

FV VR

film video & virtual reality

SEP 2018

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Is the Sony a GoPro wannabe?

Review: Corel PhotoMirage

Add movement to still images

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Cover: The swimming pool at [Ramada Eco Beach Resort](#) overlooking the beach towards Broome, Western Australia 140Km north.

Publisher's message

Another slight revamp to the format ...

We listened to your ideas, critiques and suggestions, as well as having a big think about the way we best want to pass information to you, and think we have finally hit really good formula..

Our rationale for the latest approach was simple; reviewing cameras in situations that you may never experience, whilst possibly interesting, is not necessarily the best approach.

For example, whilst carting a camcorder up Mt Everest might catch your eye, and give you a good read, is it actually going to help you in your filmmaking?

Taking a drone on holiday, or getting a GoPro working while mounted to the car windscreen - well that's a whole different ball game.

Lately we have been lucky enough to get to visit Exmouth, Ningaloo and Broome here in Western Australia, and these are the sorts of trips our readers make, along with going fishing, playing sport, having events, family get togethers and so on.

So why not write about these we thought?

Me and Jacqui (and writers David Smith and Steve Turner between us) are active people with many and varied interests, so reckon at least some of what we do is going to be useful.

This is not to say we'll no longer do other content such as soft-

ware reviews, tips and tricks, case studies, interviews and the like, just that we have re-engineered the content more back towards consumer land than broadcast / professional territory - although we still have a "pro" section and "pro content" in the making for future editions (and some in here of course).

By the way, if you'd like a posted DVD of each edition, it is something we are considering for around \$29.95 pa posted within Australia - let me know if you are interested using info on the [back page](#) or via david@auscamonline.com

Of course with any other comments, critiques or bouquets I am also happy to hear from you at any time!

Until next month, as always, thanks for all the support! It is GREATLY appreciated.

Until next edition.

David Hague
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News & Products

New Canon XF705 Flagship Camcorder

The XF705 is capable of recording HDR files internally using both the Hybrid Log Gamma (HLG) and Perceptual Quantisation (PQ) HDR formats. The camcorder also features extensive HDR assist functions to support the user when controlling exposure.



The XF705 can also output a SDR signal at the same time as recording a HDR file internally to a SD card, enabling simultaneous HDR/SDR production. Equipped with an advanced 12G-SDI interface, which sends a high-quality and uncompressed UHD 50P signal over a single SDI cable, the XF705 also has the ability to stream 4K UHD HDR using the HEVC format via the network.

XF705 – Key Features

- UHD/50P 4:2:2 10-bit support with XF-HEVC
- Simple HDR workflow
- Advanced 12G-SDI and IP streaming
- Accurate and reliable Dual Pixel CMOS AF
- 15x L-series lens with wide-angle

The Canon XF705 camcorder is available from December 2018. Pricing yet to be announced.

See www.conon.com.au for more info

News & Products



MAXON announces the immediate availability of Cinema 4D Release 20 (R20)

The next generation of the professional 3D application contains high-end tools and features for VFX and motion graphics artists, including a node-based material system, new volume-based modeling tools, a very powerful CAD import and a major expansion of the MoGraph toolset – and much more!

Highlights in Cinema 4D R20:

- Node-based material etric assets with a reduced interface.
- MoGraph Fields e.
- CAD Import
- Volume-based modeling
- ProRender improvements P
- Modernization

See www.adimex.com.au for more info



New: Canon EOS Mirrorless 4K Body & Lenses

Adding to the EOS full frame line-up, Canon has today unveiled the first camera body to carry the EOS R name and RF lens mount.

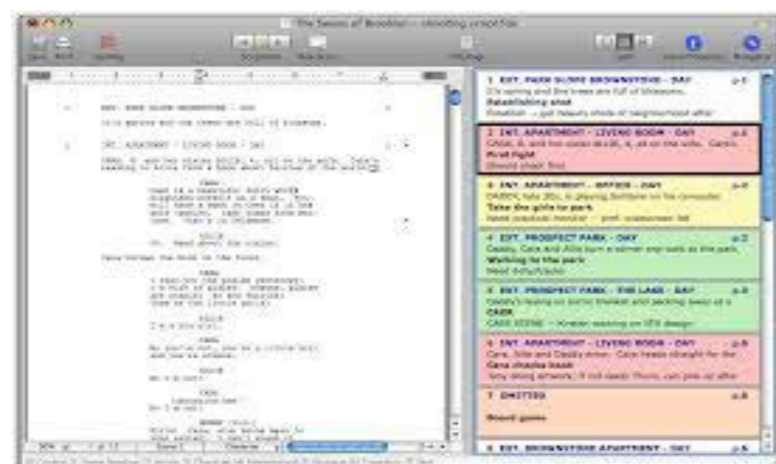
EOS R is a highly accomplished filmmaking tool delivering 4K video footage featuring full audio control, a vari-angle screen and manual focus peaking. Additionally, filmmakers can output in 10-bit over HDMI with Canon Log to capture footage in neutral contrast, with up to 12-stops of dynamic range at ISO 400. This allows post-production grading to extract every subtle nuance of colour and detail in shadows and highlights.periods with uninterrupted focus in the field. Designed for those on the move, always-on Bluetooth allows a smartphone to be paired with the EOS R and GPS data recorded in images. For additional creative capture, remote shooting via the Canon Camera Connect app offers freedom for flexible shooting.which can be personalised using a slide or touch motion for preferred settings such as ISO. Body and lenses should be coming available early October 23018 and prices are yet toi be announced.

See www.conon.com.au for more info.



Australian pro audio giant RØDE Microphoneshas wrapped the major section of the 2018 season of My RØDE Reel, the World’s Largest Short Film Competition.

In the competition’s fifth year, My RØDE Reel received a total of 3622 film. See <https://filmvideoandvirtualreality.com/my-rode-reel-2018-wraps-major-winners-announced/> for the winners.



Final Draft 11, Newest Version of World’s No. 1 Screenwriting Software Now Available

Although it’s long been regarded as the industry standard for screenwriting software, used on 95% of all productions, Final Draft is not resting on its laurels. Starting today, a new, even better version of the world’s top-selling, Emmy® Award-winning screenwriting software, Final Draft 11, is available at www.finaldraft.com

“You can’t win a race without a champion car. Final Draft is my Ferrari.”

—James Cameron (Avatar, Titanic, Terminator 2, Terminator).



Professional News & Products



Target Shoots First ALEXA LF TVC In Australia

The first TVC shot on an ALEXA LF with new Signature Prime lenses has been shot in the rainforests of Byron Shire by popular DoP Stefan Duscio (Upgrade, Jungle) and directed by Jessie Oldfield and Adam Murfet for Target Australia.

Explaining his choice of camera and lenses Duscio said, "I'd seen test images online of the ALEXA LF matched with the ARRI Signature Primes and believed it would be a perfect fit for fashion and beauty work. I think the introduction of larger sensor cameras like the ALEXA LF and ALEXA 65 go some way to achieving that beautiful three-dimensional rendering of medium format stills cameras that I also love to shoot on."

Duscio's technology partners on the Target TVC shoot were leading Australian rental house, Cinoptix.

See <https://filmvideoandvirtualreality.com/target-shoots-first-alex-lf-tvc-in-australia/> for the full story

New Fujinon Lenses



FUJIFILM has announced two new models in their UA Series of 4K broadcast lenses.

The UA46x13.5 is a portable 4K broadcast lens that offers the world's highest zoom magnification*1 of 46x and world's longest focal length*2 of 621mm. The UA70x8.7 is a box-type lens that covers most frequently-used focal lengths from 8.7mm on the wide-angle end to 610mm in telephoto. 8.



Sony Introduces New Handheld NXCAM Camcorder, HXR-NX200

Sony has announced a new model to its NXCAM handheld camcorder line-up, the HXR-NX200. Targeting professional videographers and content creators, the latest camcorder, capable of delivering stunning 4K[1] images in beautiful colour, achieved by a newly refined colour science. It is a cost-effective choice offering all the professional features in a robust yet compact chassis.

Extending the recording format of Sony's NXCAM family, the HXR-NX200 is capable of recording 4K XAVC S 100Mbps for superb picture quality with less noise due to higher bitrate. Further, the latest camcorder features dual media slots, enabling extended recording time and workflow flexibility through relay and simultaneous back-up recording.

The HXR-NX200 will be available from October 2018. For more information, please visit pro.sony

The UA70x8.7 offers 70x zoom, covering the focal lengths from 8.7mm in wide angle and 610mm in telephoto.

The floating focus system, which controls multiple lens groups according to the shooting distance, achieves high-resolution footage across the entire zoom range. It produces dynamic 4K video in various scenes, such as concert coverage or live broadcast, zooming from a wide view of the venue straight into an artist on stage.



They look the same ...

GoPro Hero 6 Black

VS

Sony DSC-RX0



... but are they really peas from the same pod?

NEWS FLASH: GoPro just announced the GoPro Hero 7 series. Details available [here](#)

Description- GoPro Hero 6 Black

The GoPro Hero 6 Black is the latest in a long line of GoPros that really heralded the beginning of the whole "Action Camera" genre (and there are whispers a "7" is in the pipeline).

Once the owner of the market segment, GoPro has been seriously undermined not only by knock off versions predominantly from China, but from some serious established players including Sony, Nikon and Panasonic who also have had a crack - with varying success.

Spawning a huge cottage industry of brackets, mounts, housings and other add-ons, the Hero models found their way into the Karma drone.

This latest version has all the good stuff to theoretically keep it ahead of the pack, but over the last few months or so, doom and gloom has reportedly been coming from Chez GoPro.

We hope GoPro sticks around we are rather fond of them

Specifications

Sensor: 1 Chip CMOS
Number of Pixels: 12 Megapixels (approx)
F-Number: Fixed
Focal Length: Not stated
Screen Type: 2" LCD
Focus Mode: Auto
AF Lock: No
Light Metering: No
Shutter Speed: Not stated
Media: Micro SD
4K Capable: Yes
Connectivity: Wi-Fi, USB, HDMI
External Mic: Yes (with adaptor)
Smartphone Control: Yes
GPS: Yes
Waterproof: 10m
Voice Control: Yes
Price: AUD\$599
Website: <https://shop.gopro.com>

Verdict: You'll be hard pressed to find better.

Description Sony DSC-RX0

Sony's pedigree in the area of film-making is undisputed. From personal compact cameras to full blast TV and studio cameras for Hollywood, Sony has a finger in just about every slice of the camera pie..

They even make a direct competitor to the GoPro range called, appropriately, the ActionCam of which the FDR-X300 is the flagship.

So where does the DSC-RX0 fit in then? The clue is in the three letter prefix of the model number.

The DSC series comes under the umbrella of the upper market compact cameras, with specifications to boot. So while the DSC-RX0 might look like a GoPro knock off and share some of the features, it is however a totally different breed of beast.

Compare the specifications and you'll see what we mean. And then have a play with one!

The DSC-RX0 is certainly NOT a GoPro look alike!

Specifications

Sensor: 13.2mm x 8.8mm
Number of Pixels: 15.3 Megapixels (approx)
F-Number: F4 (fixed)
Focal Length: f=7.7mm
Screen Type: 3.8cm TFT/LCD
Focus Mode: Single-shot, AF, Preset, Manual
AF Lock: Yes
Light Metering: Multi pattern, Centre weighted, Spot
ISO: 125-12800
Shutter Speed: 1/4 sec - 1/32000 sec
Media: Micro SD
4K Capable: Yes
Super Slo-Mo: Up to 1000 fps
Connectivity: Wi-Fi, Bluetooth, USB, HDMI, NFC
Multi-camera control: Yes (optional control box)
External Mic Port: Yes
Smartphone Control: Yes
Waterproof: Yes
Voice Control: No
Price: AUD\$999
Website: <https://www.sony.com.au>

Verdict: Nothing else in its class.

DOF, ISO and KEN

On our recent trips to Exmouth and Ramada Eco Beach Resort near Broome, in conversation with fellow travellers, if we noticed one thing from them regarding cameras and camcorders etc, it was a thirst for ken (knowledge - gettit?)



So here is a crash course (and some tutorials ...)

Aperture

How wide the lens (or as someone called it, they “eye”) is open. The wider it is, the more light gets in. Oddly, the lower the number eg 5.6 or 2.8 say, the wider it is.

Shutter Speed: The amount of time the shutter is open letting light in. Think of an eye blinking if you like. Of course, then, the lower the shutter speed (in seconds and down to fractions) the more light is getting in.

It stands to reason then, there is a balance between aperture settings and shutter speed, right?

On most cameras today, you can cheat and just set the camera to automatic, and the brain of the camera will sort all that nonsense out for you. So why did you spend good dollars then on a flash new camera when you could spend a fraction of the money and get the current version of the old “Instamatic”?

More on that later.

A lesser cheat is to choose an aperture setting (the big ‘A’ on the rotary dial on the top of the cam-

era usually) and let the camera work out the shutter speed. Alternatively, select ‘S’ (yep, for Shutter Speed), and the camera will work out the correct aperture. These are called ‘Priority’ settings by the way.

But here is the kicker. The camera can only work on the info it has and is certainly not infallible, so these are guides only. Many times, they will work, but not in all circumstances, so be aware of that.

Most commonly is another wobbly

that gets thrown into the system, one known as “*depth of field*” or **DOF**.

In simple terms, the wider (lower number) the aperture, the lower the depth of field gets. This means that objects close to the lens are in focus and those further away are out of focus. Close down the aperture (make the aperture smaller, with a higher number) and the “*in sharp*” distance is larger. And this is another case of the balance needed between shutter speed and aperture.

Is there a way to learn this? Why, yes, yes there is! I give you the unpatented David Hague Emu Bitter beer can method.



Setup an Emu Bitter beer stubby / can on a table in the open in day-light.

Option: Open and drink first. Highly recommended.

Place your camera, ideally on a tripod (when should you use a tripod? Whenever you have one) about 2 metres away. Set the ISO for 400 (more on this a little later, for now, just do it OK).

Open the aperture to its widest - probably $f8$ - and set the shutter speed to 1/60th (or 125th in very bright sunlight) and focus on the can. (Why the f ? Each setting is called an f -stop. Yes, but WHY? Since you asked:

The f -number of an optical system (such as a camera lens) is the ratio of the system's focal length to the diameter of the entrance pupil. ... It is also known as the focal ratio, f -ratio - or f -stop.

Get a notepad and pencil.

Take a shot, note down the settings of aperture and shutter speed. Review the shot in your camera's pop out LCD (there is usually a 'Play' button marked as a right facing arrow head somewhere on the camera top or back. To exit playback, usually a half press of the shutter



release will take you back to "take photo" mode.

Now, keeping the shutter speed where it is, change the aperture to the next highest, refocus and repeat Step 5.

Repeat Step 6 followed by Step 5, until you have reached minimum aperture (usually $f22$)

You will no doubt see that as the aperture decreases in size (a higher number remember), the image gets darker and darker to the point that eventually, you probably won't see anything but darkness. You'll also note that as you refocus, more and more of the background, not just the Emu Bitter beer can, comes into focus.

Now repeat steps 1-7 but start the shutter speed at 1/1000th and set the aperture to $f16$ and keep THAT constant. With each step, DECREASE the shutter speed to the next lowest through 1/500th, 1/250th, 1/125th, 1/60th and so on down to about 1/2 second. Don't forget to take notes for each shot describing the settings used and what you saw in the camera's LCD when put in playback mode for each shot.



This is the best way I have found to come to grips with the twins of aperture and shutter speed and become used to them. Eventually, as you experiment in real life taking photos (or video as the same principles apply except you may find aperture called “iris”) and take multiple shots with different settings of the same subject, rather than a one-off shot on automatic, it will become second nature to pick an average setting for say a sunrise or sunset and deviate from that average a little with a shutter speed or aperture change due to distance, bright light or some other factor. The same applies for shots over snow, in dull, overcast conditions, or with a water proof camera.

In other words, there is nothing in photography that is “average”. And it is the use of these combinations that causes creativity in photography – along with camera angle, light placement, framing etc of course.

ISO

Now before you are overwhelmed, let’s just touch lightly on a term I mentioned earlier, ISO. In the “old days” of film cameras, this was also known

more commonly as “ASA” and is a measure of the film’s “speed”. The higher the number of the ISO, the more sensitive it is to light.

In Step 2 above, I suggested ISO 400, and this is a good setting to use for every day type stuff. If the sunlight is especially bright, you might want to knock it down to 200.

But why not increase the shutter speed you ask? Simple, because then you might alter it too much for the *f* setting, or going the other way, and SLOWING the shutter speed, may cause a fast moving object – a flying bird, jumping, breaching whale – to be blurred.

The drawback of ISO is that with the higher film speed, while being able to work in lower and lower light, a factor called ‘grain’ is brought into the equation. And ‘grain’ is exactly what it sounds like; the image looks grainy. If you are mainly shooting every day stuff, I’d stick to ISO 400 and playing with aperture and shutter speeds along with focus to start with. You may want to up the ISO if say shooting at an outdoor night time BBQ, but as always, take a few test shots first with different settings to see what the results will be.



If you are after the ubiquitous night time star shot while parked in the middle of the Simpson desert, by all means have a play – after all that is what it is all about. A high ISO and L-O-N-G shutter speed with an appropriate aperture can get some amazing photos (and video) any pro would be proud of.

Summary

1. TRY and read the manual. It really is worth it in the long run.
2. Don’t be intimidated by your camera or camcorder. You own IT not vice versa!
3. Don’t be afraid to experiment, it’s the best way to learn.
4. Take copious notes of the shot settings you have used (when you get more conversant and

confident, you’ll start shooting in a mode called RAW+JPG that will assist here as the settings are saved with the shot and you can view them later and even modify the shot in Adobe Photoshop or Corel Paintshop Pro and other image editing applications).

5. At the end of each day, copy ALL the shots / videos from your camera’s SD card to a removable hard disk for safe keeping. Create a folder for each day. Label MEANINGFULLY.
6. This means you can go through your shots at your leisure and discard the ones that didn’t work, and keep this that did, while still keeping the camera free to take more photos / video.
7. Invest in a tripod or failing that a smaller Joby Gorilla Pod tripod.

(For more tips, see our Workshop section later in this edition.

Get onto me via david@auscamonline.com

Storage for backup and security is paramount no matter what your data. But with video and photos, perhaps more so, because if lost, no matter how hard you try, it can NEVER be recreated (ask any bride whose wedding video or photos are lost forever). We have looked at three different types of storage this month - all aim to do the same thing, but approach from slightly different angles.



WD My Passport Wireless SSD

Capacity: Up to 2 TB

Connections: Wi-fi / USB / SD / MicroSD

Wireless: Yes

Other: Can stream video (inc 4K), act as smartphone / tablet power bank, Mac and Windows compatible.

Price: \$549

Web: <https://www.wdc.com/products/portable-storage/my-passport-wireless-ssd.html>

Seagate LaCie DJI Copilot

Capacity: Up to 2 TB

Connections: USB, SD / MicroSD / Thunderbolt / CF

Wireless: No

Other: Has a simple LCD screen allowing copying, duplication and transferring files quickly and easily via an action button. Can act as a power storage device for mobile phones, tablets etc.

Price: \$549

Web: <https://www.lacie.com/as/en/products/dji-copilot/>

Seagate Backup Plus Hub

Capacity: Up to 10TB

Connections: USB 2.0/3.0

Wireless: No

Other: Comes with easy to use software (non-network aware) and supports Mac and PC. Can act as recharging station for smartphone / tablet. FAST!

Price: \$259 (5TB)

Web: <https://www.seagate.com/au/en/consumer/backup/backup-plus-desk/>



Vehicle Based Shooting



A big part of the video shooting I do is moving vehicle based, and to achieve this as best I can, I have watched LOTS of Top Gear and The Grand Tour in particular to try and understand their techniques and tricks to get the best possible.

The Equipment

At its most basic, I use a GoPro Hero 4 for windscreen-based shots using standard GoPro mounts. Depending on the vehicle (we have a Suzuki Grand Vitara and a Holden Monaro, as well as a 5 metre Quintrex tinnie), the camera is forward facing shooting through the windscreen or

facing backwards, using the wide angle to capture the driver and passengers. And dogs ...

And herein lies lesson number 1. Make sure your windscreen is scrupulously clean! Yes, the GoPro tends not to focus on any splats or marks but other cameras where you have auto focus left on certainly will.

If I need a bit more variety or control, I bought a Hague headrest mount quite a few years back now

(and no, the company is absolutely no relation), letting me put a standard camcorder or camera or camera on it.

I found early in the piece you do need to have someone sitting in the seat though, as even with the best of cars, there is a vibration, especially in 2 door cars such as the Monaro where the seat has the ability to tilt. That extra weight gives a much more stable picture, getting rid of the need for any

post shooting stabilisation such as supplied by ProDAD's ProDrenalin or Mercalli products.

In my case, I have the headrest mount on the driver's seat.

One problem that does arise from this type of mount however, depending is you have it set centrally or offset to the left or right-hand side of the car, is any windscreen obstructions such as the rear view mirror, a dash cam or of course, a windscreen mounted GoPro - or indeed just the mount.

So be aware of this.

If I want to get REALLY fancy, I also have a Hague



The cropped view from the Panasonic HC-VXF995 (Note the dirty windscreen)

Click image above to play



3 Camera in-car shoot. Edited with Vegas Pro 16

Click image above to play

suction mount. I first acquired this way back in around 2007 when after I watched a particular episode of Top Gear, featuring the “Best Driving Road In The Road” from Davos to Stelio in Italy.

A year after that I was lucky enough to be able to do this drive using the mount, and it was here using a Canon XHA1 on the mount attached to the right-hand passenger window and facing forward I discovered the issue of the dirty windscreen!

A lesson hard learned.

(Another lesson I learned from this particular mount is that the French police are not amused by its shape when it is broken down and packed, as on an x-ray of baggage at the Gard du Nor (the railway station for the train from Paris to

London via the Channel Tunnel) it looks like a land mine and they acted accordingly! Not fun I assure you!)

But it is super solid and can be used equally inside and outside the vehicle without fear of it falling off. In fact, if you don't know how to remove it when finished, you might think it is stuck there forever.

Another useful piece of equipment, and not just as a car mount, is the venerable Joby GorillaPod.



I have attached these to all manner of objects but found it especially useful to get a 360Fly 360 degree camera above the plane of the car roof when shooting in 360 degrees while travelling Nullarbor Plain stretch of the Eyre Highway.

In the past, I have also rear mounted on the spoiler of the Monaro a Sony Action cam using a special little mount I found in Vanuatu of all places - a G-Clamp with a rotating head that can be mounted at all sorts of angles. I used this mount with a Sony

TRV10E on Norfolk Island pointing downwards to capture the reef through a glass bottom boat.

I would love to get another one, but sadly haven't seen one before or since, so if anyone knows where they are available, I'd love to know!

For the boat, I use the standard GoPro mount on the outside of the windscreen to get forward motion recorded, but also have a semi flexible mount on the inside to capture either the skipper, or to point backwards to the deck to capture any fishing action. Additionally, there is a sticky standard mount on the Honda engine to attach the 360Fly to if I want (or any other camera with a standard tripod mount of course).

Voice Activation

As mentioned, I generally use a GoPro Hero 4 on the car windscreen mounts, but one major drawback, especially if



The rear mounted Sony ActionCam using the "G Mount"

travelling alone, is the act of starting and stopping recording. Leaning over and pressing the button is not a monstrous issue depending on where it is mounted, but of course, doing that when driving is not recommended procedure and I suspect Mr Plod would frown upon such an act. It may even be an offence under the banner of "not fully in control of the vehicle" or something similar.

Thankfully, GoPro has solved this problem with the Hero 5 and 6 and the Fusion.

There are 12 basic recording commands:

- GoPro Start Recording
- GoPro HiLight*
- GoPro Stop Recording
- GoPro Take a Photo
- GoPro Shoot Burst
- GoPro Start Time Lapse
- GoPro Stop Time Lapse
- GoPro Video Mode
- GoPro Photo Mode
- GoPro Time Lapse Mode

- GoPro Burst Mode
- GoPro Turn Off
- GoPro Turn On (only with HERO6 Black, & Remo + HERO5 Black)

... plus, one extra letting you add a highlight tag when recording. These are available in 13 languages for most of the GoPro range.

Voice commands on the new cameras aren't enabled out of the box. To turn the feature on, you can swipe down from the main screen on the back of the camera and tap on the voice command icon.

As well as recording when driving a car, these obviously are also useful when riding a mountain bike, perhaps skiing and other sports, but I suspect snorkelling might have a few issues!

Audio

One challenge when recording video in this way, is getting decent audio, especially if you are trying to do a meaningful voice over or travelogue on-the-go. As well as the dreaded road noise, every other rattle, squeak and bang will be picked up (or as I had on one piece of road in Italy, the noise of potato chips being crunched).

My solution has been a RØDELink radio mic system, an inexpensive and very effective way of getting around the problem via the wireless / lav mic combo and Failing that, Audacity as an audio sweetening package is well respected and is a freebie, or others from MAGIX say, are inexpensive.

Remember, you can get away with the occasional video glitch, but your viewers will NEVER forgive bad audio! Spend time on it.

Conclusion

The most difficult parts of recording video in this way is judging the best places for camera locations inside and outside the vehicle. Due to the different nature of different cars (and boats), this is all really a trial and error thing and I can only recommend giving a location a shot, taking some test footage and



reviewing it BEFORE placing the GoPro (or whatever) mount in situ.

GoPro and similar mounts with their sticky contact material tend to be very difficult to later remove, so I use Blue-tac as a temporary option when "sighting" cameras.

And don't forget to check the field of view on both wide angle and close up.

Complete List of Kit

My complete list of equipment used for capturing automotive (and marine) video is:

- GoPro Hero 4
- GoPro Hero 5 (Karma Drone)
- GoPro Hero 6
- Samsung Gear 360
- 360Fly 360° Virtual Camera
- Panasonic VC180 camcorder
- Hague Suction Mount
- Hague Headrest Mount
- G-Clamp Mount
- RØDELink Wireless Microphone Kit
- Associated GoPro sticky mounts
- Joby GorillaPod





ECO BEACH

What could be more fun than “glamping” at Ramada Eco Beach, 140Km south of Broome in Western Australia, and flying and shooting with your drone over the turquoise ocean, white sand and red earth?

ing rubbish sadly, but there are apparently a few good ones out there and one day, one of those manufacturers such as Vuze, Yi and others may deem to accept our requests and send us one ...

And of course there is the drone.

12 months ago, every man and his dog were bringing out a drone of some sort, most usually with a camera / camcorder in the nose of varying dubious quality. We played with many of them – one from

The best way to get a different view of this fabulous location without the expense of a helicopter ride.

The days of the Box Brownie are well and truly behind us, and so are those of the 8mm Videocamera and Instamatic cameras. Even those nifty Polaroids after a bit of a comeback and now passé.

Today, when we travel, we want to show off our locations and antics in more imaginary ways, hence the success of the so-called “Action Cam” – GoPros, Sony ActionCam and others. Lately, 360° degree cameras have flooded onto the scene, mostly in our experience be-



by David Hague



Low tide in Broome MEANS low tide!

Swann that tended to slip sideways of its own accord and crash, the weirdly named Dobby that flashed onto the scene and as rapidly flashed off again, hoards of Chinese manufactured, mostly toys, the Parrot BeBop (no longer represented in Australia) and of course the ill-fated GoPro Karma with its battery problems (we still have one at the bottom of Hervey Bay if anyone is interested).



Eco Beach Resort from the beach.

Sailing serenely through all this drone-y turmoil has been Chinese behemoth DJI with its range of drones from the low end – but still very good – quadcopters to industrial strength beasts.

It has to be said that from a reviewing angle, getting anything out of DJI (or its Aussie representatives and agencies) is like letting blood from a stone. We begged a MAVIC from a dealer which we had for a couple of weeks, but that is about it. But we will keep trying, as there is a plethora of new models (and other gadgets) from DJI consistently being released.

All that is a long winded way of saying that a drone is a great way to get a different perspective on a location and we found just this at Eco Beach resort near Broome. Whilst we don't have a DJI MAVIC, we do have our second GoPro Karma (the fixed version) with a GoPro Hero 6 4K installed in the stabilizer in the nose. It is a little bit heavy to cart around on budget flights where baggage is limited to 23Kg, but we managed to squeak through at 23.3Kg with the Karma in its case inside my case along with other camera kit, fishing gear and the odd pair of shorts, a shirt or two and a pair of thongs (flip



The Ramada Eco Beach Resort 140Km south of Broome. To play the video, click the image above

flops if you MUST) along with other necessary bits and pieces of clothing and, well, stuff you need on a weeklong trip.

Like stubby holders.

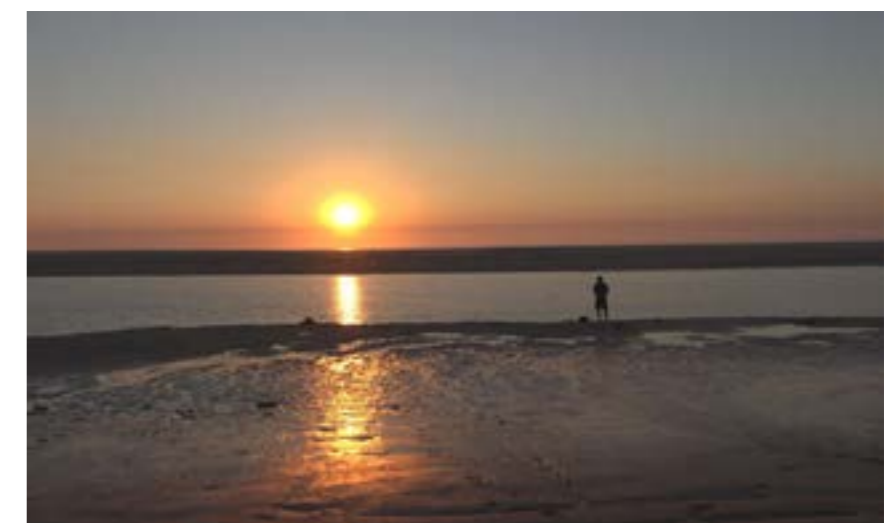
And the careful weighing and packing proved worthwhile, as this location (see map) is a brilliant location for shooting drone video due to the changing landscape because of the huge tides, varying light and simple remoteness of the place.

With a 10 metre rise and fall, and the distance between high water and low tide being 200 metres plus, brilliant sunrise and sun sets, the colour of the water, the red of the earth, white of the sand and the incongruity of a 4 star re-

sort in the middle of nowhere, we had a ball flying the GoPro Karma around – indeed we were encouraged by the management there to do so!

But, if you are tempted, remember there are a few rules to obey.

According to the [CASA APP, "Can I Fly There"](#), Ramada Eco Beach Resort is outside the Broome airspace area, however they DO have the occasional helicopter land guests there, and also have days when there are tourist



Fishing at Jack's Creek at sunset. Your guide is Neil McKenzie



GoPro Karma



Dobby



Parrot Bebop II



SWANN Skyranger

flights over Roebuck Bay for whale watching etc. So make sure you check with the management for those days and occasions.

I also strongly suggest you register with CASA as a drone operator where you will be issued with your unique number.

This proves useful if you are ever challenged (as I have been) as to your intent, [and you can do it here](#). Having a registration with CASA you can show seems to placate the very few who get a bit over top about you flying a drone in what they deem as their personal space.

Additionally, there are CASA rules to obey when flying in terms of where, how high, how far and when you can fly. [These can all be found here](#).

And of course, it makes common sense that you KNOW how to control your drone so that if something untoward happens, you can recover relatively unscathed, with no damage to it, buildings or objects and of course people or animals around you. I have a scar from a mishap very early in my flying days proving those whirling blades are unforgiving and bloody sharp!

Like anything else, practise, practise and more practise will make,

if not perfect, you a better and safer drone pilot.

Don't forget also the skills in using the on-board camera.

Avoid the temptation to perform circles (your viewer gets dizzy), perfect slow pans and plan your flight path to get the best chance of shots with the least risk in the least time – batteries only last so long.

Make sure you have your light source (the sun usually) in the right position, camera settings correct before take-off and the camera angle at the right elevation to avoid just shooting the sky or just the ground directly below.

And again, practise, practise, practise.

Finally, carefully edit the captured footage to make it an enjoyable watch.

Add subtitles and/or voice over, overlay maps to show the exact location of the flight, use an app such as Smart-sound to create a soundtrack (or better, hire a musician or do it yourself!)

Create something, as you would with any footage you take, that you and others can enjoy as a memento of a holiday, event or simply a location you enjoy being at or in.

Footnote:

The accompanying video shows the beach and surrounds at high tide at

the Ramada Eco Beach Resort, 140Kms south of Broome in Western Australia.

The accompanying video was created in less than an hour or from about 18 minutes footage available. It was also mainly done on site with a small laptop and without 240v power (Eco Beach runs 12v), battery charging only was available, so time was at a premium.

If you get the chance, go there! Trust me, you'll want to go back!

Disclaimer: *Our recommendations are totally unsolicited and we have received no "favours" for our endorsement or publishing this or other articles.*

Ramada Eco Beach Resort

- Address:
323 Station Great Northern Hwy, Broome WA 6725
- Phone: (08) 9193-8015
- Web: www.ecobeach.com.au
- Facebook: @EcoBeachResort
- Instagram: @ecobeachresort
- Email: Reservations@ramadaecobeach.com

Shooting Interviews

By Dr David Smith

Recording video or audio interviews is not inherently difficult, especially with the range of modern cameras, digital audio recorders and smartphones available.

As in all things, though, there are some tricks and techniques the professionals use that can really improve the quality of your final recording and also greatly simplify the editing process. Here is a checklist of some methods I use to make the most of an interview session.

I've often written audio contributes at least 70% of a video or movie experience. It is that important. So this first sections deals primarily with audio issues, although most of the points are relevant when doing video recordings as well.

Here in Part One, I deal with the audio side of the interview. Part Two, the video aspect, will appear in the next edition.

AUDIO

1. Do your research

In a nutshell, you can never do too much research. The better prepared you can be before the interview, the better the chance that you'll be able to pick up on finer points in the subjects' answers.

2. Plan your questions but don't be bound by them

It's always good practice to have a set of prepared questions that will form the basis of your

interview. Less experienced interviewers often simply work through the list moving from question to question.

You can certainly record a good interview this way but there are better ways to draw out the interviewee and get a richer set of answers.

Very commonly one question will bring up a novel twist in the answer and if you pick up on that

twist you stand to get some really worthwhile new information

You can always return to your prepared questions, but try to think of the interview more as a conversation that a straight question and answer session.

3. Allow 'breathing time' after your question

Encourage your guest to leave a little space before answering. This will be really helpful when it comes to editing.

4. Don't talk over the answers

This one is really important. As an interviewer you have to learn to be silently encouraging.

If you've ever seen a live radio interview in progress, you'll see how professional interviewers use all sorts of facial expressions and hand gestures to encourage their guest, but that it is all done without making a sound.

This is a somewhat unnatural skill but if used properly it will really pay off and result in very clean, easily edited interviews that are not spoiled by unwanted overlapping sounds from the interviewer.

5. Encouraging your guest to finish a sentence

This may sound strange, but some people have so much to say that one sentence flows into the next, then moves on to a new subject, and then a further one with barely a pause for breath. This kind of interview can be really frustrating when you try to edit it later.

Sometimes you just can't solve this problem but it never hurts to give some simple instructions to your guest before you start.

Just say 'we need you to give fairly concise answers' and gently pull them up if they start to ramble on. This is a case for using silent hand signals such as a hand up stop sign or twirling finger 'wind up' sign to encourage them to finish a sentence.

6. The ubiquitous 'So'

One of the strangest phenomena I've encountered as an interviewer is the habit of many, many people – and school teachers in particular – to commence every answer with the word 'so'.

It is so common it can drive you up the wall. If possible you can ask your guest not to do this. Good luck! Fortunately – and this applies especially to audio-only interviews – the word 'so' is usually very easily excised in editing software.

7. Secondary answers

The very best interviewers, such as Terry Lane, Andrew Denton, Phillip Adams and Michael Parkinson, are so relaxed in their craft that this unhur-

ried mood comes to pervade the whole session. Such interviewers are content to listen to the guest's answer to their question, and then to simply sit quietly and allow a pause for thought.

More often than not, the guest will come up with a secondary answer and this may very well be pure gold, an answer not covered in your research, but one that will surprise and delight you.

Once again, the golden rule is not to rush the interview, allow plenty of breathing space, and wherever possible stay silent.

8. Microphone placement

The basic rule is to have the microphone as close as possible to the subject's mouth, but not so close as to cause distortion or 'clipping'.

Place the mic about 10cm from the mouth as you'll see any night on the TV news. I like to use a neck or Lavalier microphone because they only pick up sound within a fairly small sphere and reject most of the background noise.

Be careful to ensure that the mic isn't going to rustle against clothing. If at all possible check this by using headphones while recording.

If you're using another kind of microphone or smartphone be sure to avoid holding it in your hand. Place it on a cushion or in a proper microphone stand or clamp. This will avoid rustling or scraping sounds coming from your hand moving against the microphone

Try to choose a quiet room with carpet and curtains to help reduce echo. Listen for traffic noise and avoid it if possible. Turn off air conditioning or other noise makers such as coffee machines

or urns. If some unexpected noise occurs – a magpie calling, a car horn or an aircraft flying over, it's really best to stop at that point and ask the question again.

If you want the questions and the



answers recorded you should use two microphones. If you're only recording the answers it's important to encourage the guest to reply in complete sentences. eg

Q: 'Why did you visit the property in Shepparton?'

A: 'To see where my grandparents lived.'

This answer won't make sense if the question is not included. A better answer would be:

A: 'I visited the property in Shepparton to see where my grandparents had lived.'

9. Atmos

Record two minutes of room ambient sound with no-one speaking, aka 'atmos'. A sound recordist will ask for 'Quiet please, recording atmos'. This is especially useful in

the editing stage. It's important to note that absolute silence never occurs in the real world, so you need the atmos track if you want to introduce 'silence' for some reason.

10. Editing

Today there are numerous software packages that make audio and video editing simple and effective. I have used Vegas Pro and Sound Forge which are commercially available and provide extremely powerful professional quality tools. There are also many

free packages that will meet almost all of your needs.

Using these tools it is possible to repair badly recorded audio and video, to remove background noise and even reduce echo from a recording.

Some people operate on the basis that if something's not recorded properly it can be 'fixed in post' ie post-production editing. That's a bad habit to get into.

It is vastly better, simpler, faster and cheaper to get the audio and video as close to perfect as you can while it's being recorded.

11. End up back at the start

People are only human. We all get nervous and this affects our tone voice, breathing and the energy of a performance.

This is typically most noticeable when you start the interview then the whole tone tends to change as the guest relaxes and builds up more energy.

For this reason it can be very effective to return to the first two or three questions at the end of the session, when everyone is thoroughly warmed up.

These answers will almost certainly be better than the opening ones. Another trick here is to ask two or three non-critical questions at the start, to get everyone relaxed, then to start with the 'real' questions.

For more information we recommend either www.rote.com or www.sennheiser.com. We use mics from both suppliers - for differing needs - and their websites have fabulous ideas on how to get the best from a mic setup, tips on the best mics to use and much more.

Tall Timbers Looks to 360 Degrees

Making virtual reality a mainstream technology has been threatening for some years now, but everything I have tried to use has proven to be – while workable – mostly too hard for classification as a “consumer” product. Or even semi-pro for that matter.

Promises

There are any number of online sites that promise to take your 360° footage and make it into something worthwhile, but either they are a) hard to use, b) expensive or c) require copious amounts of bandwidth that in Australia, we just (mostly) don't have!

There must be hundreds if not thousands of 360° degree cameras

out there all waiting for something to actually do!

Now along has come VR Studio 365 from VEGAS Creative software. VEGAS Creative software, a brand of Germany-based MAGIX Software, which has been around for aeons and is especially big in Europe

where its video, audio and graphics software are ubiquitous. It wasn't really until MAGIX purchased Sony's range of software (which it had purchased 10 or so years earlier from US based Sonic Foundry) creating the VEGAS Creative Software line that Aussies became aware of both the VEGAS and MAGIX brands. That software range included Vegas Pro, SoundForge, DVD Architect and ACID.

VR Studio 365 (which I'll concentrate on here as there is also a VR

Studio which slightly differs from the 365 version) allows you to import a 360° still image or video from a camera such as a Samsung Gear 360°, 360Fly, Garmin VIRB 360° or GoPro Fusion 360° and have that placed as a “scene”. Once this initial scene has been created, other elements can be added including text, captions, images, video, audio, music and links. These links can be to other scenes, themselves containing further elements.

In this way, a complete environment can be built letting viewers interact and “walk through” at their leisure.

Example

The concept of VR Studio 365 is best explained by an example. Where I live – well 30Kms north as there is NOTHING where I live – is a tavern called “Tall Timbers”. The only other watering hole in the town centre is the local pub, which, as nice as it is, (and does good pub grub) is still a “country pub”. And there is nothing wrong

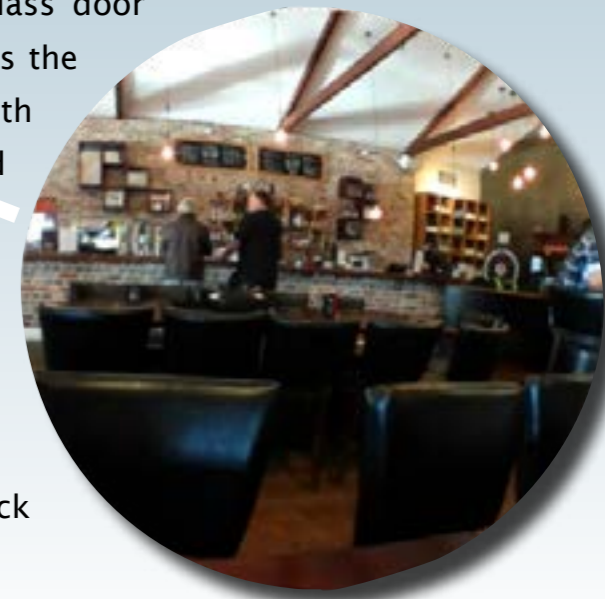
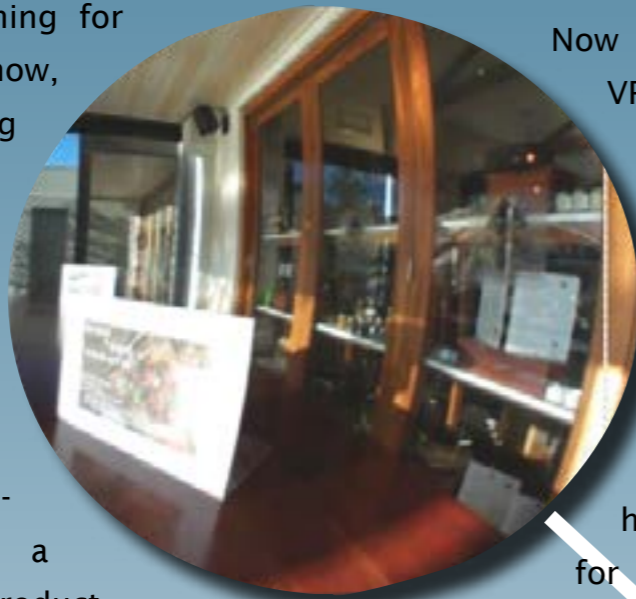
with that!

Tall Timbers is more upmarket and prides itself on promoting the local area's produce – food, wines and beers specifically.

Imagine then an opening “scene” that is a 360° still image of the main lounge / dining area of Tall Timbers (it could equally be a video by the way). Along the main wall is a roaring open fire – it gets bloody cold here in winter I can tell you; 2 degrees last night) and the opposite side contains the main bar with an entrance to the kitchen behind that to the left.

Between these are the stool / customer counter areas and the dining tables, chairs, sofas and so on. Through a glass door and to the right is the beer garden with more stools and counters, a BBQ, umbrella covered tables and a huge gold fish pond.

Finally, the back



Review: VR Studio 365



wall has a specialty fridge / storage area containing all the local red and white wines you can buy or try.

Each separate area - bar, dining, beer garden, kitchen etc - can be its own 360° scene video or still image with back and forth links in it.

Back to the main bar area / dining room, and let's place a blackboard with the specials of the day from the restaurant on it. This could be an overlaid image on the 360° scene in a specific posi-

tion with a "link" attached, or the actual blackboard itself in the 360° scene that has had a "link" attached to it. Clicking on this link might take you to a larger image of the menu with photos attached showing each meal and details of it in-

cluding pricing. This could equally be done with a menu placed on each table that each contained the same link to an image or video.

Switching this concept to the wine racks, clicking a bottle might show a large ver-

sion of the bottle with its label and details, and a link could take you to a totally new space which is a 360° view (still or video) of the actual vineyard. Links inside this space might allow you to hear and see a video of the wine maker discussing the wine, see a drone view of the vineyard (in glorious 4K footage) - whatever your imagination can throw at it!

The same could be done for the locally brewed beers of which there are plenty - Eagle Bay is our favourite by the way.

Going back to the main bar area, (links backwards are automatically gen-



Review: VR Studio 365



erated) a click on the front door takes you outside to the main street of the town (called Manjimup) and from here, other scenes could be called such as the Tourist Centre next door which might take you to even MORE scenes using our tall trees (the Diamond and Gloucester trees after which the Tall Trees tavern is presumably named), local areas of interest (the King Trout Farm and Marron fishery or Sky Tree Top walk towards Denmark further south), or other businesses in the district - again the imagination and available resources are the only limitation.

One BIG thing is that as VR Studio 365 uses WebVR to display your project, it can be seen on desktop computers, mobile devices, in a web browser or VR headset equally. A free VR-X player is also available.

So far I have used a hospitality business as the focus, but VR Studio 365 could equally be used in business, education, travel and training.

Ease of Use

Like all software, especially packages that are in a new genre, VR Studio 365 has its quirks and idiosyncrasies, but overall it is pretty intuitive. The hardest part we have found is the generation of the 360° footage and stills to make sure they are of sufficient high quality to be usable.

This is not a fault of VR Studio 365 per se, and simply a matter of knowing your tools, their limitations and how to tweak them to obtain the best from them. You can say the same about a pair of scissors or a chainsaw.

The “standard” Windows interface

and menu system is not used which I do think is a shame (there is no Mac version) as there is some re-learning to be done but overall VR Studio 365 is stable, and we have been dabbling with it now for a few weeks with no major dramas.

One thing we did find is that unlike a lot of VR software, VR Studio 365 does NOT stitch your camera video into a 360° panorama.

If the camera does not do that internally, or with software supplied, then you’ll need to manually do this with another package. Thankfully Vegas Pro 16 does allow you to do this.

Pricing

VR Studio 365 is available via subscription starting at \$14.99 / month for a 12-month subscription or to buy outright (as VR Studio)

at \$329.95 and all the details are at <https://www.vegascrativesoftware.com/us/vr-studio/>. VR Studio 365 includes updates and on-line training which VR Studio does not.

We have had an advanced copy here for a few weeks and love it. In fact, we might just turn our Tall Timbers example as a tutorial!

[You can see a sample video of Tall Timbers 360 degrees here](#)

Software Fact File

Name:	VR Studio 365
Publisher:	Vegas Creative Software
Web:	www.vegascrativesoftware.com
Pros	Ease of use, output to any browser / mobile device
Cons:	Windows only with non-windows interface
Price:	AUD\$14.99/month or \$329.95

Corel PhotoMirage



Corel has been around since Noah decided to buy a fishing rod – with good cause too as it turned out.

I remember the company in the 80s and 90s valiantly pushing Corel Draw against the combined might of Aldus / Adobe (and only being DOS / Windows based to boot when in the “creative” arena, the Mac reigned supreme).

Since then, Corel has had a chequered history with acquisitions of WordPerfect, Pinnacle, Intervideo ULead and others

With their latest application, PhotoMirage, Corel has stayed true to its graphics roots however, and created an elegant, simple to use but very useful program with which to animate photos.

Interface

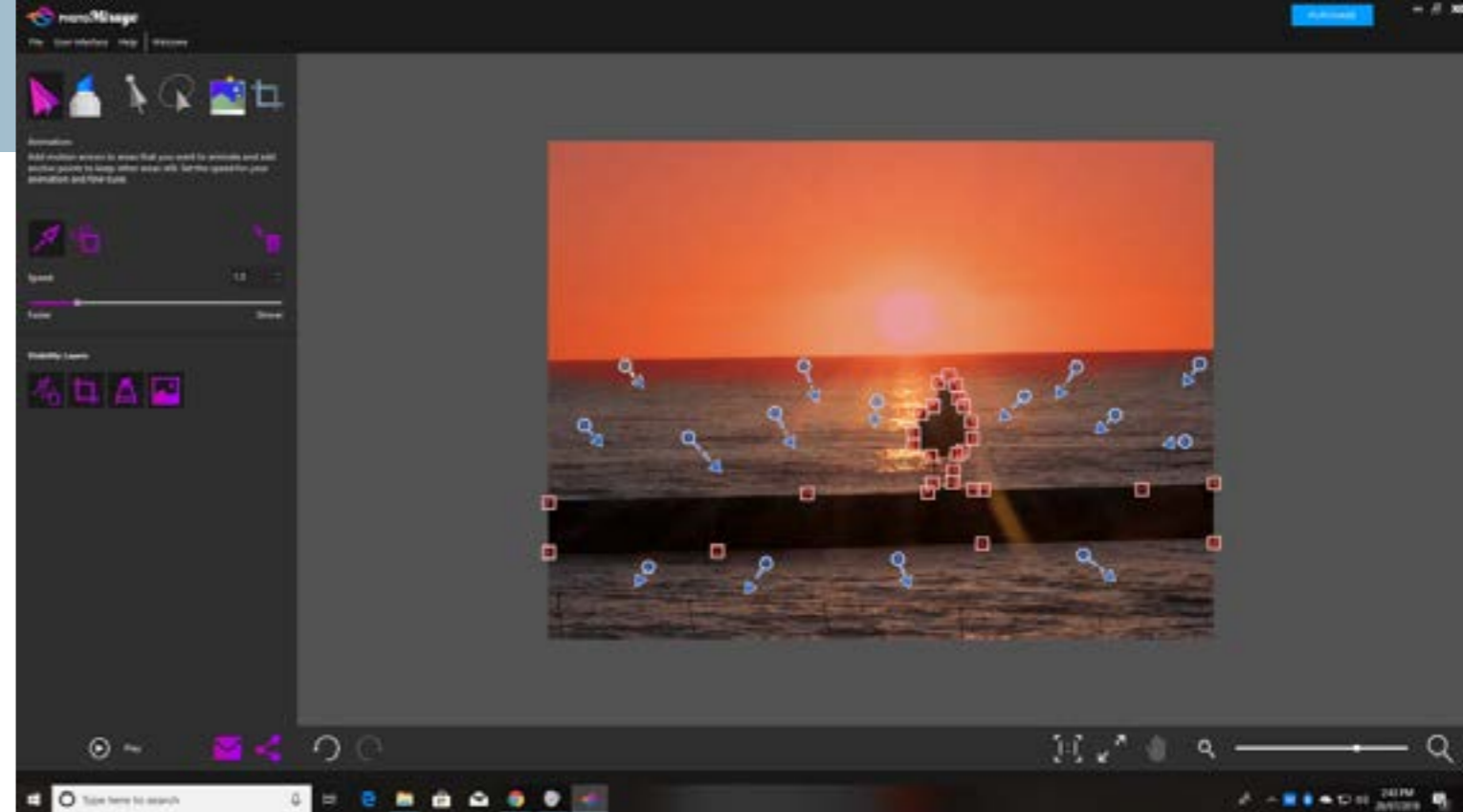
The UI of PhotoMirage is quite basic; a single window contains the still image you load up to modify, and a simple set of tools is available on the left hand side to do the business.

The most important and most used is the animation section containing an arrow directional / tool and an anchor point tool. When drawing on the image with the arrow tool, depending on the length of the arrow drawn, and its direction, this starts the animation process and its “strength”.

Add more arrows and more of the image is animated at varying levels depending on those two factors.

The anchor tool however, lets you “protect” areas from being acted upon by the arrow tool. In Figure 1, the seagull is masked off from the arrows shaping the animation of the surrounding ocean. Similarly, the wall the seagull is sitting on is also protected.

Arrows can be resized, moved and



have their directions changed at any time.

Arrows and anchor points can be deleted using the rubbish bin tool. Selecting of arrows and anchors can be done individually or by a free-hand selection mode using a sort of lasso tool.

Masking can also be added using a brush tool, letting you brush over larger amounts of space with different size brushes and feathering available. The mask tool was used to protect the sky in the image above.

To make selections easier, various aspects of the image can be turned on or off using a Visibility areas palette. These include animation markers (arrows and anchor points), by cropping, or turning off the actual

image itself and just leaving the animation tools and masks in view.

A “smart photo” tool automatically fine tunes the image with regards to brightness, saturation, sharpness and white balance.

When cropping, there is a whole bunch of presets available letting you correctly set aspect relations for popular social media platforms like Facebook, Twitter, Instagram and so on.

Which of course means you can also export directly to these platforms as MP4 files, animated GIFS or WMV files at will via email.

Frame rates can be set as can the number of loops, image size, frame rate and in some circumstances, the CODEC used.

Finally, simply saving creates a file in PhotoMirage’s native format that is non destructive and can be reloaded for later fine tuning.

Practicality

OK, so you are not going to be able to turn a

First Look: Sennheiser Memory Mic



still photo of say, a wave crashing on a beach, into an excerpt of “Morning of the Earth” (look it up!), but nonetheless it is an impressive tool, and with some patience, elegant animations can be created that I can see being useful to the video fraternity in making title slides and credits for example.

Much quicker in many cases than full on video.

And for social media buffs, turning a straight image into something more interesting has its appeal as well, making yours stand out among the Instagram / Snapchat crowd.

Corel PhotoMirage is easy to learn to

get the basics (half a dozen 4 minute on line tutorials and you’ll know it all), but the opportunities are from there endless in creating interesting and unique animations.

And at AUD\$99, it won’t break the bank.

Software Fact File

Name:	Corel PhotoMirage
Publisher:	Corel (Canada)
Web:	https://www.photomirage.io/en/features/
Pros	Easy to use, inexpensive, effective, great for social media, video intros and titles
Cons:	Windows only
Price:	AUD\$99

I am sure we all aspire to having a Zoom or TASCAM field audio recorder; yes we all have smartphones, but the mics in them are just not up to the task even if the memory is there for storage.

Right? Well yes, but not insurmountable any more.

You see, German audio expert, Sennheiser, has released the “Memory Mic”, a small portable mic that uses Bluetooth technology to connect to your smartphone – iOS or Android – giving you the best of both worlds.

Unlike other devices though, you need to run a setup section from the APP to pair the smartphone to the Memory Mic – not just use standard Bluetooth pairing protocol.

This only takes a few minutes and does some other stuff as well during the initialization process.

The Sennheiser Memory Mic, a white, matchbox sized affair with a rubberised, flexible belt clip, an record up to 4 hours in its own memory and does not need the smartphone to be connected to the smartphone.

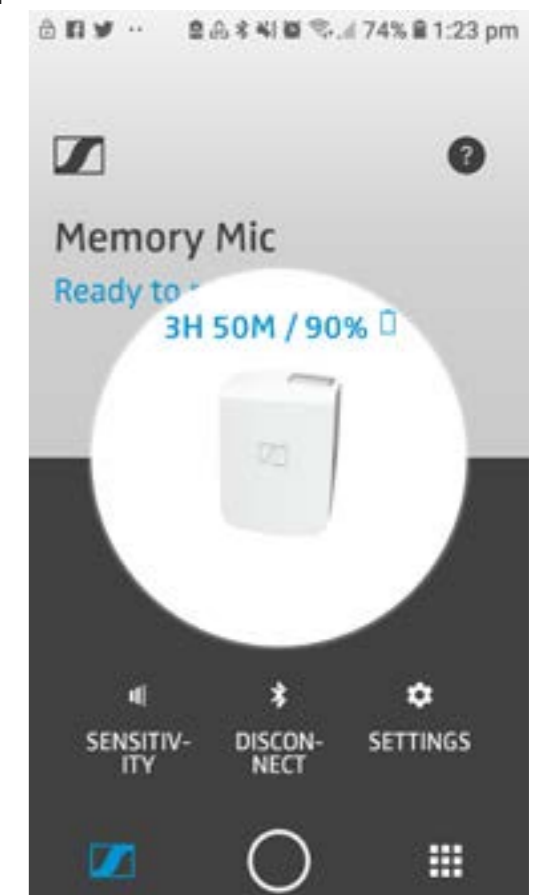
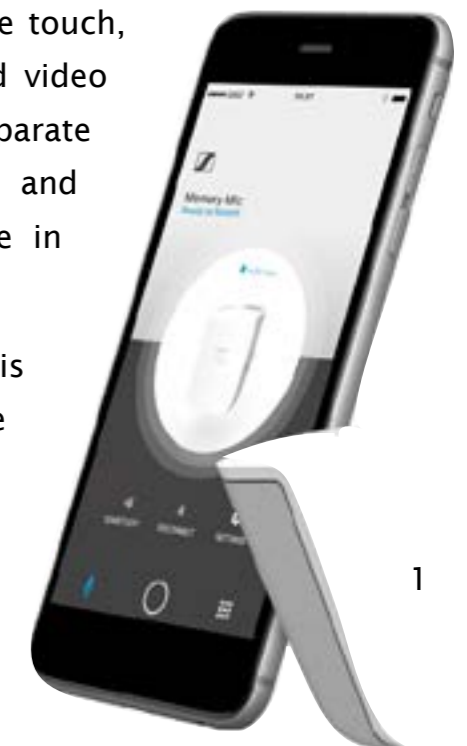
The clever bit is the APP that runs on the smartphone. After record-

ing to the Memory Mic’s memory, you can then, with one touch, synchronise audio and video and mix audio from separate sources (smartphone and Memory Mic) all there in the APP.

The Memory Mic is charged via a USB cable (supplied) and takes around 2 hours for a full charge (70% in hour).

For the techno buffs, “Equivalent Noise Level” is 28dB(A) SPL, RF output is 10mW, frequency range 2.4 to 2.4835 GHz and frequency response is 100-20,000Hz. Bit resolution is 48kHz / 16bit.

The Sennheiser Memory Mic sells for AUD\$379 and you can get more info at <https://en-au.sennheiser.com/memory-mic>





and formatted before I go, and after even a single use, all files copied off (I use a LaCie CoPilot) for safe keeping and then reformatted. I keep one set of cards per device and label them accordingly ie: teach GoPro has its own card(s) with the volume label set for that specific camera. I also have a waterproof zippered pocket carrying case to keep spare cards in (as well as adaptors for MicroSD cards). By the way, check each card IN the camera before leaving to make it is OK and will record.

Drone: This may be Karma specific, but once I have reached a location (in this case, Ramada Eco Beach 140Km south of Broome in Western Australia), I tend to re-orient the drone to the GPS, make sure all batteries (drone and controller) are fully charged, and that the controller and drone are “talking” to each other. I also preset the camera angle so you don’t end up with vision solely of the sky or the ground due to be unable to see the controller LCD in bright sunlight.

360Fly/Samsung Gear 360: As this is primarily driven by smartphone software, I check that both the Wi-fi and Bluetooth connections are operational. It also good form to have the smartphone recording

WORKSHOP!

A new regular column on all things technical - well sort of. We'll cover looking after your gear, hints on do-it-yourself stuff, ideas on improvisation and more. Send us your tips to win!

For our first column, I thought it might be a good idea to have a chat about preparation before the shoot. There is nothing worse than getting there and finding you have forgotten something, not charged batteries or a piece of kit is not working.

Power: This is the bleeding obvious but it is of course important to make sure that all batteries are charged (including spares), and if you have one, a capacitor “brick” is also fully charged and can be connected to your device(s) in an emergency.

Memory Cards: I tend to make sure all cards are clean (empty)



Back Issues



Nothing worse than arriving to find something is missing or does not work.

the footage as well as the 360Fly for backup safety. Of course the same principle applies if you are using any of the “action cameras” that also rely on Bluetooth / Wi-fi.

Mounts: Check all connectors are working OK, all screws are tightened and anything that needs lubrication has been treated. I keep a tube of ABU fishing reel oil on hand for this and a small tube of Vaseline to rub around all waterproof seals.

Lenses: Make sure all lenses are clean!

Microphones: Many external microphones (we have some Rode and Sennheiser handheld and wireless mics) use battery power. It is easy to leave these left on after a shoot, so double check they are all OK with fresh batteries.

Other: From Coles or Woolies, you can buy cheap plastic airtight containers. I have a number of these for camera gear. In these are an assortment of spare USB cables, AA/AAA/9V batteries plus a 9v for my RODE mic, lens cleaning wipes, a fine brush, jewellers screwdriver set and small pair of pliers.

Another REALLY good idea I have discovered, is to carry a small rolled up mat with you – about the size of an A4 page.

That way if you have to pull something apart, or put it down, it is relatively safe.

Conclusion

Once I have checked everything, I get Jacqui to do a separate check to make sure.

There is nothing worse than being 10Km from the nearest power point, or out in a boat fishing or whale watching and something basic you forgot goes wrong.

Your Tips: Send your Workshop Tips to david@auscamonline.com and win a **FREE** 12 month subscription to FV^VR posted to you as an interactive PDF via DVD.

To order any back issue, [simply email us with your details](mailto:david@auscamonline.com), the issue you require and the email address for us to send it to. We'll send you payment details by a returning email - either PayPal or direct deposit are possible. (We cannot take credit card payments directly unfortunately, but these can be made using PayPal with no penalty (at this stage anyway)).

Send all emails to david@auscamonline.com and mark the subject line “Back Issues of Auscam”. If you prefer we can post a DVD direct to you (postage extra).



APRIL 2017

Sony F55 shoots fireworks
Review: Panasonic LUMIX GH5
Review: Sony NX5
Review: SoundForge
Tutorial: Colour Correction
Tutorial: Multitrack Masking

and much more ...



MAY 2017

Review: Panasonic HC-PV100
Review: InCase Drone Pack
First Look: RedGiant Universe 2.1
Tutorial: Smartsound Sonicfire 6
Tutorial: White Balance

and much more ...



JULY 2017

Review: GoPro Karma
Review: RodeLink Filmmaker Kit
Review: Blackmagic Video Assist
Tutorial: Shooting Emus
Buying Guide: Just for Bikers

and much more ...



MARCH 2017

Review: CANON 5DS
Review: Vegas Movie Studio
Review: Vasco Da Gama
Tutorial: iClone Char Generator
Review: Corel VideoStudio X10

and much more ...



JANUARY 2017

Review: Canon XF205
Review: Nikon 360
Review: MEVO
Review: Microsoft Surface Book
Tutorial: Pinnacle DreamSuite
Alternatives to GoPro

and much more ...



SEPTEMBER 2017

Review: RodeLink Performer Ki
Review: Panasonic HC-V180
First Look: Seagate DJI FlyDrive
Tutorial: Shooting in Sunlight
Tutorial: Computer Crashing?

and much more ...



JULY 2017

Hervey Bay, Whales and Cameras
Review: Thinkware X550 Dashcam
Review: MAGIX Video X Pro
Tutorial: Contour Shuttle Pro
Sony F55 and the History Channel

and much more ...



NOVEMBER 2017

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