

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO
MAKERS CLUB**



ELECTRONIC EYE

N E W S L E T T E R

2010

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Next Meeting
Wednesday
24th February

www.sydneyvideomakers.org.au

Through the President's Lens



This time last year we had the pleasure of having the lovely Kate Rees Davies (UK) give us a talk about where to find free original music and other support material for your production, Eddie also screened the film he made of Kate making her film.

Well Kate is back in Sydney for a short visit and I have asked her to come back to visit his club night and tell us about her adventures and what she has been doing in Hollywood for the past year. She has accepted and will be showing us some slides of her encounters with famous USA celebrities including Bill Clinton so come along and enjoy her talk as she will happily answer questions during tea break.

We have been asked by the Dougherty centre management to move our club night to an adjacent room (in the same complex) due to an important Willoughby Council function on Wednesday the 24th. I have been assured by the council that there will be someone at the main desk to direct our members to our temporary venue (look for the SVM Sign outside) a once only inconvenience this anomaly is beyond our control as we have pre-booked the main hall correctly as early as last September 09, however we did receive notification in January regarding this and we did receive appropriate compensation from the council so I am satisfied that we will still have a good time.

Phil will do his segment on developing a story and may ask you to get involved in some acting, so if



Kate Rees Davies

you haven't been on the other side of the camera then get with it for some fun, the best way to learn about directing is to do some acting.

Most of you will be in the same team as last year, Chris Callahan is the new team leader for the A1 team as Glenn booth is very busy with work and travel. We'd like to thank Glenn for his long association and contribution for the club.

I'd like to see as many of you in our official teams as it's a good way to exchange skills and ideas, you will get team emails to stay abreast of the action maybe even write a short story and have your team bring it to life. Being in a team does not preclude you from collaborating with other members.

I am very keen to see our members attain a new level of excellence in cinematography this year as I demonstrated last month with a TV clip and also a short film from a UK Video club, we know the rules, we just have to apply them.

All it takes is for your team to assign a "Director of photography" who will plan the lighting, angles, focal length and composition, this may be the normal director or assign a separate person to work out the shots ahead of time.

It is a good idea to record a TV Show (or a movie) and analyse those skills, some of our keen members have attended film making courses (and it shows), I know that "Metro Screen" in Paddington is offering a special TV production and filmmaking course for \$1500 (normally \$10,000).

This accredited course is for those who want a career in the industry, however there are shorter courses such as "Piet de Vries" for example that will advance your skills and give your team an unfair advantage, if you think that there are merits in this then let us know.

Of course these short courses are for personal development but the real fun is at our club when we show off our talent. We can push the envelope both technically and emotionally.

Robert Nercessian
Club President.

PROPOSED AMENDMENTS TO THE SVMC CONSTITUTION

(a) In order to implement an upgrading of the Screening procedures, more commonly referred to as the “Competition rules” it is necessary to amend the Club constitution. More precisely some wording in the current version constitution prevents a part of the revised Screening Procedure being implemented

Paragraph 19 of the constitution is as follows:

19 MEDIA CONTENT POLICY

All Media presented at SVM meetings should be PG or G classification. The members presenting the media are responsible for content appraisal. An appendix to the “Rules and Procedures for competitions and general screenings of Sydney Video Makers Club” provides classification guidelines to assist members making content appraisals.

(b) It is proposed to amend Paragraph 19 of the Constitution to read as follows;

19 MEDIA CONTENT POLICY

Media presented at SVM meetings does not require “Censorship Classification”. The members presenting the media are responsible for content appraisal and audience appeal. In general terms presentations should be suitable for a mixed gender adult audience. If a presenter anticipates any problems with media planned for club screening the media should be reviewed with a club committee member to ensure acceptance prior to screening. Additional guidance is given in the “Rules and Procedures for competitions and general screenings of Sydney Video Makers Club” to assist members making content appraisals.

(c) Proxy voting is not permitted at any of the club formal meetings. Paragraph 7.6 reads as follows;

7.6 Proxy Voting

Proxy voting shall not be permitted at any meeting including Management Committee Meetings.

(d) It is proposed to allow proxy voting at certain meetings. It is not a requirement for the change to the “Competition Rules”. It is proposed to amend paragraph 7.6 to read as follows.

7.6 Proxy Voting

Proxy voting shall not be permitted at Management Committee meetings. Proxy voting is permitted at an AGM or SGM. Proxy votes must be in writing and signed by the member making the proxy vote. Written votes must be lodged with the club secretary before the meeting commences.

(e) Current membership categories are ambiguous the present wording is as follows;

3. MEMBERSHIP

3.1 Membership shall be open to all members of the public at the discretion of the Management Committee.

3.2 Membership Categories :

3.2.1 Individual

An Individual Member is entitled to all of the benefits of Membership as described in this Constitution and Club Rules.

3.2.2 Joint

Two related individuals may choose to have Joint Membership. A Joint Membership is entitled to all of the benefits of two individual memberships as described in this Constitution and Club Rules.

3.2.3 Family

A group of three or more from one family may elect to be a Family Membership and the group is entitled to all the benefits of individual memberships as described in this Constitution and the Club Rules up to the number of persons in the family group of Family Membership.

(f) It is proposed to amend the wording to clarify the intent without changing the meaning. Proposed wording as follows

3 MEMBERSHIP

3.1 Membership shall be open to all members of the public at the discretion of the Management Committee.

3.2 Membership Categories :

3.2.1 Individual

An Individual Member is entitled to all of the benefits of Membership as described in this Constitution

and Club Rules.

3.2.2 Joint

Two related individuals may choose to have Joint Membership. . Each joint member is entitled to all of the benefits of an individual membership as described in this Constitution and Club Rules.

3.2.3 Family

A group of three or more from one family may elect to be a Family Membership and each member of the group is entitled to all the benefits of individual membership as described in this Constitution and the Club Rules.

(g) Schedule one from the Associations Incorporation Act sets out the matters which must be included in a Club Constitution. We comply except for a statement about source of funds.

To comply with the act the following clause copied from model wording in the act is proposed for inclusion in the constitution as clause “**6.7 Source of Funds**”.

6.7 Source of Funds

The funds of the Club are to be derived from entrance fees and annual subscriptions of members, donations and, subject to any resolution passed by the Club in general meeting, such other sources as the Management Committee determines.

(h) Notice is hereby given that the proposed amendments will be put to members at an SGM to be held on club night 24 March 2010. Any member is entitled to speak for or against the motion to amend the constitution.

(i) If additional information or detail is required it may be obtained from the club Secretary.

Ian Scott
Secretary SVMC Inc.
14 February 2010.

FOCUS NIGHT 9TH MARCH

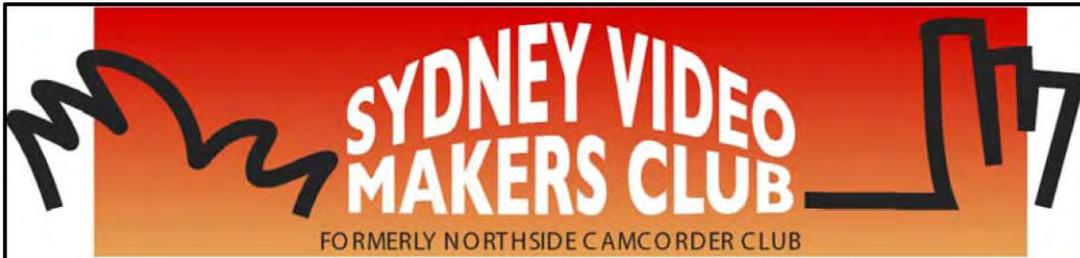
"You are the Director"

Imagine you are a director of a TV sitcom with 3 cameras running live. You are able to direct each camera operator to frame the subject in any size , Close Up (CU), Mid Shot (MS) Long Shot (LS) or Big Close Up



Please bring your camera (and tripod if you need it for steady shots) on 9 March Focus Group.

by
PETER FRYBORT



Video Cameras

Kent Fry
Vice President

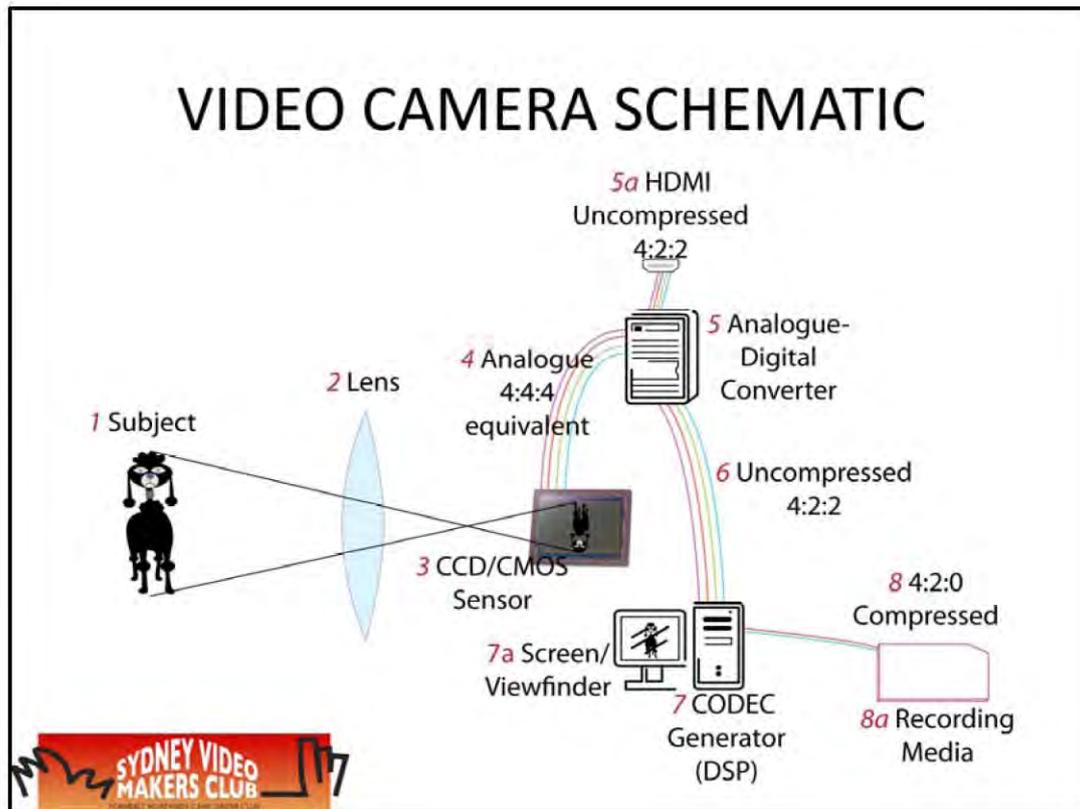


Program

- Before tea:
 - Video camera schematic
 - Video formats and what they mean
 - Recording Media
 - Colour
 - Video cameras on matrix
- After tea:
 - Practical camera exploration
 - Members can ask questions and find out more about their own cameras – ask someone



The objective of tonight's program is to increase attendees' knowledge of video cameras, including how they work. It aims to provide a framework by which to judge which camera might be best for you.



Follow the numbers to understand what happens to get the subject into a video file on recording media. Light (1) comes in through the lens (2). The lens is a critical part of the camera and is the primary determinant of the quality of the video picture. Poor quality lens equals poor quality picture. The light falls on the sensor(3) which can be either CCD or CMOS. CMOS seems to be the preferred sensor these days because they are cheaper to produce and tend to have better low light performance. However, they have other problems that CCDs don't. Sensors only need around 2 million pixels for HD video. The pixels themselves should be large rather than small. The larger the pixel, the better it performs in low light. The sensor is an analogue device and outputs wave information (4). This information is converted to electricity by the analogue to digital converter (5). This creates 25 frames per second. At this point, some information is discarded, but there is still a lot of information on every frame of the video. This is where the HDMI output occurs (5a). It can be plugged into a digital television or in some cases recorded on special video recorders. The signal (6) is then passed to the CODEC generator (7). Somewhere here is the viewfinder or screen of the camera (7a). At this stage, the signal is compressed sufficiently to fit onto the recording media. The compressed signal (8) is passed to the recording media (8a) which must operate quickly enough to capture the stream of video and audio coming from the compressor.

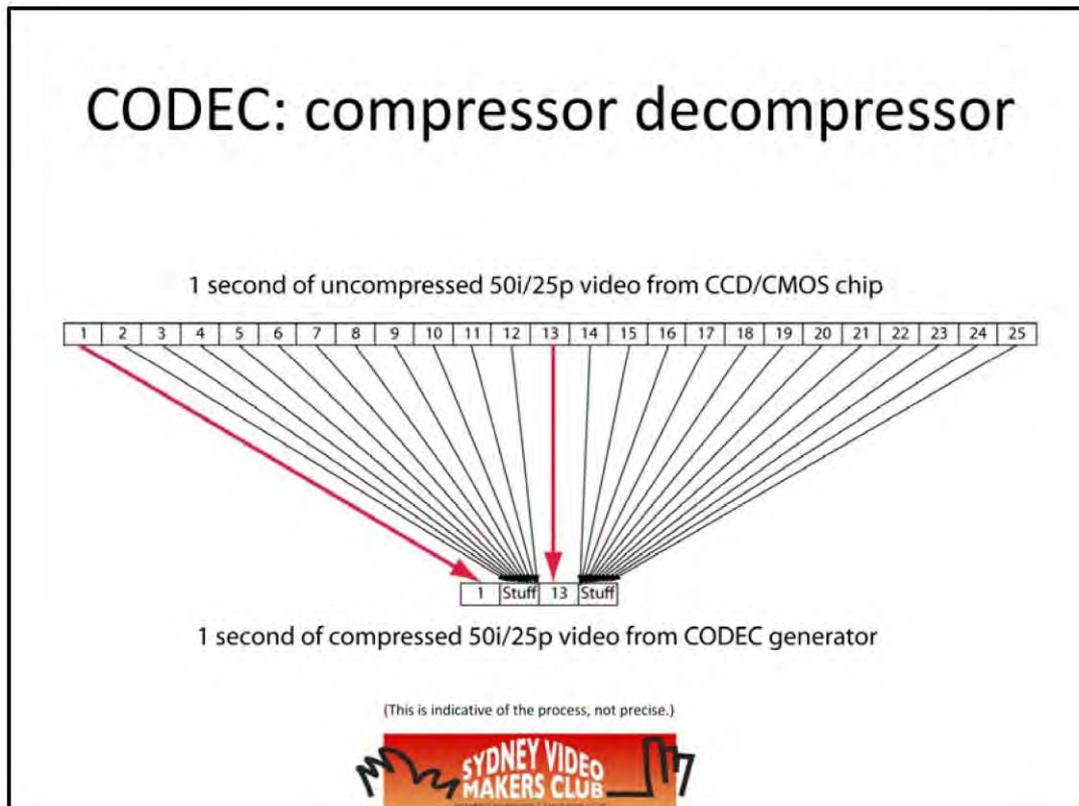
Video CODECs (16x9 8 bit)

CODEC	Maximum Pixels per frame	Aspect Ratio	Usual Colour Depth	Maximum Recording Rate
DV	720x576	1.42	4:2:0	25Mb/sec (3.2MB/sec)
HDV (MPEG2HD)	1440x1080	1.33	4:2:0	25Mb/sec (3.2MB/sec)
AVCHD (MPEG4 H264)	1920x1080	1.00	4:2:0	24Mb/sec (3.0MB/sec)
DVCPPro HD	1920x1080	1:00	4:2:2	100Mb/sec (12.5MB/sec)
AVC Intra (MPEG4 H264)	1920x1080	1:00	4:2:2	100Mb/sec (12.5MB/sec)
XDCam (MPEG2HD)	1920x1080	1:00	4:2:2	50Mb/sec (6.2MB/sec)
DVD (MPEG2SD)	720x576	1.42	4:2:0	~9Mb/sec (1.2MB/sec)
BluRay (MPEG2HD, MPEG4 H264)	1920x1080	1.00	4:2:0	~40Mb/sec (5MB/sec)



CODECs have weak and strong points. For instance, DVCPPro HD is an old CODEC and needs a higher data rate than AVCHD to provide the same video quality. H264 is presently the most efficient widely used CODEC. It is about one and a half times to two times as efficient as MPEG2. That means, all else being equal, that a 24Mb/sec AVCHD video will have one and a half to two times the information of a 25Mb/sec HDV video. AVC Intra is a frame based CODEC related to AVCHD – that is, it is the H264 codec applied to each frame.

The speed of the media is important, because it has to keep up with the flow of data to or from it in the recording or playback process. That is why there is no long play with HDV tapes (there is with DV tapes), and why fast, more expensive memory cards need to be used for AVCHD.

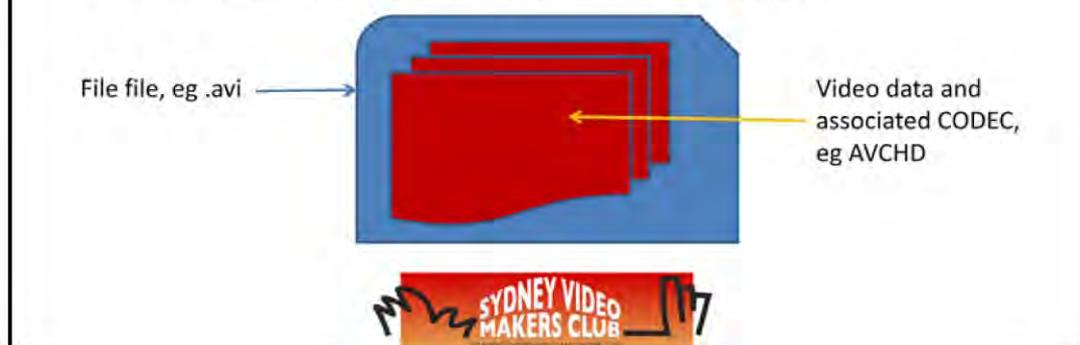


The compressor's primary function is to shrink the file. It does this by discarding information that it thinks is unnecessary. It discards most of the information from all frames except frames 1 and 13. It gathers up what is left and squashes it into as small a space as possible, rather like a zip file. The primary function of the decompressor is to recreate the video frames from the information available. Each time the video is compressed, more information is discarded. This means that the picture deteriorates with each compression/decompression cycle. Remember VHS?

It goes without saying that the same CODEC that recorded the video must be used to playback the video.

File Types

- Computers need file types. The main video file types are:
 - avi
 - mov
 - MPEG program stream
 - MXF
- File types contain data that need to be decompressed with a CODEC
- So every video file type has a CODEC associated with it



Video files have two major components – the file shell or wrapper such as AVI and the data which is associated with a CODEC, such as AVCHD. It is possible to put video data encoded with an AVCHD CODEC inside an AVI wrapper. The best example of an MPEG program stream is a DVD. It has a wrapper called “VOB” on the disk. Inside the wrapper is video file encoded with an MPEG2 CODEC. Professional and prosumer cameras produce MXF (media exchange format) wrapped files.

Recording Media

- Tape
 - DV
 - HDV
- Memory card
 - SD, SDHC, SDXC – AVCHD, AVC Intra
 - CF – AVCHD
 - Sony Memory Stick AVCHD
 - P2 – DVCPRO HD, AVC Intra
 - SxS - XDCam
- Hard drive – AVCHD (anything, really)
- Optical Disk
 - DVD – MPEG2
 - BluRay – MPEG2HD, AVCHD, (XDCam)



The primary use of the media is shown for video files. Most media can accommodate additional file types.

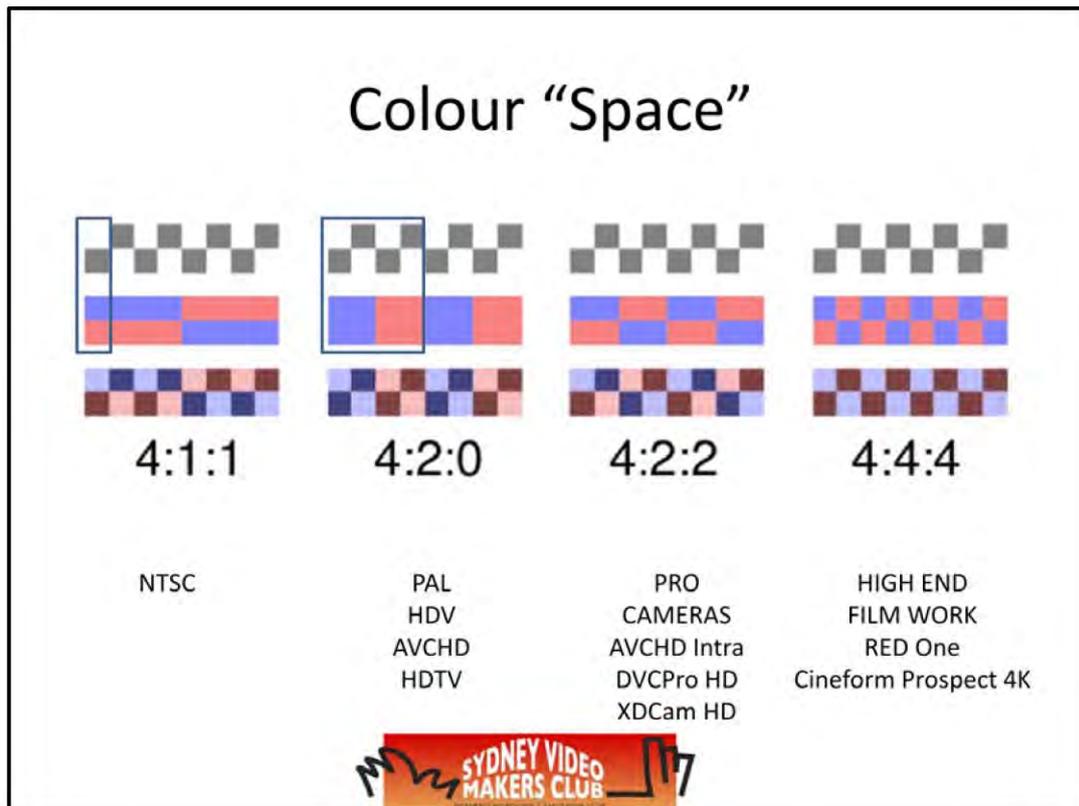
My prediction is that the new SDXC format, which can theoretically accommodate up to 2TB of data at very fast speeds will become dominant. It is small and fast. It should allow the AVC Intra CODEC to be used in prosumer and eventually high end consumer cameras.

Colour Type

- For video/stills – RGB red, green, blue
 - YUV or
 - YCrCb
 - = Black and white, red, blue. Green is generated as the difference between Y and the sum of Cr and Cb.
- For Print – CMYK – has little application to digital pictures
 - Cyan
 - Magenta
 - Yellow
 - Black



Video files dont record every detail because every effort is made to keep them as small as possible. So the RGB system rarely records green. It is left to the CODEC in the playback device to generate the green information.



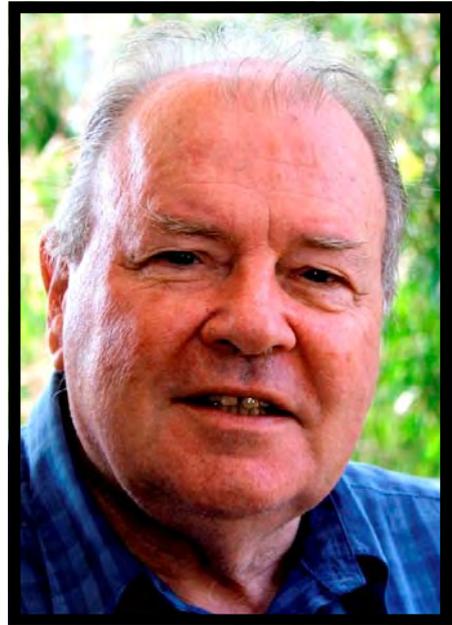
The human eye is more sensitive to black and white information than it is to colour information. As a result, some colour information can be left out of a video picture and our eyes and brains will barely notice that it is missing. This human quirk allows video files to be smaller than they might otherwise be.

A column of one white and one black square represents a pixel. The information stored (rather than created by) from each pixel is black and white, blue and red. Information is gathered in blocks of four pixels. Green is the difference between the colour information and the black and white information. In the 4:1:1 space, there is a single set of colour data for each four pixels. In the 4:2:0 colour space, there is the same blue information for two pixels, and no red information. There is the same red information for the next two pixels, but no blue information. In the 4:2:2 space, there is the same blue and red information for the first two pixels and different red and blue information for the second two pixels. In the 4:4:4 space, there is different red and blue information for each pixel.

Focus Night 9th February 2010

Focus on Focus Night

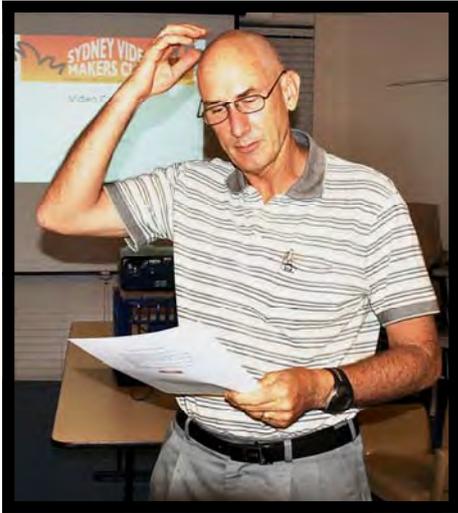
On February's Focus night Kent showed us some of the trends in cameras that are taking over video making. He first talked to us about the increase in production of simpler cameras and how more and more of these point and shoot cameras are filling the market place. Claims have been made that this might mean the end of video clubs as moving snapshots would take over careful video production. Anyone can now produce a result with simplicity and put it on u-tube. However I think that this is a bit alarmist and there will always be room for well thought out and produced videos and people will always want to make better results with the aid of clubs such as ours. He produced a chart showing at the bottom end of a graph the simple cameras and camera mobile phones becoming increasingly more complex along an incline until at the top are the pro-style cameras. We were invited to see how our own cameras fitted in to this world.



Graham Saintly, Peter Edwards & Gordon

Using a schematic we were shown how a video camera works. How the recorded image is compressed, and the various Co-Decs and how they differ. How video is simplified by using only part of each recorded frame using all information from only 2 frames out of 13. Only the parts that change are recorded from the other frames. File types and various types of Recording Media were also discussed. Kent

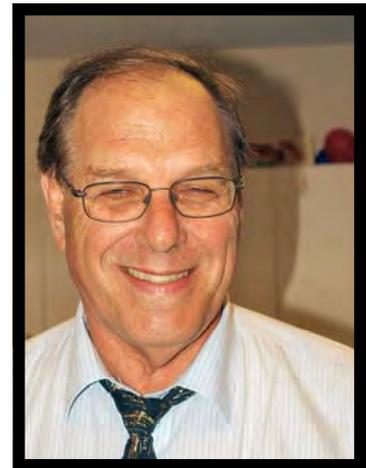
thinks that tape is on the way out and the future lies with SDXC cards.



The big thinker Kent Fry

We learned about Colour types and Colour “Space” and how they are used to record colour. Some more expensive cameras have more complex colour systems and Kent showed how this improves the image . Now I know why these cameras are so expensive.

It was a very careful and thorough analysis of the Video systems as they stand today , and we all should applaud Kent for his hard work.



Lex Huggart

Ami Levartovsky
It was a very positive session and members were able to talk and compare cameras and conclusions. There were several present I have not seen here before. Among them was Ami Levartovsky who has been with the club for several months. Ami uses a Panasonic NV-GS 500 and likes to make videos to be placed on U-tube.

Lex Huggart has been a member for a year but has not always been available as work commitments have sometime interfered. Lex has A Sony HDV and a Panasonic DX1

Thanks to Margaret for helping with the refreshments.



Keith, Lee, Kent, Ami



Lex and Kent



Clare and Beryl



No it's only Ian thanking Kent for a job well done



Barry counting the money



Keith, Lex, Kent, and Gerry

HEY THERE ALL YOU TRAVEL BUGS

Good news after a whole year of focus nights being focussed on other activities “Travel Video Nights’ are back on the Club Calendar.

Here is your chance to show some of your travel videos and let others see how it can be done. Perhaps someone will inspire you with their work and no doubt they would be Happy to discuss Techniques. There are no planned appraisals or critiques, so relax! If you want any feedback on your video then you will need to ask for it.

So! Don’t let mould grow on those shots you took whilst travelling. Get your Video Editor up and running. Drop those other unimportant things you were going to do and start editing. You don’t need edit up hours of capture to participate, we like short videos around 15 mins maximum as that allows more members to participate. There is no calendar date restriction associated with the production being screened. In fact we have had some, dare I say Heritage Videos screened. The latter having been digitized from 8mm film and edited in a modern NLE.

Even if you don’t have any Travel Videos to screen come along and see what others have done. Working from past experience videos screened are all pretty interesting and informative.

As usual we need an idea of who will be submitting videos so that a program can be arranged and the projection equipment set up to handle the expected media types.

Look for the notice on the Club night notice board where you can jot down details about your submission or email me on :
IanLor@bigpond.net.au.

See you at the Travel Night

**I Scott,
Secretary.**

INSPIRATION

Hints for teams on Movie Making

Whilst watching screenplays at the club and indeed elsewhere, all too often I hear comments from the audience such as “where did they get that idea?” or “why didn’t our team think of that?” All such comments infer a self criticism of their own ability to ‘come up with good ideas’

Most of us are, after all, ‘camera people’ and the creative side of things is not our strong capability. But the news is not all bad, there are ways to organise the team to pull together some good ideas and to get them onto the silver screen. I think that the first step is to start some ‘What-if’ type of discussion as a team group and to see what emerges from that. So that you don’t waste time, start by reviewing the basic requirements and keep them in mind as your ideas develop .

Here are those requirements as I see them.

Basic requirements

Finding an idea that is both appealing and achievable

Devising a story that will contain any requirements for, say, a competition.

Developing your idea into a story that will cover these competition requirements in a logical meaningful way. That is, the story will contain all the elements in a believable set of circumstances.

The story should have a point to it. A conclusion reached, a situation resolved.

The well known ‘Beginning, Middle and End’ is a theme that should not be lost.

With the basics in mind as a reality check list we are ready to attack the real task of getting to grips with the theme and storyline for a drama style production, be it serious or humorous.

Inspiration

I suspect that this is the main stumbling block for most, finding the Basic-Idea.

Various sources have stories that could be of use to the budding script writer.

Some of these that I have used are:

Cartoon strips in newspapers.

Small articles in the press such as ‘Stay in Touch’ and ‘Column 8’

Humorous Emails (those which are acceptable, anyway)

And my almost infallible, ‘Monster Joke Book’

As will be seen these cater for the NUTS group genre (Not Usually Too Serious). Other types of stories can be derived from these sources as well. It just needs a bit of lateral thinking on the part of the writer.

The relatively duration for production length allowed in our competitions does tend to limit the opportunities for great drama with character development. It can also protect the audience from a potentially boring offering. It also provides quite a challenge for the producers to put their stories across in a way that achieves their aim in a short time. In fact it teaches economy, a worthy aim!

Most of the competition themes have some requirement(s) that must be met. In the past we have seen some entries that have been a bit vague in this respect. The new rules for competition entries will stress that any mandatory requirements must play a meaningful part in the theme of the video. This in itself can be fairly demanding but properly executed can enhance the impact of the video.

It should be remembered that we are considering a team exercise and the team should be involved in all stages of the development of the movie’. Some bright ideas can be generated by having a brainstorming session or two where all sorts of spin-offs are considered. This can be a lot of fun and that’s what it’s all about. If it ain’t fun don’t do it!

After all, we do this as our hobby for our enjoyment, we don’t do it for the money but that’s not to say that we shouldn’t do our very best to produce a well worth watching product.

I will expand on the ‘Sources of ideas’ on February club night and after that much needed cuppa we will do some practical ‘Idea Generation’ and the production of an outline treatment for that idea.

We will go further in March, taking the treatment and getting it in to shape as a script and we will do some actual dry-run filming as a practical exercise.

by

PHIL BRIGHTON

NOTICE FROM THE TREASURER.

MEMBERSHIP FEES

A reminder that Membership fees for 2010 can be paid at the next meeting, by direct deposit to the Club's account, or by cheque.

<i>Subscription rates are: Individual</i>	<i>\$56</i>
<i>Joint & Family</i>	<i>\$72</i>
<i>Country</i>	<i>\$28</i>

Bank Account is at Westpac-Chatswood - (I can advise BSB and Account number if you wish to pay by direct deposit). Please include your name.

*Mailing address is S.V.M.C
PO Box 1185
CHATSWOOD NSW 2057*

That in terms of the Club's Constitution, a member becomes unfinancial at 31st March each year if a subscription is still unpaid at that date. Rejoining after that date a Registration Fee may incur.

VOTY DVD'S

Some VOTY DVD sets are still available and can be purchased at the next Club night or mailed to you. Cost of a set of 2 DVD's is

Barry Crispe
Treasurer

CHANGE OF VENUE FOR 24TH FEBRUARY

" WHERE IS EVERY ONE

Don't be alarmed if you turn up on the 24th for our club night meeting and see a lot of strangers in the

Auditorium

It is an important Willoughby Shire Council public involvement meeting and we have been moved out.

The Club is meeting in the Cafe area which is almost next door, so look for us there.

Timings are normal 8.00pm to 10.30pm and you can still come along for a chat and a cuppa any time after 7.00pm.

Secretary SVMC"

NEWS IN BRIEF



Wishing you have a happy **80th Birthday** for the 13th March Gerry, from your friends at SVMC.

Congratulations goes to Eddie Hanham for his Q & A segment at the January Club night. Keep up the good work Eddie. Keep your questions coming in. Just email them (we don't need to use your name).

.....

Please don't forget that "**On Board**" will be due at the March Meeting. I will require **5 DVD'S** four for the Judges and one as a record. Wishing you all the best.

.....

PROPOSED TRAINING. (APRIL)

The committee members are trying to put together a Workshop in April. This would suit the Novice Video Makers or those that wish to brush up on their skills in Shooting or Editing. We are proposing to shoot outside but must know those that are interested, so that tutors can be arranged. If you wish to edit let us know.

A small fee may be required for the hiring of the venue. Please let Ian Scott or Kent Fry know.

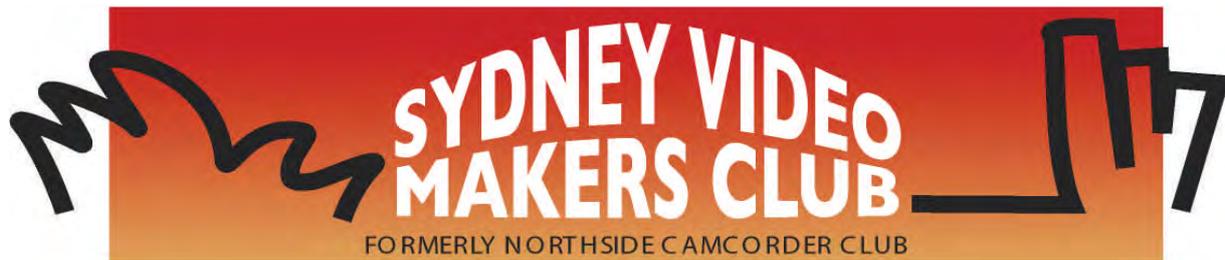
.....

Wishing all those that have a Birthday in March a good one.

.....

Will see you all in March.

Margaret Tulloh



President:
Rob Nercessian

Vice President:
Kent Fry

Secretary:
Ian Scott

Treasurer:
Barry Crispe

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 \$72, 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

Club Contact Details

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Vice President	Kent Fry	0422 164 432
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Treasurer	Barry Crispe	9872 3778
Membership Secretary	Barry Crispe	9872 3778
Competition Manager	Margaret Tulloh	9451 9718
Actor Liaison	Phil Brighton	9427 3614
Library Manager	John Maher	9634 7229
Voty Organiser	Ian Scott	0419 239 953
Audio Presenter	Phil Brighton	9427 3614
Audio Presenter	Jim Whitehead	9416 7162
Publicity Officer	Jim Whitehead	9416 7162
Editor Electronic Eye	Margaret Tulloh	9451 9718
Web Master	Kent Fry	0422 164 432
Help Desk Coordinator	Eddie Hanham	9327 4118
Meetings Coordinator	John Maher	9634 7229
Visitors Coordinator	Lee Crispe	9872 3778
Copyright Registrar	Jim Whitehead	9416 7162
Video Director	Terry Brett	9451 1851
Team Coordinator	Ron Nercessian	0412 156 366
Catering	Margaret Tulloh	9451 9718

Please address all correspondence for Committee Action to:

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