Australian Videocamera

This week's major industry news stories

plus ...

Tutorial: Adding a remote guest to ATEM Mini Pro Live Stream

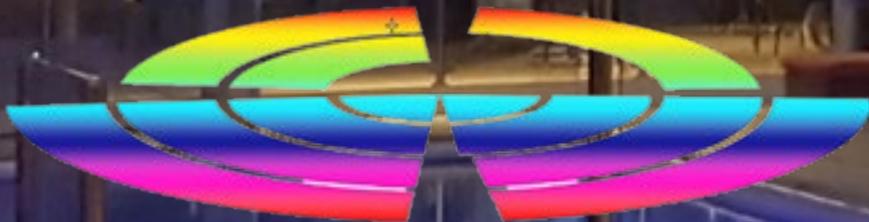**Overview: Portable power. What are the options?**

Tutorial: Video editing basics. Where to start

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Review: Elgato Multi-Mount

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Cover Image:

Eco Beach Resort, Broome, Western Australia shot on a Sony RX0 Mk2

Welcome to the latest Australian Videocamera e-magazine.

The Blackmagic Design ATEM Mini Pro is an amazing piece of equipment. Reviews and tutorials on it have dominated our top 5 stories for months and months. In this edition, is one of the newer ones; adding a remote guest to a live stream.

Energy is front and centre at the moment, what with fuel prices what they are, and costs of energy increasing all the time. I thought it was worth a look at the alternatives available to you when on the shoot.

Also included is an interview I did with Grant Petty from Blackmagic Design a few years back. Many people are surprised to learn Blackmagic Design is an Australian company!

Additionally there are some reviews and tutorials for beginners and experts alike for your reading pleasure.

Keep safe and well, and please feel free to contact me via david@auscamonline.com.

As always, thanks for your support!

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Industry news from Australia and overseas

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

DJI Mini 2 and Mini SE now supported in Litchi

iPhone based DJI pilots have been waiting for this! The Litchi company says itshappy to announce that the Mini 2 and Mini SE are now fully supported in Litchi for iOS 2.12.

And if you fly an Air2S be sure to update to the recently released Air 2S firmware v02.04.21.50 in which DJI fixed the issue where the gimbal's position is not reported in Litchi.

This update means the Air 2S is now fully supported in Litchi for Android 4.21.3.

It has also added support for the Air 2S in Litchi for iOS 2.12, however be aware that currently you can only do one autonomous or semi-autonomous flight per launch of Litchi on iOS.

After that flight, a restart of Litchi is required in order to start a new one. This is caused by a bug in the DJI iOS SDK which we have reported to DJI and hope they will fix soon.

See the full changelog of the latest updates at **https://flylitchi.com/new**

New DJI Mini 3?

Shock! Horror! There's been a leak.

No, not another government one, this is FAR more important. The new (apparently) DJI Mini 3. And it looks, well, different.

If we believe what we see, it appears to be quite a radical departure from the Mini 2 with new rotating front arms, which hints towards larger propellers for better wind resistance experts say.

There are also rumours about a stabilised gimbal as against using electronic imaged stabilisation and a bigger battery compartment.

Even front facing sensors suggesting object avoidance, not currently available on the Mini 2, and even perhaps incorporating some sort of subject tracking as per the Air2S?

The rumour mill expects the new Mini 3, in whatever form it finally takes, to be available some time in April.

See the images here

New Zhiyhun Crane-M2S

ZHIYUN has launched its CRANE-M2S, a new small, super-light gimbal, yet strong enough to hold various cameras, including smartphones, action-cams and mirrorless cameras.

We have a review sample on the way and will report our findings as soon as we can. In he interim, here are the details the company sent us.

See the complete story and more imagery here

Which Oscars' Nominees Used Blackmagic Design Product?

Blackmagic Design's Pocket Cinema Camera line of digital film cameras, DaVinci Resolve Studio editing, color grading, visual effects (VFX) and audio post production software, and more were used on a variety of the films nominated for the 94th Academy Awards, such as "The Power of the Dog," "Belfast" and "Spider-Man™: No Way Home."

VFX Supervisor Kelly Port used numerous Pocket Cinema Camera 4Ks during VFX shooting on "Spider-Man™: No Way Home" noting that, "The Pocket Cinema Camera 4Ks were valuable in helping us with our VFX workflow. Their high resolution was critical in gathering key information for our post work."

Some of the Oscar nominated films that used Blackmagic Design gear during production include:

- "Attica" DP Kevin J. Burroughs used ATEM Mini live production switcher to show camera angles during remote interviews for the documentary;

- "CODA" DIT Leonard A. Mazzone used Smart Videohub 16×16 router and UltraStudio 4K capture and playback device for on set work;

- "Free Guy" DIT Daniel A. Hernandez used DaVinci Resolve Studio and UltraStudios for on set work; and

Many others used DaVinci Resolve. See the list here.

*If you have some industry news you'd like passed on to our readers, send me the info including any images to **david@auscamonline.com**.*

Tutorial: Adding a remote guest to a BMD ATEM Mini Pro Live Stream
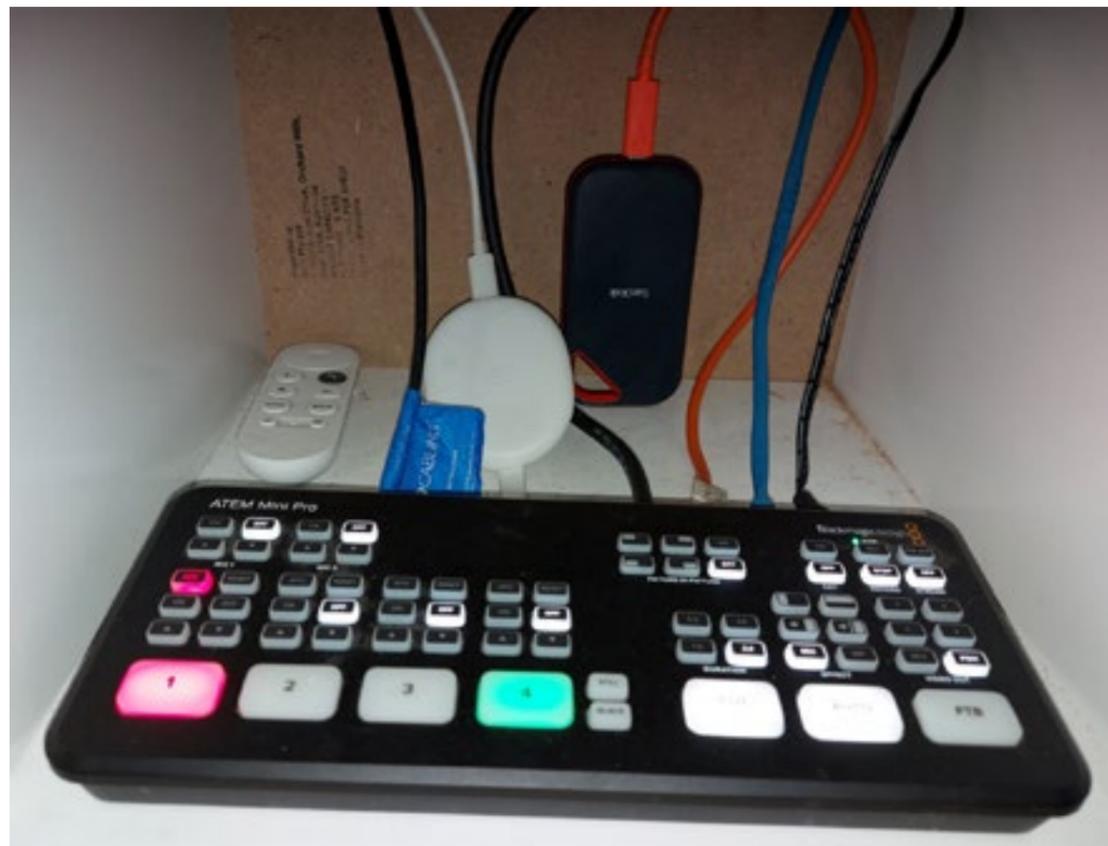
As many know, I am an avowed fan of the Blackmagic Design ATEM Mini Pro.

But the other day I got to thinking; what if I wanted to do a stream that included a guest who was remote from me? How could I include that as a part of the overall Blackmagic Design ATEM Mini Pro setup seeing as it requires an HDMI feed to work in conjunction with the ATEM control software?

The obvious starting point was for someone to "phone in" using Skype or Facebook, but again, how could that be channelled into the Blackmagic Design ATEM Mini Pro?

One suggestion was to have the guest call via say Facebook and receive that call in the studio on a laptop. That in turn could have its external HDMI port connected to the Blackmagic Design ATEM Mini Pro.

Another was to receive the call on a smartphone or tablet, again using Facebook, Skype etc, and using a USB-C to HDMI cable, feed that into the Blackmagic Design ATEM Mini Pro.

The last, which I favoured as in my experience, USB to HDMI cables can be a hit and miss effect, is to use a Google Chromecast 2 into HDMI port 4 of the Blackmagic Design ATEM Mini Pro, receive the call on a tablet or smartphone and simply "cast it".

You just need to have the Chromecast setup using Google Home and connected to wi-fi.

By the way, I also tried it with a Chromecast version 1, but for some reason unbeknownst to me, the Blackmagic Design ATEM Mini Pro just refused to pick up the HDMI stream from it.

As you can see from the photo, I also use a Sandisk Extreme Pro SSD to record the streams.

See the full story here

Video Editing basics. Where / How to Start

There are a zillion blogs and tutorials on how to create a vlog that cover the camera setup, mic techniques, how to light it and so on, but there are few, if any, that describe the methodology of actually editing it.

Most people I know that do a vlog simply grab the footage from their iPhone or whatever and slap it on Instagram (or whatever).

And it shows.

In the other corner are those who have a whole pile of footage from their holiday to Bali, a caravan trip around Australia, kids playing sport, grandchildren acting in the school play, arriving at the Deb or end of term school ball and want to make a memorable record of it but have no idea where to start.

So, on a rainy afternoon, where the entire world seems to have gone mad because of some beer virus or another, I thought I'd try and rectify that.

Where to Start

Assuming you have all your footage stored on your phone or in a camera, the first thing you need to do is get it onto your computer for safe keeping and preferably onto a hard drive separate from your main system drive (normally called Drive C in the Windows world).

If you are serious about your video and video editing, but don't want to go to the nuisance of installing hard disks a good place to start is with a 500GB SanDisk Extreme Pro. It has enough space to last a long time, is secure and importantly, is fast enough that you can edit video and audio that resides on this drive with-

out having to transfer it to your computer; simply connect it via USB-C.

Make sure you correctly catalogue your footage. Smartphones, cameras and camcorders are not very clever at this and usually just automatically name files with the date, time and a number such as R0010076.MP4 or P1001480.MOV.

Everyone has their own system, but I tend to make a folder for a major subject and have sub folders for items under that subject.

An example might be a major folder called "Holidays" and then sub folders for each holiday for which you have footage. You can even have sub-sub folders like I have for a European trip where I had sub folders for each country.

Alternatively, if you take my European trip as an example, after going
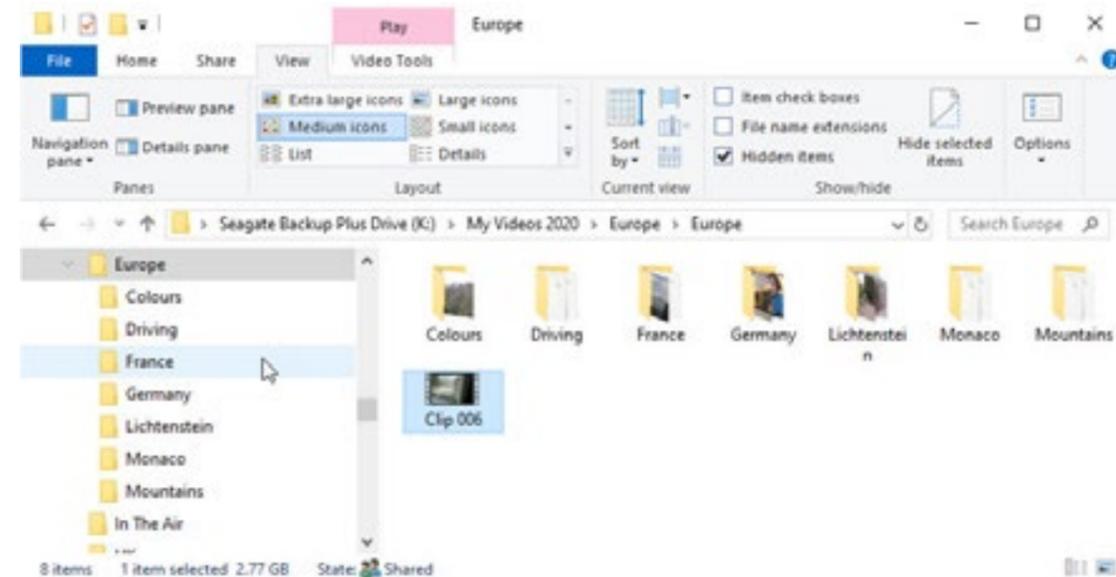
carefully through each clip, I determined which were of mountains, lakes, people, buildings, attractions, meals and so on and created folders for each of those. These folders could be separate or again under each country. We all find a way of doing this that suits our workflow, sometimes it just takes a bit of trial and error.

Rough Edits

Now that we have our footage roughly stored, we can start to make

rough cuts and store these in "Bins" that correspond roughly to your folder setup, but one your editing program uses internally.

Now this very much depends on what editing program you use. In Vegas Pro, which is what I use, they are called "bins" (which is the original terms even back when rolls of film were still used. In fact the Star Wars character R2D2 was named after one – Reel 2 Dialogue 2!)

Other programs like Corel VideoStu-

dio 2020 call them the "Library" and a few, especially the budget programs don't use them at all, instead relying on the Windows (or Mac) underlying filing / folder system to look after them. Having bins – or whatever your application calls them – is far more preferable though so I'd recommend if you are looking for an editing app, make sure it does have this facility.

The way bins are used also varies. In general though, you can load a clip into a trimming or cutting system to define just the bits you want and then save these trimmed areas to a bin designed for those types of clips. In my Europe trip example, these are the "mountains, lakes, people, buildings, attractions, meals" etc I mentioned earlier. Different programs call these trimmed clips different things too - sub-clips or regions for example.

Interview: Grant Petty, Blackmagic Design

Back in 2019 I had the pleasure of interviewing the CEO and founder of Australian company Blackmagic Design.

On the eve of having no less than 20 movies in the Oscar nominations using Blackmagic products, I thought it timely to revisit that interview.

Blackmagic Design has grown in leaps and bounds – and stature in the industry – over the years. To what do you mainly attribute the success to?

I feel the reason we have grown quickly is because we are customers. I spent years working in the television industry and dealing with equipment manufacturers.

However I was an engineer, so my job was to make the editors and colorists look good for their clients by ensuring all the equipment worked smoothly. I have continued that culture into Blackmagic Design.

We are not here for ourselves but to make our customers look good. I don't think people understand how hard people work in the television industry. It's not an easy industry and the hours are very long. But it's exciting.

My job and Blackmagic Design's job is to help as much as we can. To help customers get their work done and to help them explore new ways to be creative.

Some time back now, Blackmagic purchased Resolve and Fusion. What was the game plan behind those decisions?

When we originally acquired DaVinci Resolve, it was mostly because the company was legendary and it was in trouble. We thought we could help turn it around.

However, the DaVinci Resolve software you see today is very different to the product it was when we acquired it 10 years ago.

It has evolved quite a lot. Originally, it was a coloUr correction only system that was sold at a price of $250,000 to $850,000, depending on the configuration.

After our acquisition we transitioned it to a software only product because we knew modern GPU's could be used for the image processing and we ported it from Linux to Mac and Windows operating systems. We massively expanded the engineering team, redesigned control panels and modernized the user interface to improve quality. Selling control panels meant we could make the DaVinci Resolve software free of charge to help get people into color correction.

This has worked and most program productions now use color correction.

We then expanded DaVinci into editing. Originally we just needed better interchange between other NLE's and DaVinci Resolve, however the NLE market started to change in ways the customers were very unhappy with.

So, we worked hard to add really good editing.

DaVinci is a major NLE in its own right and many people use it just for editing, even when they don't need to use the color correction tools!

We then continued on that path and have integrated Fairlight audio post production tools, as well as Fusion visual effects tools.

To read the rest of the interview click here

*T*o find out more about Blackmagic Design products, *click here*.

Review: Elgato Ring Light

There has been a lot of good reaction to stories we are doing that revolve around vlogging. For newer subscribers, here's a pair of reviews from late year you mayt find interesting.

I like elegant solutions to problems. Ones that are well thought out, practical, value for money and importantly, go the extra mile to not only provide an answer to a situation but also give a little more than what was expected.

The Elgato Ring Light is one such solution.

The other week I waxed lyrical about the Elgato multi-mount system, and the Ring Light comes from the same family of products and shares the pedigree inherent in the overall design.

The Elgato Ring Light is approximately 430mm in outer diameter (17" in the old money) and 310mm inner (12.2") and uses OSRAM LEDs in conjunction with opal glass, a translucent grid panel and reflective aluminium film to provide an even light with no hotspots or flicker.

It provides up to 2500 LUMENS of light, and both brightness and colour temperature (2900 – 7000K) can be controlled either by combination presses of the manual switches or better, by an app available for Windows, Mac, iOS and Android.

The unit is mounted via a ball head onto an aluminium extendable pole (up to 54mm) that has a desk clamp.

It is of course compatible with the multi-mount system letting you use the flexibility that provides for location and angle.

The whole thing out of the box weighs just over a kilo.

And the extra mile?

Read the rest of the review here

Review: Elgato Multi-mount System

Over the years, there are a few things I have been searching for that mostly eluded me. One was a PC based system that was equal to the original Notebook as pioneered by UK based Thingz Software in the 80s and then sold off to IBM never to be seen again. The closest in Microsoft's One-Note which I use daily but is still nowhere near as good as that was so my search continues.

Next is a way of keeping cats off my car bonnet and roof.

The third is a little more complex.

What has been needed is a foolproof yet flexible system for mounting mics, lights, cameras, tablets and phones when creating video. There are many dedicated units for each from companies such as Manfrotto, Gravity, Beamz and of course, RØDE etc, but until I was introduced to Elgato via its Wave:3 mic, I hadn't personally seen a system that had the potential to cover all bases.

The nice folk there subsequently sent me a Master Mount and Flex Arm to match up with the Wave:3 and its mic stand holder.

As you might guess, the Master Mount is the heart of the system and in my case, it came with a bracket to attach to my disk top using a screw clamp system. A 26cm vertical arm is then mounted into this.

This is where the Flex Arm then comes into play. Made up of 4 separate arms of varying lengths, these are locked together via a rotating ball system giving you huge flexibility in how you configure it.

As you can see, in my case, to hold the Wave:3, one pole extends from the vertical mount towards me, a second drops that height down to face level and then two more are used to allow me to easily place the mic in the exact location I want it.

To finish the review click here

Portable Power. Powerstations & Powerbanks

Back in November 2020 I wrote a *piece on the idea and options on using solar power* when shooting in remote locations to keep gear all charged up and ready to use.

Power technology has come a long, long way over the years, and the primary conduit for this has been Lithium.

Long gone are the days of super heavy lead acid batteries being the only option; lithium batteries are available for a multitude of uses and in a variety of sizes and guises.

Using lithium power to give electricities to cameras, lights etc simply makes sense.

One way I have been using for the last few months is by way of a power station. This is a portable device that at its core is a lithium battery. You can tap into this in various ways including 12v, USB (in different forms such as USB-C or USB-A), cigarette lighter connection, Anderson plug or even with it acting as an inverter for 240v power.

Conversely you can recharge the power station from 240v, 12v (cigarette lighter say) or even a solar panel.

I have two of these that are rated at 42mAh. One I keep at home for a multitude of uses including major domestic power outages, and one on my boat so that the boat batteries are not being used up when the engine is off. Of course when the engine is running, I can then recharge the power station as well via a cigarette lighter connection on the console.

Various sizes of power station are available, and each gives different options on how they can be used. A top of the range unit is *like this*, and there are others *here* and *here*.

Another way to recharge devices is via a power bank. I keep half a

dozen on tap (always have two with me) and they are used to quickly recharge mobile phones, cameras, LED lights such as the *GoPro Zeus Mini* and so on.

They are also useful for providing continuous power to locked off GoPro cameras, and depending on the rating, can keep a GoPro Hero Black 9 say, recording for hours – SD card capacity dependent of course.

A "standard" power bank will have around 10,000mAh capacity and offer a variety of USB ports for connectivity and charging. You can even get ones that are rechargeable from solar, with their own little built in solar panel.

As mentioned, common sizes are 10,000mAh to *20,000mAh versions* and I have heard of, but not yet seen a 50,000mAh unit.

Expect to pay between $30 - $90 for one depending on capability, connectivity and capacity.