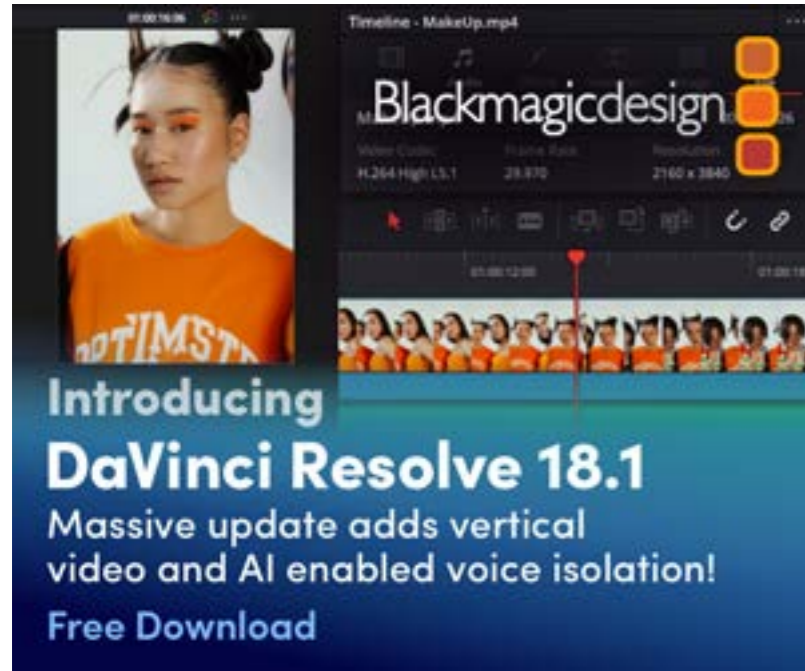


## Inside this edition:

- **Which Drone - a Primer / Buying Guide**
- **Review: Panasonic LUMIX GH6**
- **SD Cards - Not All Cards Are Equal**
- **A GoPro AND a Gimbal**
- **Review: DaVinci Resolve Speed Editor**
-



# table of contents

**which drone ..... 4**  
**panasonic lumix gh6 ..... 8**  
**sd cards - more than meets the eye ..... 10**  
**a gopro and a gimbal ..... 12**  
**da vinci resolve speed editor..... 16**



# editorial

*Thanks for reading this first edition of my e-magazine for 2023, and indeed, the first under the new banner of the Creative Content website.*

The changeover from Australian Videocamera has not been all smooth sailing unfortunately, not the least because Google in its wisdom decided to suspend my email account domain name and I am having hells' own problems getting it back. It's been two months now, and in all that time I have had no access to any Google service on the old account whatsoever – including all past emails.

So, if anyone has emailed me on david@auscamonline.com and not got an answer, I apologise, but it has been out of my hands. Please resend anything to [david@creativecontent.au](mailto:david@creativecontent.au) and adjust your address books accordingly.

Everything else thankfully is coming along nicely, albeit with a few teething issues, but it is all getting fine-tuned as I progress.

If you have any issues, ideas, complaints or hopefully bouquets, please do contact me!

David Hague

Managing Editor / Publisher

## Contact Us

**Phone:**  
+61 (0)456952227

**Email:**  
[david@creativecontent.au](mailto:david@creativecontent.au)

**Website**  
<https://creativecontent.au>

**Facebook:**  
CreativeContentAU

**Twitter:**  
@CreativeContent

**Instagram:**  
CreativeContent

# which drone?

*The advent of the drone has turned photography and video on its head. For the first time, at consumer level you can get shots and video from angles and locations that not that long ago would have cost thousands in hiring specialist gear and people to operate it.*

In Australia, DJI rule the drone roost with a varied range of models available, each with different capabilities and features (although this may change shortly with competitor Autel Robotics having appointed a person to oversee Australia Pacific sales just recently).

Because of the variation of models available and other factors, sticking with the DJI range for now at least, many might be confused as



to which drone to get once the decision has been made to go down that path.

So here is a bit of a helping hand!

## **First Things First**

In life there are certain things that are inevitable; as well as the death and taxes thing, when you get a drone, you WILL crash it. The models that are higher up the feature (and price) range have

sophisticated detection systems built in to minimise this eventuality, but it's a bit like having a super safe car like a Volvo say. Every possible measure is there to help you avoid a smash, but if and when you do, it's going to be *a corker!*

So my first advice would be when starting out, get a model that is not expensive, but has enough features so that you can get the feel for fly-



# which drone



ing before spending the big dollars. Of course, this is all relative, as big dollars to one person might be chump change to another. Recently, DJI released a budget model, the Mini 2 SE for around \$599 and I'd suggest this is a good starting point.

There are also quite a few a few of the older DJI Mini and Mini 2 models available on the 2nd hand market for around the \$300-\$400 mark and some companies offer

refurbished models too. Check out Gumtree and Facebook Marketplace for starters.

I would counsel heavily against the cheapie "toy" models you can get for under \$100.

From experience, most are rubbish, and you are wasting your money.

One particular model I know of from an electronics store chain has a huge failure rate, you can't get

parts or batteries and they are a waste of time.

## Simulators

It was not that long ago that in order to fly a drone you needed to have a bona fide pilot's licence! Thankfully that is no longer the case, although there are strict rules in place administered by Australia's air space governing body,

CASA. More on that later.

The very fact the powers-that-be initially decreed that a licence was a necessity though, tells you that flying a drone is not as simple as say, driving a remote-control car around your driveway.

For starters, there are 3 dimensions to deal with instead of just 2, distances between you and the drone can range from a few metres to literally thousands of metres (again more on that soon), and there are obstacles such as trees, buildings, power cables and poles, and even birds to contend with.

So, especially if you intend to get one of the 'racing' or 'acrobatic' models, I heartily recommend lots of practice, practice, practice on a computer-based simulator.

A quick check of the Google Play Store or Apple Store will show a number of decent ones, but if you are going the DJI route, then there are none better than DJI's own

simulator that at long last has also been made available for Windows and Android based computers / smartphones / tablets. And it has the added bonus of being free.

To download it for either Apple, Windows or Android devices, you can get it (and more information, here).

## Rules and Regulations

There is a cohort of drone users who have the motto "just send it", meaning they don't agree with any of the rules that state effectively "you cannot fly here". Truth be known, a lot of the rules are vague; for example it is debatable a shire council say can stick up a sign at a beach, park or nature reserve saying "No Drones" as they don't actually control the airspace.

For the rest of the story [click here](#).



# lumix gh6

*It's getting harder and harder to review cameras these days. Whilst not as difficult as say, printers (yawn), cameras have become so good that there is little to talk about apart from the technical aspects and the ergonomics in most cases.*

In general, what a camera does – take still photos or video – most cameras today do very well indeed.

There are very few major technical or ergonomic breakthroughs in newer models, and the new model of an old favourite is generally only a bit of a tweak and tuck here and there.

The last real major leap forward was the launch of the mirrorless 4/3rd series, and out of that melee of brands and models, pretty much Panasonic and Sony have become the champions of the users.

(I suppose Canon might disagree



with their R series mind you).

The GH series of mirrorless cameras, which launched around 2009 is now firmly established among photographers and videographers and has sort become Panasonic's Holden or Coke to Sony's Ford or Pepsi alpha series.

It's been out a while, but I just managed to get my hands on the latest GH model, the GH6.

## First Impressions

It's easily the biggest GH model yet and has a corresponding weight. The magnesium alloy body only is 820 odd grams, but when I nailed the supplied 12-60mm zoom lens on it, this ballooned to 1.2Kg. In width and depth it's not far off my Canon 5Ds, although not as tall.

Apparently, the extra depth is caused by having a new fan behind the sensor, and is there to provide cooling for the storage media.

The options have changed here as previous GH models had a pair of SD card slots, but the GH6 comes with an SD slot and a CF Express card slot enabling much faster write times, and thus making it ideal for 4K video, and even 5.7K up to 60 frames per second (in MP4 or MOV) or 5.7K 30fps in ProRes 10 bit RAW.

Be prepared to put your hand in your pocket though if this is in your plans as a decent CFExpress card is seriously expensive.

For example, a quick internet check shows a Sony Tough CFExpress Type A card of 640GB has a going price of \$2,500!

Back to the camera though and the flip out LCD (1,840,000 dots if you are interested) also rotates and tilts.

But as usual, bright sunlight just blows it out of the water mean-

ing you have to either revert to the OLED electronic viewfinder (3,680,000 dots there) or add an external monitor with the appropriate NIT rating to combat the sun.

The control dials on the top of the GH6 are large and there are three buttons just behind the shutter release for White Balance, ISO and Exposure Compensation.

A new feature on the back panel is a locking lever. To stop a bump or a knock and thus change settings right when you don't want it to, turning this lever locks all the controls in place including the joystick, front and rear dials and menu buttons.

## The Sensor

The heart of any camera is the sensor and the one employed in the GH6 is a new 25.2 megapixel Live MOS sensor. This has a few party



tricks such as dual gain readouts on each pixel that improves the dynamic range, and some other whizzbangery Panasonic states improves sharpness and detail. A 5-axis stabiliser provides 7.5 steps of motion correction which is an improvement on the GH5's 6.5.

To read the whole review, [click here](#).

# lumix gh6

# which card... there is more than meets the eye...

*Hands up all those that know their SDHC from their UHS-I.*

Anyone? No? OK, in that case I'll continue and try and explain what this means and why, as a GoPro (or other camera or drone) user it's important you understand.

These two terms relate to what are generically called SD cards, of which, in fact, there are many variations.

You see, lots of people buy their cards based simply on the capacity of the card – commonly 64GB, 128GB, 256GB, 512GB and even

higher. But there are other factors that come into play too, and these are what usually cause angst among users. Have you ever experienced after a recording session with your GoPro, something seemed to have gone wrong and that precious data is either irretrievable or worse, gone forever, if it was ever there in the first place that is!

## Card Types

There are four basic types of “SD” card and these in order of their development are SD, which was the first card developed and had

a maximum of 2Gb storage, the SDHC (secure data high capacity) card which held up to 32GB, the SDXC (secure digital extra capacity) which held from 32GB to 2TB data and finally, the UHS-I card.

Newer devices will read all these types, but older cameras and other devices may not. For example, an older GoPro (say the first or second generations at least) will probably not read SDHC cards and certainly not SDXC ones.

UHS-I cards are designed specifically for devices that utilise the UHS-I interface, and whilst for these products they run with very high read and write speeds,

other devices may read them, but not offer the same performance.

If you are in doubt of which cards your device(s) will read and write, check the documentation where it should appear under the specifications.



These cards are all “full size” cards as seen in Figure 1, but there are also derivatives of these with microSD, microSDHC and microSDXC cards. These are essentially the same as SD cards, but are smaller in size. These are the card types used in GoPros, DJI drones as well as smartphones and

tablets.

Often, manufacturers of these memory cards supply a microSD card (or microSDHC / microSDXC) in the packaging along with an adaptor allowing them to be used as full size cards as well.

So far so good. But now things can start to get a little complicated.

## Speed

As well as capacity, cards also have a speed rating, and this measures how fast the data can be written to and read from the card. This measurement is displayed as a “Class Rating”.

Now I would suggest for video recording, making sure you have the right card for the job is as, if not more important, that the capacity.

Why is that? Because for example, say you want to record 4K video at a high frame rate in a GoPro 11 (or 10 or 9) and are only using say, a

Class 4 card, well... forget it.

The SD Association (yes there is one) has guidelines showing what Class rating is suitable for different types of video recording as follows:

- Class 2 – Guaranteed minimum write speed 2MB/sec

Application: H.264 video recording, MPEG-4, MPEG-2 video recording

- Class 4 – Guaranteed minimum write speed 4MB/sec

Application: MPEG-2 (HDTV) video recording, DSC consecutive shooting

- Class 6 – Guaranteed minimum write speed 6MB/sec

Application: Mega-pixel DSC consecutive shooting, professional video camera

To read the rest of this article, please [click here](#)

# a gopro and a gimbal



*Could a GoPro benefit from a gimbal?*

Most would say, “why use a gimbal.. the latest GoPros have brilliant built in stabilisation”.

And my answer would be, “yes I agree, but a gimbal gives you access to shots you can’t otherwise get”.

Not to mention that ergonomically, the GoPro shape is awful to manipulate in difficult places and at awkward angles.

To test my theory, I added a GoPro Hero 10 Black to a Zhiyun Crane M2-S and did a quick trip out of the back door and into the garden. The gimbal and drone had previously been balanced (this is mandatory to make everything work properly and should be double checked prior to every shoot). Zhiyun state that the GoPro and this particular model of theirs are eminently suited (as are other cameras

such as the Fujifilm X-S10, models from Sony and Panasonic. See the complete list [here](#)). Most smartphones are too, and a special adaptor is included with the gimbal for this purpose.

The M2-S, similar to most gimbals, allows various modes of motion. For the GoPro test I kept it at PF, or “Pan Follow” which basically means as you pan the gimbal left and right, the camera will smoothly follow.

Other modes include Lock (where all 3 axes are locked), FF (where all 3 axes are unlocked), POV (wherever you point the camera will follow) and Vortex (circular / rotate).

For freeform movement, the joystick on the gimbal also allows you to control the horizontal and vertical motions of the camera at will.

Used appropriately, all these give you a fluidity of motion and stability in ways that the inner workings



of the GoPro just cannot match.

The extra party trick though is the ZYCam app for smartphones which lets you control all these things remotely.

Although you cannot do it with a GoPro (yet!), with an appropriate camera mounted you can also control recording on/off, zoom, aperture and focus.

The rest of this story can be viewed [here](#)

# review: davinci resolve speed editor

*When I first started digital video editing a few lifetimes ago (1996 to be exact with Premiere version 4.2), everything was done using a keyboard and mouse.*

Those of us who were early adopters became very adept at remembering shortcut keys on the keyboard to speed things up a little.

A little later, I switched camps to what was then just Vegas (version 0.9) as I was asked to be a beta tester. Later Sony bought the Vegas family of products and at the same time I discovered the magic of using a contraption called the Contour ShuttlePro.

To this day, I still have it on my desk and primed to go.

You can see from the image that it contains a suite of buttons that are programmable and a pair of central rotary controls. T

hese are used to “jog” and “shuttle” along your timeline (if using a video or audio editor) and the buttons can be set for anything that can be a single

keystroke of combination of keystrokes.

You can create your own “profiles” saved to the hard disk for whatever programs you wish, and there is a whole bunch of profiles that come with the unit as well.

Needless to say, with one of these, the editing process is speeded up immensely.

For various reasons, a couple of years back I made the switch again, this time to Blackmagic Design’s DaVinci Resolve and created a new profile for the ShuttlePro. I still use(d) Vegas on occasion, and the driver software (it’s USB based) flicks seamlessly between profiles as you change program focus in Windows.

Now though, I have the DaVinci Resolve Speed Editor which is like the ShuttlePro on steroids. Designed especially for the Cut Page that came to be in later versions of DaVinci Resolve, the Speed Editor changes the whole way you edit, and accelerates your editing workflow even more.





Also USB based, but additionally supporting Bluetooth connectivity, the Speed Editor panel contains 6 main sections, all button based except for obvious large rotary dial which trebles up as a Shuttle, Jog and Scroll Wheel depending on which button is selected in the panel just above it. As you turn the shuttle wheel, you can tell immediately this is a beautifully machined and manufactured piece of gear by the way, and Blackmagic have committed to always having spare parts available.

Above that, are two buttons that switch you between the Timeline and a special Source Tape mode of DaVinci that is only available in the Cut Page section. Essentially this mode shows you all the clips in the media bin “connected” together in a pseudo timeline letting zap through making a rough cut in a single pass.

To the left of these buttons is a set

of 8 programmed for various useful commands, and these can alternate between different operations depending on how many times they are pressed. For example, one press of the button at top left gives you the Escape key while 2 presses turns it in an Undo key.

Below these are 9 buttons for different camera angles and others for setting playback to video or audio, and a stop / play bar.

At top left of the Speed Editor panel are 6 buttons used for the all different ways DaVinci allows clips and portions of clips to be inserted into the timeline, and finally the bottom left 11 are those used to mark and trim clips.

If you have never used anything like this before, it does take a bit of getting used to and disciplining yourself to actually use it, as against say the mouse / menu or keyboard / menu options. I also have a logok-keyboard DaVinci keyboard that

has colour coded keys for shortcut menus, and I had to semi-wean off that too for the base editing / trimming commands used by the Speed Editor.

But you don't need to forget everything you have learned of course, as with the Speed Editor primarily being for the Cut Page, there are still plenty more commands in the Edit, Colour, Media Fairlight. Fusion etc sections!

I have mentioned many times over the years that DaVinci Resolve is free. And this is true, there is a free version (for Mac, Windows and LINUX) that has no restrictions per se with the biggest drawback being probably that certain versions of 4K cannot be used. For many, many people, this version is all they will ever need and probably even then, gives them more than they will ever use.

The rest of the review is [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](http://www.sennheiser.com/xsw-d)