>

Aperture, focus and shutter speed

These three are intertwined and changing one will affect the other.

The aperture on a camera (some

call it an iris in video) dictates the amount of light reaching the sensor to record the image. By using the aperture settings you can make sure there is enough light to create the image (prevent under exposure) or lessen the amount of light to stop an image getting overexposed.

Aperture is measured in f stops – f2.8, f5.6, f8, f11, f16 and f22. The larger the number, the smaller the “hole” – the aperture- to let the light on to the sensor.

In conjunction with the lens and focal length of the lens, you can also dictate what is called the depth of field in an image. This can get complicated, but in essence it is what part of an image is in focus and what is not.

For example, using depth of field you can set the aperture in concert

with the lens so the subject 2 metres from you is pin sharp focus, but the background is blurred. A form of this is the so called “bokeh” effect.

Note: Cameras such as GoPros and many drone units have a fixed aperture of usually around 2.8. This means you have to use alternate methods to get any effects / techniques obtained by changing the aperture. One way is to use ND filters and there is a tutorial on that [here](#).

Focus might seem obvious but there is a skill involved in this too. Getting the subject and keeping it in focus might seem like a no-brainer, but in video especially, sometimes you want to switch between what is in focus to something else being in focus, so this is something that needs practising.

See the complete story [here](#)

Testimonial: BMPCC 6K Pro

I've had my [Blackmagic Pocket Cinema Camera 6K Pro](#) for a little while now and got it down (mostly) off pat for the general everyday run-of-the-mill shooting I do.

I am still learning of course and experimenting as I go. You never stop learning as they say.

But knowing there is a lot more to this camera than the surface indicates and I knew already, I wanted to know more about it than I could simply find in the manual.

Don't get me wrong, as I have stated my times over the years I LOVE manuals, and highly recommend everyone read all that they can from all their relevant documentation whether it be cameras, drones, editing software, motion graphics package or even your smartphone,

smartwatch, TV or microwave.

But sometimes it's also good to get a third party's view on something, so I did some hunting around for a walkthrough of all the



[Blackmagic Pocket Cinema Camera 6K Pro](#) features along with interpretations of how best to use them, make changes to them and generally use the camera in the real world beyond my own.

I found one on YouTube - no surprise there of course - and it is over

2 ½ hours long and very in-depth indeed.

It is fair to say after watching it, I am even more gobsmacked at the engineering, electronics and software design that has gone into this camera. Full credit and more to Grant Petty and the team at BMD.

For the price, I do not think you will find any other camera even comes close to the functionality and flexibility it offers. And of course with the EF lens mount, you have access to a huge range of lenses.

You can see this video at https://www.youtube.com/watch?v=4COB_VdSto if you are interested. I highly recommend it if you are thinking of moving up to a camera of the ilk of the [Blackmagic Pocket Cinema Camera 6K Pro](#) or similar.



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