

November 29th 2022

Australian Videocamera

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

Reviewed: Red Giant Universe

Reviewed: Hollyland Lark C1

Reviewed: DJI Osmo 6 Mobile

Tutorial: Setting BMD ATEM Mini Pro for Live Streaming

and much, much more...





Backmagicdesign

NEW

Blackmagic
Cloud Store Mini

Now you can share media files globally, in just minutes!

Only US\$2,995



SENNHEISER

XS WIRELESS DIGITAL

An instant connection.

Cover Image: Myalup Beach, Harvey Shire WA
Shot from DJI Mini 2

Table of Contents

Industry News..... 4

Review: DJI Osmo 6 Mobile..... 6

Review: Hollyland Lark C1 Wireless Kit 10

Review: Red Giant Universe..... 12

Tutorial: Live Broadcast in BMD ATEM Mini Pro 15

Tutorial: 2 Ways to Add PIP in BMD ATEM Mini Pro . 19

Companies Mentioned in this Edition

- Adobe
- Canon
- Blackmagic Design
- Maxon
- DJI
- Red Giant
- Zhiyun
- Sennheiser
- Miller Tripods
- Seagate
- Hollyland

Welcome to the latest Australian Videocamera e-Magazine

I've been laid up much of the past week with a toothache I can photograph and its only today I get the opportunity to have it looked at. And as anyone who has ever had a raging toothache knows, it tends to affect your attention span on things so doing reviews and tutorials has been tedious and drawn out to say the least!

Nonetheless, knowing that the most popular stories on the website continue to be ones about the amazing Blackmagic Design ATEM Mini Pro, I did manage to crank out a couple of tutorials that I wanted to do as these will be involved in future projects I have in mind.

I also received the new Osmo Mobile 6 from DJI and had some fun exploring its features; as I say in the review, I am looking forward to seeing how the forthcoming Zhiyun Smooth5 stacks up against it.

And this being the Black Friday / Cyberweek period, we have a ripper deal from Maxon with the very useful and feature packed Universe plugin, as well as a review of it to whet your appetite. Until December 2nd you get 50% off the subscription cost.

Until next week, may all your aches and pains be minimal!

David Hague
Publisher / Managing Editor

You have received this as you have registered with Australian Videocamera, but I am more than happy of course for you to forward it to any friends or acquaintances you think will get value from it. If they wish to sign up to get their own regular copy, they can do so via the pop-up at www.australian-videocamera.com. If you no longer wish to receive this e-magazine, please email me at david@auscamonline.com and nominate exactly which email gets the subscription. I'll remove it immediately.



Contact Us

Phone:
+61 (0)456952227

Email:
david@auscamonline.com

Web:
australian-videocamera.com

Facebook:
AustralianVideocamera

Twitter:
@Auscamonline

Instagram:
Australian Videocamera

News From Around The Industry

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

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

Blackmagic Design Announces New Cintel Scanner G3 HDR+

Blackmagic Design today announced the all new Cintel Scanner G3 HDR+, which features a completely redesigned light source that allows real time HDR film scanning in Ultra HD.

Demonstrated earlier this year at NAB 2022 in Las Vegas, the new high intensity LED grid array light source allows customers to get even better quality images from scanned film at much higher film scanning speeds.

See more [here](#)

Star Wars Fan? Who Isn't

Today, Star Wars fans have another way to feel the power of the Force with three new collectible Seagate® Hard Disk Drives (HDD) inspired by heroes and villains of the Star Wars galaxy.

Featuring Luke Skywalker™, Darth Vader™, and Han Solo™, the latest additions to the company's line of licensed special edition storage devices bring speed, capacity, and striking appearance to the battle stations of Star Wars collectors and tech enthusiasts.

More info [here](#)

New Zhiyun Fiveray F100 and M40

Pro Lights

ZHIYUNhas launched the FIVERAY M40 pocket fill light and the FIVERAY F100 stick light

[More here](#)

DJI Introduces The O3 Air Unit

The O3 Air Unit a compact is a light-weight FPV camera and transmission module system that delivers an robust and reliable image to empower users to reach new heights of their immersive flight.

Exhibition showcases top Australian photographers' passion projects

SUNSTUDIOS, backed by Canon Australia, today opens* its 11th annual This Time It's Personal 2022 exhibition. Showcasing the best in Australian photography talent, the exhibition provides a glimpse into what professionals shoot for love alone

Information [here](#)

And You Thought Losing YOUR Drone Was Bad

No cause is yet apparent as to what befell the casualties,...

More [here](#)



XS Wireless Digital

An instant connection.

Wireless means never missing the moment. It means powering on and getting straight to work. Be it a complication-free lavalier for the one-person video team, a wireless mic that's up and running right out of the bag, or something entirely different—it's a quick sync and you're good to go. Enter the world of wireless without the burden of a complex setup.

An all new way to capture audio.
An instant connection.
www.sennheiser.com/xsw-d

Review: DJI Osmo 6 Mobile

The obvious first question to ask is “what is the difference between the older DJI Osmo 5 Mobile gimbal and the new Osmo 6 unit?”

There are two major areas that have been updated, and the first is the physical controls have been updated to make using the Osmo 6 easier.

The most obvious is the replacing of the original zoom slider with a much more sensible and flexible rotary control wheel. This has made it much simpler to zoom and focus in much smaller increments to aid in fine tuning. When you are in manual focus mode, you can also use this control to set the focus distance if your camera in the smartphone supports that of course.

Totally new – and in my opinion very overdue – is a small LED status panel detailing information on battery

level, the mode you are currently in and the status of the gimbal itself. For example, if the magnetic clamp that DJI use to attach the phone to the gimbal is not securely in place and locked in, an LED will glow red in addition to a warning on the screen from the DJI MIMO app.

Also changed, and albeit a cosmetic change, is the Osmo 6 mobile’s colour. The Osmo 5 had two colours available, a grey and a white, but now you can only get in “Slate Grey” which DJI says is “designed to fit in with the rest of your creative toolkit”. How that works is – well your guess is as good as mine.

One small bugbear with Osmos was the wait for the startup period. But wait no longer. As soon as the arm is unlocked and snapped into position, full power is on and the Osmo 6 is ready to go. The magnetic phone clamp certainly aids in the speed

with which you can start shooting as against other gim-bals where it has to be secured.

Speaking of the phone clamp, DJI also sent me a second phone clamp, which unlike the one in the box with the Osmo 6, has a pair of high intensity LEDs for lighting in darker conditions. It’s pretty much a given that will stay as the primary mount in my case.

On the software / firmware side of things, the Active Track system has been given a makeover, and at version 5, is more capable than ever.



Review: DJI Osmo 6 Mobile

It is now optimised to detect faces and can even track subjects if they go out of frame, for example walk behind a tree. If this happens it will re-track and search for the subject which is pretty cool. It will also lock on to specific hand gestures such as an open hand or the “V” victory gesture (two finger salute). This makes is useful for say, self tracking if the gimbal is on its tripod and you are the subject.

Everything else, such as Intelligent Shooting modes like Timelapse and Dynamic Zoom, are all still there. DJI says it has increased the compatibility with smartphones with the range supported now larger than ever.

In Operation

Initially, my play with the Osmo 6 drove me nuts. It wasn’t an Osmo 6 error per se, more a Samsung

A71 quirk, as for some reason until I completely rebooted the phone, it would turn the image upside down. Thinking at first I had it on the magnetic mount the wrong way, I flicked the phone over, replaced it, and it STILL turned upside down.

I have no idea why.

Once that was sorted, as is somewhat obligatory with DJI products and their companion apps, a firmware upgrade was needed and of course you need to register with DJI. The unit was not fully charged so I decided to also do that before any testing; DJI says you should use the USB-C cable that is supplied with the kit.

A lot of people, especially on Facebook I notice, have issues with charging and of course not all USB-C cables are equal thus muddying the waters. I have taken to labelling

each USB-C cable I get with a device these days and try and keep them paired for this reason.

Once I was at the starting line, the Osmo 6 is a dream to use. One tip I find is to write down on a sticky note or similar, the commands that each physical control performs. Writing them down does allow you remember them easier later is my experience, and anyway, if you do this in a phone app (I use Microsoft OneNote), they are always close at hand if you forget.

Examples are the four types of Gimbal modes (FPV, Follow, Tiltlock etc) and how to invoke them, and the different operations of the trigger.

To see the rest of the review and some sample video from the DJI Osmo 6 Mobile, please [click here](#).

Air

*THE LIGHTWEIGHT TRIPOD COMPANION
FOR SHOOTING VIDEOS AND PHOTOS*



- ▶ Genuine fluid head pan & tilt technology
- ▶ Perfect for DSLR cameras up to 5 kg/11 lbs
- ▶ Compact, lightweight and versatile



- ▶ Premium quality, 10-year lifespan
- ▶ Solidly built for rugged outdoor shooting conditions
- ▶ Proudly made in Australia from the creators of the fluid head

MILLER ▶

www.millertripods.com

 twitter.com/millertripods

 facebook.com/millertripods

Review: Hollyland Lark C1 Wireless Kit

I've looked at a few Hollyland products in the past – the Solid-com M1 system, Lark M1 wireless mic package and the MARS T1000 Comms System. I

have been impressed by the quality of the products and their overall usability in general.

Yesterday I received the newest addition to the stable, the Lark C1 Wireless Mic kit.

Housed in a small case that doubles as a charger and battery, the Lark C1 components consist of a receiver unit that plugs into your smartphone or tablet and a pair of small clip-on wireless mics that come pre-paired.

There are a few permutations of the Lark C1 kit; you can get either Android (USB-C) or iOS (Lightning) versions and these can be either

twin mic like I received, or single mic. There is also a range of colour schemes if that sort of thing is important to you. Mine came in black with yellow highlighting.

The unit comes most fully charged, and to top it up, simply plug in the supplied USB-C cable to the charge unit and connect it to a suitable USB port.

The receiver has a pair of LEDs – one for each mic – showing the current status of each (constant blue for connected and flashing blue for disconnected), and a single push button for pairing if required – the mics are pre-paired out of the box but if for some reason that pairing is broken, it only takes a couple of seconds to get them back and operational again.

The mics themselves are a bit more generous with controls having an

on/off switch, status LED, a pairing button that doubles as a noise cancellation button and a USB-C charging port. The LED status is the same as the receiver with added ability to flash red when the battery is getting low and show green when noise cancellation is on.

Operation

I admit to being initially tricked as for the life of me, in the documentation I could not find out where the Lark C1 stored files it has recorded. My error was due to thinking it would work along the same lines as the Sennheiser Memory Mic.

But in fact, Hollyland has



Review: Hollyland Lark C1 Wireless Kit

made it a lot simpler than that.

You see, the Lark C1 is just a mic system; it needs host software to record with. Depending on your device (and this includes some tablets and even Action cams such as the DJI Action 2 and 3) these apps and devices include the built-in camera, Voice Recorder (Android) TikTok, Facebook, Instagram and YouTube.

On the Hollyland website there is a complete table listing of all

compatible phones and the apps that will work. Click here to go there.

Therefore, in use, it's simply plug the receiver into your phone and wait about 2 seconds for it to be recognised, turn on the mics, wait under second and then start talking. I used the native Voice Recorder app on my Samsung A71 without a hitch. I also successfully tested it on a Samsung A7 tablet.

With the noise cancelling system, again, a simple approach has been taken. Noise cancelling is either off, weak or strong. In technical terms, when set to weak, noise will be reduced by -1db and when strong by -14dB.

The range is excellent too. I tried it from every room in the house with the phone / receiver in my office and it stayed connected every time. I then ventured outside with

the full house between me and the unit and then went back another 20 metres with still with no loss.

Hollyland say you can get up to 200 metres range with line of sight which is more than adequate for most circumstances this system will be placed in.

Power

Each of the mics is said to work for up to 8 hours before a re-charge is needed, but Hollyland has put some thought into the receiver side, as with a pass-through USB-C port on it, you can also charge the receiver when it is use by simply plugging a cable from it to the charging station. And then of course you can also top up the mics as needed, saying during a break in recording.

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

Review: Red Giant Universe

In the tutorial section of this e-magazine and on the website, I have regularly been placing clips showing how to use various plugins from various places.

One of the major ones is Maxon who publish a huge array of different plugins.

One I use regularly is Universe, and as Maxon has a special deal 50% off on for Universe during Cyberweek, I thought I'd give a run-down of what it is, so you can grab the trial version and have a play.

For those new to this, here is some background info on what plugins are and how they work.

By itself, Adobe After Effects is a pretty amazing. I've been dabbling with it on and off since the turn of the century.

I do not profess to be an expert by any stretch, but I can make it do

what I want it to for the menial jobs I require.

I admire those folk that can sit down with it and whip up a scene from Lord of the Rings in 20 minutes!

But thankfully, if you are also somewhat also graphically challenged, or alternatively, know After Effects really well and can quote every keyboard shortcut off the top of your head, but want to expand your skillset, there are plugins available to assist in a myriad of ways.

As I mentioned, one of my favourites is from Maxon, the makers of the 3D modelling and motions graphics package, [Cinema 4D](#), and is called Universe.

Universe is a collection of 89 GPU accelerated plugins that collectively cover a multitude of areas from Text to Textures and Retrograde footage to Reframe with animated picture-in-picture and much more



besides.

The effects and transitions are grouped under specialist headings and these are Stylize, Motion Graphics, Transitions and Effects and Text Generation. As well as the four modules under these headings I have already mentioned, others include Warp, Logo Motion, Socialize and Type On.

Using these allows you not just enormous freedom for your creativity but can also hugely speed up the time it takes to get a certain effect.

I remember well when The Matrix movie was



Review: Red Giant Universe

are fond of showing us when they do stories about hackers.

If you are into sci-fi movies and want to create what sci-fi aficionados know as a HUD – that overlay image inside the helmet of the hero space warrior showing all sorts of data – there is a module for that too, all totally customisable.

There is serious stuff there too of course, with tools to create transitions to creatively go from one scene to the next, add lens flares, create alpha channels, fix “fisheye” lens distortions and blurring sections of footage such as people's faces, vehicle licence plates and so on.

One of the great things I like about Universe is that unlike a lot of plugins, it also works with most of the major video editing packages, so if you are not in the Adobe ecosphere – you might use DaVinci Resolve, Vegas Pro, AVID Media Com-

poser or Final Cut X on the Mac – you still have access to them. You can check the compatibility of your setup [here](#).

This means if I am doing something quickly in Vegas Pro – I regularly create short 30 seconds clips – or doing something longer form in Da Vinci Resolve, I can still access any of the Universe modules.

I mentioned at the start there is a trial version you can download, and you get it for your editor (or AE of course) at <https://www.maxon.net/en/try>.

Universe is a subscription system for AUD\$29.20 a month but at present during Cyberweek, Maxon has made it half price using the code CYBERDEAL2022.

You can see a video of the HUD module and a tutorial by [clicking here](#).

Red Giant Universe

100 Transitions Presets 89 GPU Accelerated Plugins

Stylize Motion GFX Transitions/Effects Text Generators

50% off
One Week Only
Use Code 'CYBERDEAL2022' at checkout

[Click here](#)



TUTORIAL

Tutorial: Live Broadcast BMD ATEM Mini Pro

Over the last couple of years, I have made mention a number of times to how the ripper little Blackmagic Design ATEM Mini Pro has the ability to replace the equipment that was used to create the Microsoft office and Windows 95 training videos I wrote and directed.

One thing I have not stressed enough though I suspect, is that whilst the ability to include downstream and upstream keys, switch between 4 video and 2 audio inputs, store up to 20 online graphics (titles, lower 3rd etc), control cameras and mix audio amongst other things, the major thing is this can be done in a live broadcast as well as recording a session to an SSD for later playback.

So, I thought it might be interesting to describe that process to give a better idea of the workflow. I have

set up a sample session to mimic a live broadcast. Equipment consists of a Blackmagic Pocket Cinema Camera 6K Pro and a GoPro 9 and GoPro 10 (inside Media Mods to get the HDMI connectivity) for vision input on HDMI ports 2-4, my desktop giving input to HDMI 1 and a single Sennheiser MKE400 for audio input.

I have created a number of lower 3rds and some graphics with transparency in Adobe Photoshop and pre-loaded them into the Media Pool of the Blackmagic Design ATEM Mini Pro.

I have set it so that a live broadcast via Facebook Live is in place via the Ethernet port, and the session is also being recorded to a Samsung T5 connected to the ATEM USB-C port. To set the stream up, here are the steps:

1. Got to your Facebook page

and create a new post

2. From the post options, choose Live Video (the left option)

3. Select an option from the Welcome list (I chose the first) and then click Get Started

4. As we are using the ATEM software, choose the Streaming Software option and then click Next

5. The wizard will tell you that you can add an optional title and description. Click Next

6. You can now add a title and description

7. Copy the Stream key then generated from Facebook into the key setting in the ATEM Software Control's live stream option.

8. Click On Air in the ATEM software and after a few seconds, Facebook will display the live stream.



Tutorial: Live Broadcast BMD ATEM Mini Pro

The sequence I will use to demonstrate the basics of the workflow are:

1. Opening graphic from desktop
2. Set Cam 4 as preview and load lower 3rd title

3. Switch to desktop showing ATEM software Main Panel

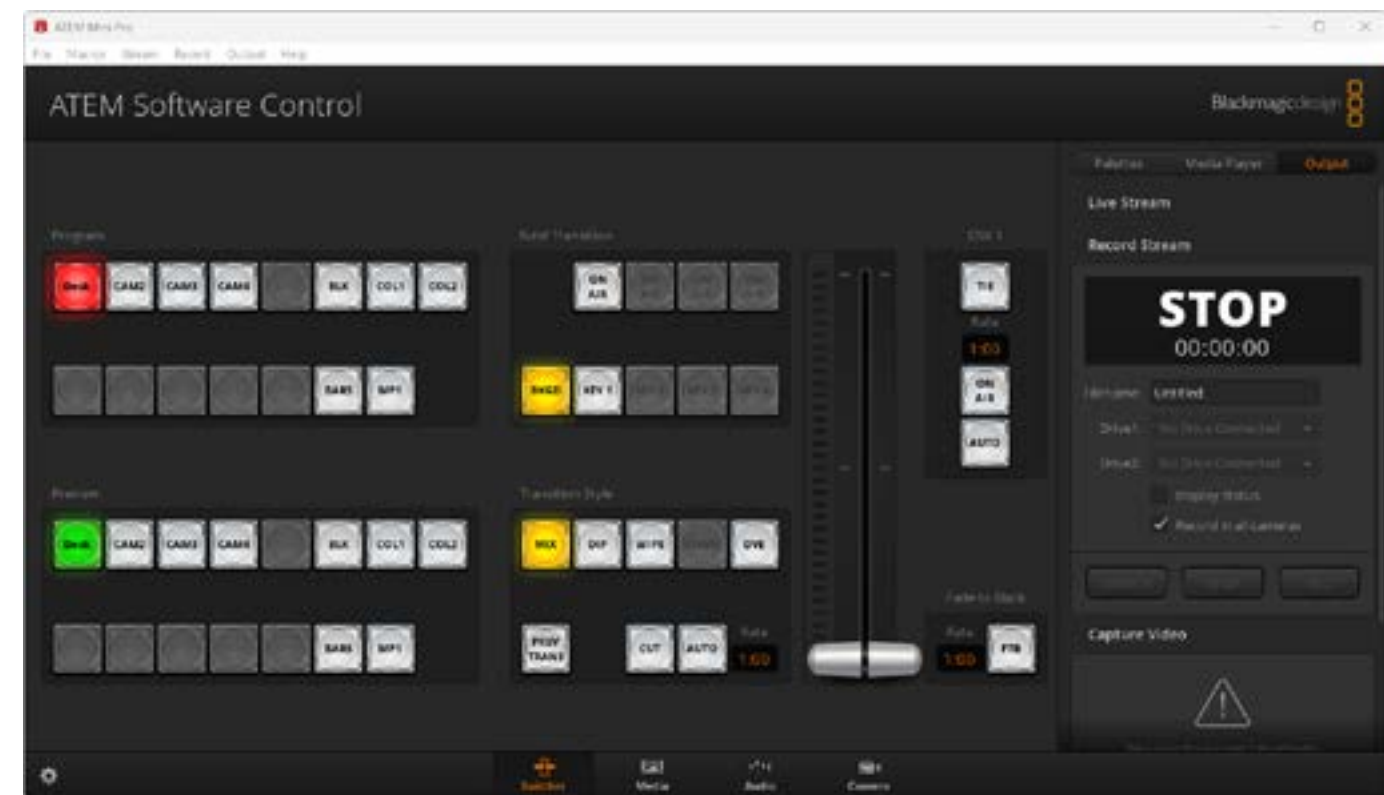
4. Switch to Cam 3
5. Switch to ATEM software showing Camera Control panel
6. Switch to Cam 2 with different lower 3rd title

ent lower 3rd title

7. Switch to Closing Graphic

Notes

As mentioned, to create the full screen graphics, I used Adobe Photoshop. Similarly, the lower 3rds where also created here but instead of saving as a PNG with alpha channels, the ATEM Control software comes with a nifty built in plugin that is installed into Photoshop when you install the ATEM Control software. This allows you to export directly from Photoshop straight into the Media pool of the ATEM Control software and creates



Tutorial: Live Broadcast BMD ATEM Mini Pro



the image with all the right parameters.

And I have finally found a use for Powerpoint! Just kidding, there are many slide show apps you could use for this, but if you have Powerpoint anyway, you may as well use it. I just created a slide show of four

slides – the opening and closing images and the two screen shots of the ATEM Control software. I manually stepped through the slides as needed when they were displayed on my second monitor acting as HDMI 1 on the ATEM Mini Pro)

When I started playing the se-

quence and controlling the vision with the ATEM Mini Pro, it was all recorded onto a Samsung T5 SSD connected to the ATEM Mini Pro's USB-C port. Of course, if you were going live, the USB-C port is connected to the PC if you want the ATEM Mini Pro to act as a pseudo webcam.

Simple!

Conclusion

I have published a video of the finished product to show what came out "the other end" so to speak. You can see it by clicking [here](#).

This is a very basic demonstration of using the ATEM Mini Pro in conjunction with the ATEM Control software, but you get the idea of what can be done.

There are many other things you could do to enhance it – obviously

Tutorial: Live Broadcast BMD ATEM Mini Pro



I didn't catch any audio and next time I will record an audio dialogue explaining what I am doing as well. I also used simple auto fades as transitions, but I could have used any of the built in DVEs of the ATEM Mini Pro in conjunction with those in the ATEM Control software. Similarly, the duration of the transition was left at the default, but I could have con-

trolled that too if I'd wanted.

If you wanted to stick to exact timing, say you wanted to intersperse sponsor graphics between sections for an exact period, you could use macros for this – and any other operation for that matter.

To give you an idea of the breadth

of the functionality of the ATEM Mini Pro, the English language section of the manual is 148 pages! And that doesn't include the sibling models of the ISO, Extreme ISO, SDI, SDI Pro ISO and SDI Extreme ISO! Even at just over \$2.5K, the top of the range unit is extraordinary value, and the Mini Pro I have at \$500 is just staggering in its value for money.



Tutorial: 2 Ways to Add PIP in BMD ATEM Mini

One of the features of the Blackmagic Design ATEM Mini Pro that I love is the is the Picture-in-Picture, or PIP effect.

For those not familiar with PIP, this means you can have the output from HDMI 1 on the Blackmagic Design ATEM Mini Pro displayed in a frame over the top of any of the other HDMI inputs in your output stream.

Say for example you have 2 inputs; HDMI 1 is the feed from your desktop monitor showing some software you are reviewing or a technique you are explaining, and HDMI 2 is from a camera facing you explaining the process.

There are two ways of approaching this – one just using the Blackmagic Design ATEM Mini Pro and the other bringing the Blackmagic Design ATEM Control Software into the act.



In the first way, just using the Blackmagic Design ATEM Mini Pro, by selecting a PIP type on the console (the section I have drawn a red box around above) and pressing the ON button in the Picture-in-Picture panel, whatever is in the output from HDMI 1 will appear in a small box at the top right and over the top of the other currently selected HDMI input.

Note that in this method, the content to about in the PIP MUST be in HDMI 1. You can change the position of the frame by choosing a different location button from the panel.

In method number two, you basically follow the steps as in method one, but have a lot more control by using the DVE section of the

Tutorial: 2 Ways to Add PIP in BMD ATEM Mini

Blackmagic Design ATEM Control Software.

Effectively, PIP is what is known as a DVE or digital video effect and uses an Upstream Key to do its magic.

To achieve this, whilst offline, set up the PIP as you want using the Blackmagic Design ATEM Mini Pro, and then using Blackmagic Design ATEM Control Software, find the Upstream Key panel in the switcher section, choose your source HDMI (here I have it as Desktop which is HDMI 1) and then using the position and size buttons, you can change

the size and location of the PIP.

(Note: in the Blackmagic Design ATEM Control Software you can change the label names for each HDMI input.)

As you can see, you can also add masks, shadows, add a border and change its size and colour and more. To learn each of these, I find it best to simply have a play and see what happens with different parameters.

One thing that I'll cover in a later tutorial is creating macros using the Blackmagic Design ATEM Control Software. With macros, among other things you could automate the PIP process so you don't have to set the size, position etc each time; just store all the parameters in a macro, and when you need it, call the macro into play and voila! All done autotragedically.

