

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO  
MAKERS CLUB**



# **ELECTRONIC EYE**

**N E W S L E T T E R**

**2009**

**August 2009**

- 2-6 Through the Presidents Lens
- 7 Visit to ABC studios
- 8-11 Article: Directing
- 12-14 Focus Nights
- 15 Upcoming AGM



**Next meeting  
Wednesday  
26th August**

[www.sydneyvideomakers.org.au](http://www.sydneyvideomakers.org.au)



# Through the President's Lens

## Our first film festival

*After almost two decades of serving the community we are now officially a partner with Willoughby city's biggest event.*

This is huge as community and business leaders will collide with our dynamic club, sponsors include Westfield, North shore times, NS FM, 2UE.

We are making great headways towards our inaugural Spring Film Festival and since Video clubs are rare it appears that we may be a regular fixture.

I attended the mayor's official function (same night as July Focus), which started the countdown to this carnival of which we are a part and our guidelines have become clearer.

I am proud to be part of our club's achievements as we received accolades from the Mayor and outsiders as I outlined to the councillors and others on that official night how we build friendships using technology as an excuse.

Your hard working committee has already done the preliminary work with 4 council meetings, posters, expensive ads sponsored by Willoughby council and more, now it's your turn.

This type of thing isn't cheap but we will get exposure and new membership. This is what being dynamic and relevant is all about and ***I want your help!***

Remember: Our success will be measured by how many visitors we can convince to take the lift to the 6th floor at # 31 Victor street Chatswood on the 19th. it should be easy as I will explain.

You can help by putting up posters in your local area, shop fronts, notice boards, community centres, churches and Schools. This practice is accepted, as it's a free community event for the people and the council wants us to reach far and wide, we just want your leg work.

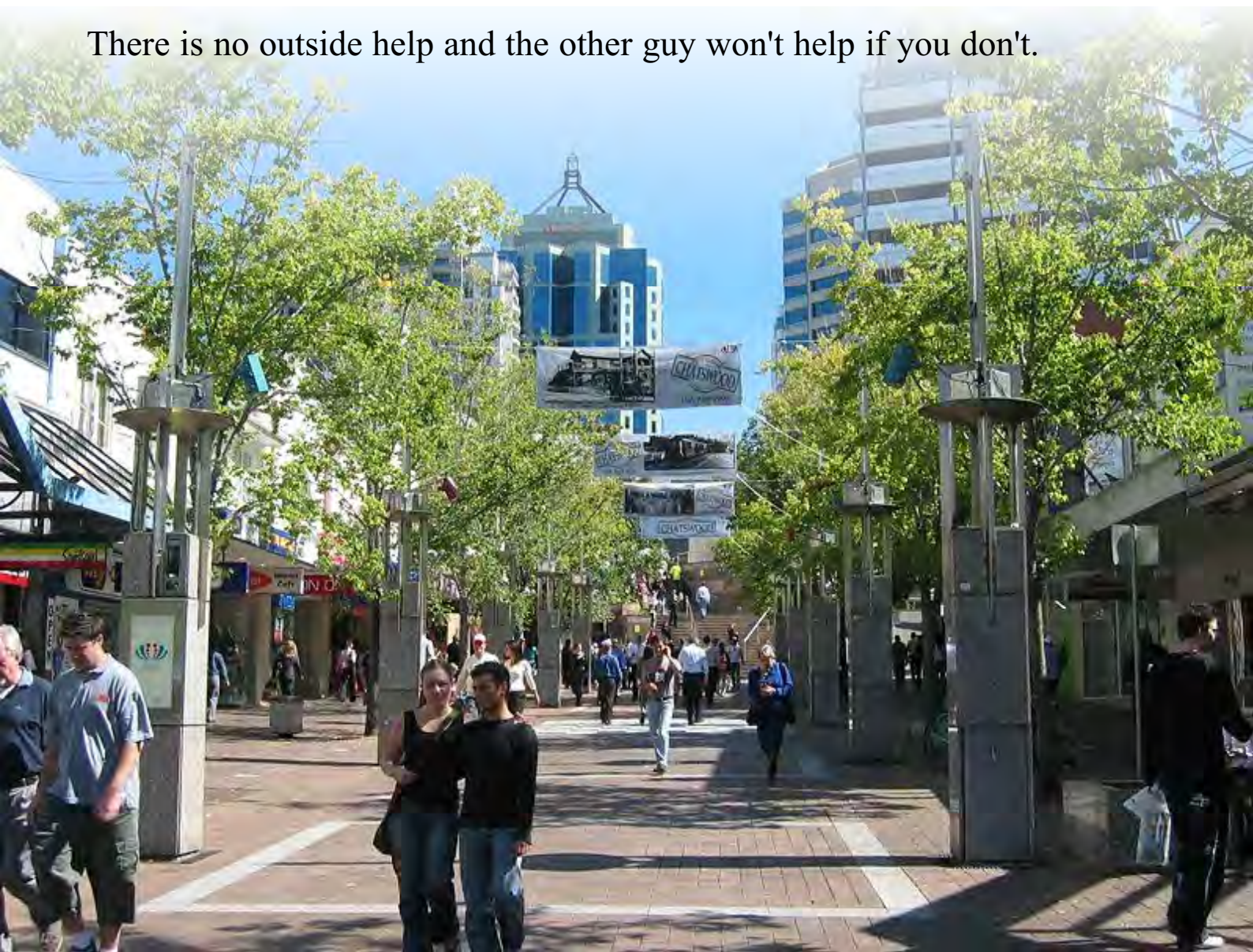
The other way you can assist is by being there on the day.

In fact we need you to be “seen” on both Saturdays; The Street Fair is on the 12th, (Council's highlight), as well as our own Festival on the 19th, so despite the committee's preliminary efforts the public will still need your help because:

- Most don't know where our venue is, you will direct them.
- People will get distracted by the “dancing girls” and forget about us, you will remind them.
- Many shoppers like to sit & rest somewhere, you tell them that we have a free show and a *free cuppa* where they can “watch and sip”.

For us to continue we occasionally need support, your presence outside is the most important bit. Please let us know now!

There is no outside help and the other guy won't help if you don't.



## Format

After asking the membership for ideas in the July EE, club night and the suggestion box we submitted our format to council on time as follows:

Two dates, one is the promo, the other, the Film Festival itself.

### 12th September

We hired a stall on this Saturday (at the big fair) for you to:

- Give out 'free' tickets: These tickets are valid for both the film festival as well as two free visits to SVM club nights.
- Promote SVM, give out club leaflets, a small LCD TV will Show a trailer. A couple of laptops will be running in our Kiosk and bring your cameras to show the 'tool'.
- Register details of interested people who wish to receive free newsletters.

The street fair itself will be a carnival atmosphere that you and your family can enjoy anyway so come on down and be part of this tradition.

### 19th September

Our Main event. We will have two groups:

- The *outdoor promo group*, run by teams doing Vox populi
- The *indoor group* that will run the displays and the films.

With each complementing the other we will be the leading community group on the day, (what the council is expecting).

The outdoor teams will will set up 3 cameras in 3 key areas (station, Mall, and Westfield).

Each team will have 3 members:

- A cameraman with tripod.
- Interviewer with the hand held mic.
- Support person with handouts i.e free tickets to our show, and a clipboard to write down details for EE mail out.

Rotate roles as desired. Elvio will have a pull up banner for you to set up at your location.

People will be drawn to this and want to be interviewed, you will send them

to our free show and refreshments. This is also a good practice for new team members who wish to improve technique, build confidence, and practice editing as this will become a historical record for of our Club's archives which I restarted this year.

Team leaders will arrange a shift roster so that there is always someone 'on' and that members are not over extended. With six teams there is a 9-12 shift and a 1-4 shift in the three locations.

Meanwhile at the chamber there will be eight film sessions every hour on the hour where we will:

- Screen 45 minutes of club films, (3 lots of 15 minutes each). This will allow people to stay as little as 15 minutes (if they are shopping and have little time), 30 minutes or 45. This will leave some 15 minutes per session for a short intro, Q& A after each session to be fielded by film makers / team leaders.
- The Show Reel will consists of your films, Team entries, winning or otherwise + VOTY clips we want to keep this light and snappy Gary will head the making of the DVD compilation. The council has generously allowed us the use of their big projection system at the main chamber which holds 80 visitors, fill em up!
- Tea and biscuits only available to film goers upstairs.

Main exhibit will be in the council Foyer which will include:

- “Ask the experts” .
- 8 mm conversion by Phil
- Old Cameras display progression: bring along any interesting cameras or gear you have, see Peter.
- Live 'Green screen' demonstration
- A clipboard for sending EE to would-be members
- Invite people to two SVM nights for free.
- Talk about VOTY.

As I requested in the last EE, please email Elvio with your availability and how many friends you can bring along to help. For those who can help the full day we may be able to arrange free parking. For new members have joined us in August, I will welcome them and throw them in the deep end with you as we roster the resources to cover the both days in September.

## Invitations

Finally, I would like to send out invitations to the Mayor and other distinguished guests in the community, can you suggest people you'd like to see there?

## August club night

At the August club night we will teach you how to select professional camera angles and arrange your clips for maximum impact. We will also be enjoying the all important screening of the latest competition. So bring along your friends, entries and pre fill the forms as we expect another battle for supremacy.

*Rob Nercessian*  
*Club President*

### **"COMITTEE MEMBERSHIP CALL FOR NOMINATIONS"**

Our AGM is held on the September Club night.

As per our constitution all committee positions are declared vacant and a new comittee is elected for the new year. We need some new comittee members to carry on the work of Club Stewardship.

If you wish to nominate yourself or another member let the Secratary know in writing before the AGM, an email will do.

This is an opportunity for you to participate in club management input your point of view into strategic direction of activities.

For more details, see page 15.

*So why not give it a go. Join the comittee !*



*A visit to Channel 2 for a tour of their television and radio studios has been organised for Thursday, 5th November, commencing at 12.15pm.*



The address is the ABC, 700 Harris Street, Ultimo and it is just a short walk from Central Station. (The meeting time will be advised.)



Please email [beryl.stephens@ozemail.com.au](mailto:beryl.stephens@ozemail.com.au) before Tuesday, 8th September and let her know how many tickets you would like. The cost is \$6.50 per person (others are welcome, no children please) and must be paid to her by this date. You can pay at either the next Club or Focus night.



A visit can also be arranged for next March to see one of their live productions being taped (eg New Inventors, Q&A, Book Club) in the afternoon. Please email Beryl to gauge interest in such a trip (no cost is involved). It is fascinating seeing a show produced and seeing how it was edited. Once again, others are welcome.

*Beryl*



*“Nothing in a film happens by chance.”*

If you agree with that, then you accept the corollary that everything you see and hear is done for a purpose.

Have a look at the advertisement below for jewellery:

Think about the questions:

*Why are fishing hooks used?*

*Who is the target market?*

*How do the words re-enforce the message?*

*What is the message?*



This one may be fairly obvious but many other images are more subtle to the extent that you may not even be conscious of the psychological effect on you.

In advertising the Creative Director designs the ad images, with the support of psychologists, social scientists, photographers, graphic designers etc.

In film, we also have a Creative Director who is supported by a host of film professionals such as screenwriter, producer, lighting specialist, cinematographer etc.



In this article we look at the role of the Director as a creative artist who is designing a message or eliciting a feeling.

In many of our productions, we take the role of Director, Camera person, Editor – thus having total control.

The Directors role at each of the major stages - Notes from Anthony MacGregor

*“A film director visualizes the script, controlling a film's artistic and dramatic aspects, while guiding the technical crew and actors in the fulfillment of his or her vision.”*

– Wikipedia

## **PRE-PRODUCTION**

“Film directors are essentially decision makers, and the most successful directors are the ones that make the right decisions consistently. Directors are ultimately responsible for every single aspect of the film, and they have final say on any creative decision (except of course when studio executives make a change because they think the movie won't make enough money.)”

The director by this point has read and analyzed the script, and has formulated his "vision" - how he wants the script to be represented visually on film. This includes a particular style of cinematography, particular sounds and music, whether its fast-paced or slow-paced - all of these decisions must be made by the director.

Once the team is assembled, more decisions are made - what location to shoot in, what should the actor be wearing, is this scene going to happen during the day like it says in the script, or would it work better for the story (and for the budget) if we shoot it at night? The director shares his vision with his team, and they each dedicate their attention to their particular area of expertise, presenting to the director different ideas and possibilities on how to approach each task.

## **PRODUCTION**

Should the actor read his line as he did, or should he show more anger? Do we really need this line, or can it be cut out? Part-psychologist, part-hypnotist, the director must work with the actors, in private, and help them to get into their character's mind, feel what they are feeling, speak as they would - a director must help the actor become the character.

A good actor can clear out his emotions, recycle them and relive them through the character they are portraying. A good director can point out when this is working, and can point out when it is not. More importantly, they can point out why it is not working and how to make it work.

## **POST PRODUCTION**

The director will work closely with the film editor, and cut the movie together. Some directors like to be a part of the entire editing process, while others prefer to step back at first, let the editor do his thing, and then come in to supervise when the time is right. Ideally the editor and director are collaborating, shaping the story and making sure it makes sense. Perhaps the actor was stuck in an airport because of bad weather one day, and so a body double had to be used, and the entire scene was shot without revealing his face. Sure it sounded like a great idea on set, but it's not until you are in the cutting room that you need to make it work.

Once the cut is done, the same relationship applies to the director and sound design teams, and (if needed), visual effects teams. Should the music cut out abruptly, or should it fade? Is that explosion big enough? What color should the monster's eyes be? His footsteps sound too metallic, and we make them more woody?

Decisions, decisions and more decisions.

As you can see, the director is the leader of a team and must collaborate with a team of experts to achieve something greater than any of them could have done by themselves. They are at the helm of the creative

force, and on their shoulder's they carry the responsibility of delivering the cinematic experience every movie-goer is eager for.

During the Club Night we will do an exercise that highlights one part of the Director's role – deciding on the camera angles and framing.

It will help to know some words from the language of film:

- LONG SHOT
- MID SHOT
- CLOSE UP
- BIG CLOSE UP
  
- HIGH ANGLE
- EYE LEVEL
- LOW ANGLE
  
- TILTING
- PANNING
- TRACKING

*Peter Frybort*



*Director's view finder*

# FOCUS NIGHTS

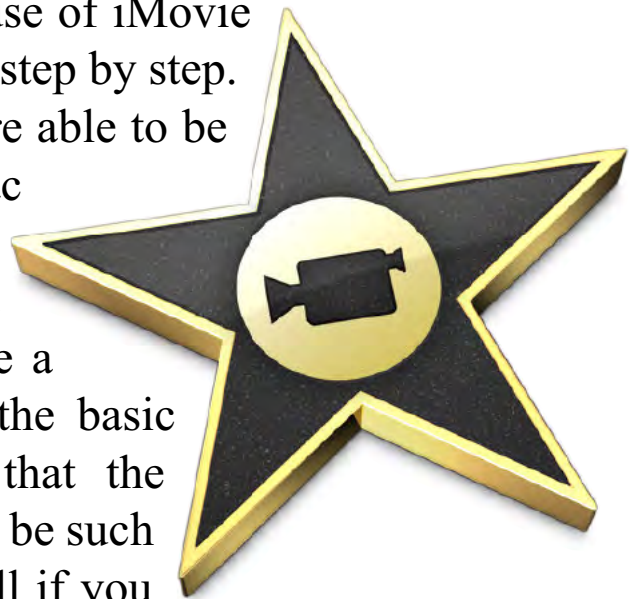
## *“MAC ATTACK”*

**As promised the focus night was devoted to “Things Mac” all the PC addicts were welcome as well.**

John Maher led the session and very kindly brought along all his own Mac equipment including an overhead projector. We are indebted to John for that contribution and considerable effort.

Not too many of the members attending brought equipment along which limited the ability to get hands activity under way. Looks like the Mac enthusiasts keep their equipment under tight wraps.

During the first hour John reviewed the use of iMovie and went through the basic edit processes step by step. Quite a few questions popped up and were able to be answered on the spot. A number of the Mac followers gained quite a bit from the session. It is interesting to note that whilst the buttons and commands in iMovie are a bit different to other PC based editors the basic processes are the same. It is a pity that the hardware base PC vs Mac is considered to be such a difference when really it is not. After all if you show a good video to an audience they don't usually jump up and ask what edit system and hardware was used. We need to be aware of the common technology that appeals to both Mac and PC users. I think also we need to have a strong “Mac Group” so that when new Mac technology or techniques come along there is a platform for its dissemination in the Club.





After a nice cuppa thanks to Margaret there was a change of pace and whilst John led a group solving some specific iMovie problems another ad hoc group looked at the mysteries of capture from solid state memory camcorders.

The next Mac basic training session is scheduled for next focus night on 8th September. In order to get the content focussed on the particular subjects of interest John would appreciate some specific inputs from would be participants as “how do you do?” queries so that appropriate presentation can be prepared.

Thank you again John for your providing your equipment.

*Ian Scott, Vice President*

## Focus Night September 8 Basic Editing: Photos and Sound

- modifying and imparting motion to photos (Ken Burns effect).-
- extracting sound from video clips
- importing music and adding commentary to timeline

## October 13 Advanced Editing: DVD Projects and Special Effects

- Transitions
- color correction and other effects
- creating DVD menus
- burning DVD'S.-

The software used for these workshops will be iMovie HD. General principles apply to all video editing. Mac users may wish to bring a laptop/portable computer with video content for a hands-on experience.



In **THE 48 HOUR FILM PROJECT**, participating teams are given a genre, a character, a prop, and a line of dialogue that they must work into their film. Teams are responsible for putting together a cast and crew as well as securing equipment, locations, and costumes, and have then only 48 hours to complete a 4 to 7 minute film.

With no limit on age or budget, teams are welcomed from high school students to industry professionals, this competition is a truly level playing field for all filmmakers. All films are guaranteed a screening at a cinema for all their friends, family, cast, crew, industry, and the general public.

Visit [www.48hourfilm.com/sydney/](http://www.48hourfilm.com/sydney/)

**Ernst Cheung** is one of our overseas financial members who is very enthusiastic about our club and his new Sony Camera PMW-EX1.

He would like to draw your attention to a new Free software that will make your film look like cartoons at a click of a button.

Visit [www.newbluefx.com/cartoonr/](http://www.newbluefx.com/cartoonr/) for a free download.

# Annual General Meeting

**The Annual General Meeting will be held at the beginning of Club Night on Wednesday 23 September, 2009 at Dougherty Centre, Chatswood.**

Members are asked to participate in two major processes:

- Election of officers;
- Proposals that will improve the running of the club.

## **Election of Officers**

All positions will be declared vacant and nomination of candidates is sought. Please note that under the Club's existing rules, the President and Vice-President may only bear office for three years. Vice President Ian Scott has served for three years and cannot stand for that role this year.

## **The positions vacant are:**

President	Vice President
Secretary	Treasurer
Training Officer	Publicity Officer
Editor, Electronic Eye	Membership Secretary
Librarian	Competitions Manager
Legal Officer	
Three members for assisting roles	

Please send your nominations to the Secretary, Kent Fry (secretary@ncc.asn.au) by 4 September 2009.

**Proposals:** See next page.

*continues...*

## Proposals:

(1) "It is proposed that the Committee have the authority to decide all fees without reference to members."

(2) "that any films made through the year, (including ones that were submitted and judged as part of the normal competitions through the year) be eligible to enter VOTY whether or not they have won any previous awards as long as the film was made in that particular year".

This will ensure that:

- a) The competitors will have a their films evaluated again after they had a chance to re-edit and improve their earlier version with the benefits of hind sight and the earlier judge's / Audience comments.
- b) The teams have their production shown to a wider audience and enjoy it a second time.
- c) The term "Video of the year" will more accurately reflect one that was made in that (entire) year rather than one made specifically for VOTY.



Eddie Hanham would like the members to know about these **2 great events** coming up for Sydney

[www.harbourislandhopping.com/Events/IslandHopper](http://www.harbourislandhopping.com/Events/IslandHopper)

[www.cravesydney.com/](http://www.cravesydney.com/)



# Club Contact Details

President	<i>Rob Nercessian</i>	<a href="mailto:robncc@hotmail.com">robncc@hotmail.com</a>
Vice President	<i>Ian Scott</i>	9484 4439
Secretary	<i>Kent Fry</i>	<a href="mailto:secretary@ncc.asn.au">secretary@ncc.asn.au</a>
Treasurer	<i>Elvio Favalessa</i>	9415 2634
Membership Secretary	<i>Elvio Favalessa</i>	9415 2634
Webmaster liason	<i>Glenn Booth</i>	9401 6677
Training Officer	<i>Chris Kembessos</i>	9144 3685
VOTY Organiser	<i>Ian Scott</i>	9484 4439
Publicity Officer	<i>Peter Frybort</i>	9890 9319
Editor Electronic Eye	<i>Terry Brett</i>	9451 1851 <a href="mailto:editor@ncc.asn.au">editor@ncc.asn.au</a>
Web Master	<i>Eric Chung</i>	
Service Desk Manager	<i>John Maher</i>	
Help Desk Coordinator	<i>Eddie Hanham</i>	9327 4118
Librarian	<i>John Maher</i>	
Visitors Host	<i>Ron Cooper</i>	9982 1147
Competition Manger	<i>Mike Elton</i>	9904 6295
Copyright Registrar	<i>Jim Whitehead</i>	9416 7162
Video Director	<i>Terry Brett</i>	9451 1851
Audio Director	<i>Garry Murdoch</i>	9807 3706
Catering	<i>Beryl Stephens &amp; Margaret Tulloh</i>	

**Please address all correspondence for Committee Action to:**

The Secretary,  
Sydney Video Makers Club,  
P. O. Box 1185  
CHATSWOOD NSW 2057



**President:**  
Rob Nercessian

**Vice President:**  
Ian Scott

**Secretary:**  
Kent Fry

**Treasurer:**  
Elvio Favalessa

The Club meets on the ***FOURTH WEDNESDAY*** of each month (except for November & December) at 8PM at the Dougherty Centre, Victor Street, Chatswood. Tea & Coffee are available from 7PM. FOCUS nights, which usually cover technical subjects, are held on the ***SECOND TUESDAY*** of each month (except January & December) at 7.30PM at the Dougherty Centre, Victor Street, Chatswood.

The Committee meets on the ***FIRST WEDNESDAY*** of each month. Members are always welcome to attend, and for meeting time and venue, see any committee member.

**Member's guests may be invited to meetings; the first visit is free, subsequent visits are \$5. New members are always welcome. Annual membership is single \$56, self and spouse \$76, country member \$28 - with an initial joining fee of \$10.**

Note: Equipment brought to a Club night is not covered by the Club's insurance. Members should study their household insurance and check whether their video equipment is covered away from their premises and consider whether their cover should be extended.

All articles in the "Electronic Eye" magazine are copyright. Reproduction is allowed by other video clubs providing both author and The Sydney Video Makers Club are acknowledged.

*Disclaimer: In regard to any products, services or procedures which are either advertised or mentioned in this newsletter, members should determine for themselves the reliability and/or suitability for their own requirements. The Sydney Video Makers Club cannot accept responsibility for any product or service statements made herein, and the opinions and comments of any contributors are not necessarily those of the club or the Committee.*