CreativeContent

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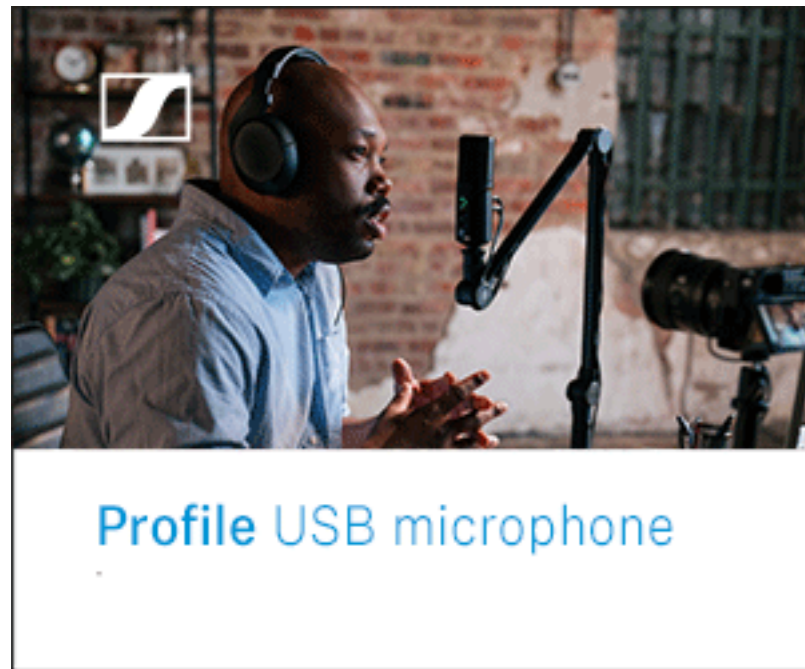- **The Art of the Foley**
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editorial

Good afternoon / evening

The BIG news this week is that I have launched my very first podcast. It is 10 minutes long and you get to it via my website **here**.

In it I cover the news of the last week, different mic types and which to use under varying circumstances, 3D modelling and animation training and all about drone flying, insurance and getting registered so you can use a drone to make a $ (I believe the term "side hustle" is used – ugh!). There's more too, so have a listen.

I aim to make one podcast a week if possible, and I am also starting on making some tutorial videos.

NAB is now the big topic and already we are getting information through on new products. So far Adobe and Sony have told us what they have in store, and I am sure over the weekend there will be much more.

As it filters through, I'll be updating the website so check in over the weekend and see what is happening.

Feel free to pass this e-magazine to anyone else of course, and to keep daily up to date with everything in the world of being creative, visit **https://creativecontent.au**

David Hague
Managing Editor / Publisher

news snippets from around the place

Major Updates from Adobe

Today, ahead of the 2023 NAB Show – the preeminent conference and exhibition driving the evolution of broadcast, media and entertainment – Adobe (Nasdaq:ADBE) announced industry-first innovations across its family of video applications, including AI-powered text-based video editing and automated colour tone-mapping capabilities in Premiere Pro.

All the information is here.

New Sony Broadcast Products at NAB 2023

Today Sony announces several enhancements to its live production solutions aimed at maximising both content value and facilitating operations. Sony's Networked Live strategy also sees a new camera control network adaptor launched today, bringing federation across multiple cameras, be they on site or remote, and reinforcing Sony's IP based network ecosystem.

Get all the details and specifications *here* and *here* and *here*.

CrumplePop. Not Mad About the Name But ...

some of the very best plugins, not necessarily audio based are from long time developer BorisFX (and I have been using these since forever). Examples are Continuum, Sapphire, MochaPro, Silhouette, Particle illusion and the biggie, BorisFX Suite. Now the company has moved inot audio with CrumplePop.See more information *here*

Review: Sennheiser Profile Streaming Kit

I am very fond of Sennheiser mics. Over the years, I have had the opportunity to try just about every mic on the market (designed for the stuff I do anyway), and with very few exceptions, I have graduated to a Sennheiser model.

(Those exceptions if you are interested are for the DJI Mic or Hollyand Lark M1 for an inexpensive wireless lav and the RØDE VideoMicro II for a lightweight on-the-road top of camera unit).

Recently, as I have decided to start podcasting, it became necessary to see what mics were available to me in this area. I already had an Elgato Wave:3 and a Presonus Revelator, so I set these up on booms and plugged them in.

The days of using 3.5mm or "headphone jacks" are long gone at this level of mic; everything these days is USB-C and this can actually cause a bit of an issue. My desktop, a Dell XPS is only a few months old and yet still has only a single dedicated USB-C port, meaning that, unless adaptors are used, which I am loathe to implement, you are forever unplugging and re-plugging devices. Thankfully it is on the front of the unit, but nonetheless, as the box is on the floor under the desk, there is some ground level grovelling needed. My last Dell had the one and only USB-C port on the rear, and THAT was a bloody nightmare!

Anyway, between the two mics, I managed to get some samples going for comparison purposes. Now both of these models have semi-smarts built in, accessed by dials on the front of the mic and / or via driver software, so testing was not as simple as just plugging in and doing the standard "icicles, popsicles, test…. ing 1-2-3" malarkey.

After a fair bit of faffing about using Audition, Sound Forge and Audacity I had enough samples to decide I liked the Presonus Revelator over the Elgato. In the ambience of my small studio, it gave a clearer speaking voice image and was easier to operate.

Not directly related, but I also preferred their boom stand makeup.

And then a spanner in the works arrived in the form of an email from my contact at Sennheiser saying that had just released a new mic called the Profile, designed specifically for blogging.

How could I refuse?

A few days later, my friendly local Startrack driver ding donged the

Review: Sennheiser Profile Streaming Kit (cont …)

door bell, and in a nice Sennheiser Blue box given to me was a Sennheiser Profile mic with a boom arm and mount.

Like the Elgato and Presonus, the SennheiserProfile mic is built from steel and designed to sit vertically, has front and rear mounted controls. On the front are the gain, mute, headphone / mic mix and headphone volume controls, and on the rear the USB-C and headphone jack port.

LED rings on the Profile conveniently signal the operating status; when the LED ring around the gain control is green, the mic is ready to go and when the same light ring turns yellow at times or all of the time, the mic is clipping and you need to reduce the mic volume. When the microphone has been muted, rings around the mute button and the gain control light up red.

A 3 metre USB-C to USB-C cable is supplied but oddly, no wind / foam sock. I am guessing the Sennheiser engineers figured if you are vlogging or podcasting, then indoors is where you'll mostly be so no need.

Setting up the mic was as simple as mounting the boom arm base, slotting on the arm so it is free to rotate, screw in the mic, adjusting a second thread allowing the controls to be exactly where you want them, and then plugging the cable in.

Windows 11 detected the unit immediately and gave it priority.

The quality of sound without a single tweak was excellent. Below are the various wave files from Audacity from each of the 3 mics to give an indication with the top track being the Sennheiser, the middle the Elgato and the bottom the Presonus.

My original radio mentor, Mitch from Triple M in Sydney once told me I had "*a great head for radio and an even better voice for writing*".

(Nevertheless I did do a year's on-air work with this station, a further 3 or so years with 2GB Talkback and a couple more with 88.7FM with my own show).

But I have to say, with Mitch's words still ringing in my ears, the Sennheiser makes even me sound better than passable! The other two are certainly a pass mark, but do not (I think) give the crispness or brightness of the Sennheiser, and both also added a very slight but noticeable reverb to the audio.

Price Comparison

In the configuration I received, that is with the boom arm – which Sen-

Review: Sennheiser Profile Streaming Kit (cont …)

nheiser calls the Profile Streaming Set - as against the table stand, the Sennheiser Profile has a recommended retail price of AUD$349.

If you instead opt for just the desktop stand with the mic, expect to pay around AUD$239.

By comparison, the Elgato Wave 3 with a desktop stand is AUD$269 (the boom is an optional extra for between AUD$149 and AUD$159 depending on the type. The Presonus Revelator is AUD$229 with the boom an extra AUD$169.

On this basis, the Sennheiser therefore is also excellent value.

Match it with the Sennheiser Pro HD300 headphones (AUD$289) and in my opinion, you have a killer setup for making podcasts.

Technical Specifications

Microphone type: pre-polarised condenser microphone

Pick-up pattern: cardioid

Powering: via USB-C (MacOS/iPadOS/Windows/Android)

Power supply: 5 V, max. 200 mA

OS interoperability: Windows 10.0 or higher; macOS 10.15 or higher; Android 9.0 or higher, iPad OS 14 or higher (compatible with USB-C enabled Apple devices)

Cable length: Profile: 1.2 m, Profile Streaming Set: 3 m

Frequency range: 20 to 20,000 Hz

Sampling rates: 44.1 kHz, 48 kHz

Sampling resolution: 16 Bit, 24 Bit

Max SPL: 125 dB SPL at min. gain, 85 dB SPL at max. gain

Sensitivity at max. gain: -10 dBFS at 80 dB SPL

Sensitivity at min. gain: -50 dBFS at 80 dB SPL

Connectors: USB type-C (USB 2.0 Full Speed); 3.5 mm TRS for headphone monitoring

Headphone output: frequency range 20 – 18,500 Hz, 16 ohms min. output impedance

More information can be obtained from **https://en-au.sennheiser.com/profile-streaming-set**

The Art of the Foley

Do you know why the Goon Show ended?

(If you have never heard of the Goon Show, shame on you! Run, don't walk, IMMEDIATELY to *http://www.thegoonshow.net/* and feast your ears on some of the funniest, cleverest and brilliant comedy of all time, and where the beginnings of the likes of Monty Python, The Goodies and much of today's GOOD comedy (mostly UK based) started).

To answer the question though, allegedly, one of the Goons trio and major writer, Spike Milligan, wanted a specific sound effect, that of a sock full of cold custard hitting a brick wall. And when the BBC Effects Library couldn't help, he flew into a rage and said, "*that's it*".

(If you have never heard the Goon Show, this might sound ridiculous, but after hearing a couple of episodes, you'll agree it makes perfect sense).

The other Goons by the way were Peter Sellers and Harry Secombe. There were also occasional guest appearances by Valentine Dyall and Michael Bentine.

Which leads me neatly into special effects. Many budding film makers - and not so budding – rely on digital effects these days for everything from shotgun blasts to cars revving. But why not make your own? These will then be unique, not "canned" and it can be a lot of fun. And it's not hard.

Foley Examples

|	
Sound of punching someone	Hit a piece of steak with a closed fist
Sounds of a laser gun fight	A slinky in conjunction scratching a fluffy over a mic
Sloshing through mud	Tee Shirt in a bucket of water pushed up and down
Dragon's wings	An umbrella being open and shut
Cracking knuckles	Breaking celery
Walking on crunchy snow	Cornflour on a tray pushed down wearing rubber gloves
Ice cracking (glacier breaking)	Breaking a pine cone
Horses hooves on cobble stones	Coconut halves banged together (of course!)

basics of editing

I saw an interesting response to a post in a Facebook group today. A GoPro group to be exact.

The author had posted a video of a trip from a country town into his state's capital city, with the GoPro acting as a dashcam.

In all, there was a smidgeon over 25 minutes of highway footage, with the author inviting people to have a look.

The first responder suggested it was a nice video, in a sarcastic sort of way, and then advised the author to "learn how to edit". I assume he meant that 25 minutes of footage out of the front window of a car on a highway is not that exciting or interesting.

But it got me thinking. How many hours of footage are shot from phones, cameras, camcorders, GoPros and drones that COULD be interesting, if a little bit of editing was applied? How much footage is lying around languishing as someone doesn't know where to start?
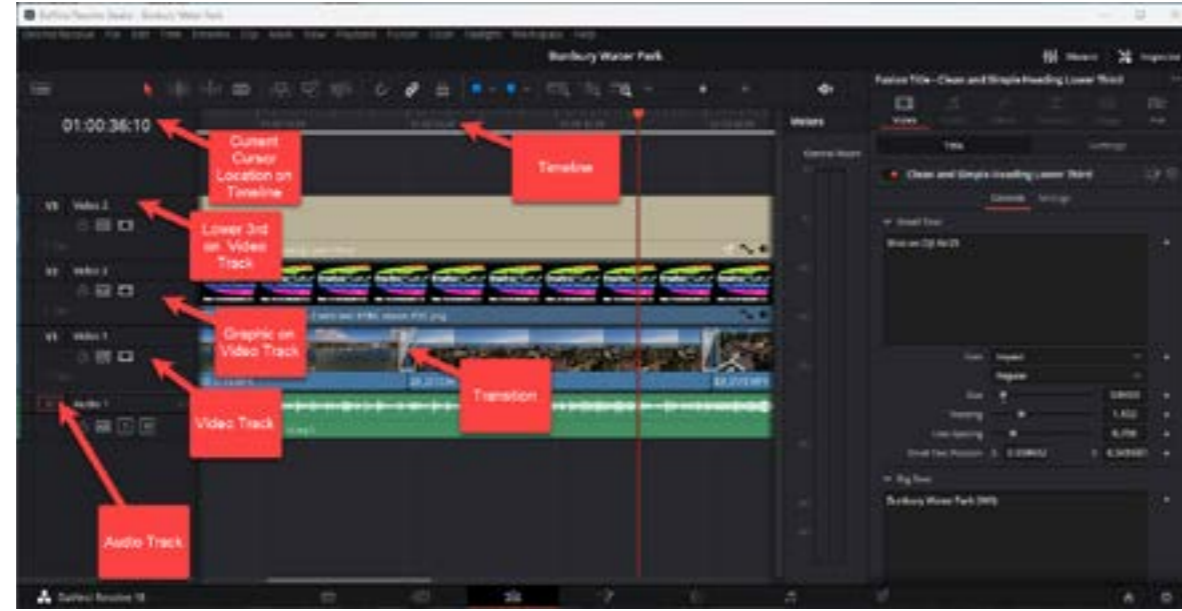
For some, this could be a very big step. It's all very well whacking 10 seconds or whatever on TikTok from your smartphone to explain as to why why you use black lipstick, but what if you have a story to tell that may be 15, 30, 45 minutes or longer? Where DO you start? And with what tools?

I have been digitally editing footage since 1998 and via analogue before that back to the mid-90s, so figured I might be able to help here with a reasonably quick and easy to follow primer.

So here goes ...

For this exercise I'll be using DaVinci Resolve as the video editor in the screen shots because a) it is free and b) it is available for Mac and PC (and LINUX if you are so inclined). There is also a version for the latest iPads too – but it must have the latest chips in it.

Let's assume you have 20 minutes of drone or GoPro footage you want to turn into a shorter clip by selecting only all the best bits.

First, here is some terminology:

basics of editing

NLE: Non-linear editor. Just a fancy name for a computer-based video editing program. It's called non-linear as you don't need to assemble the video from start to finish. You can create the middle, the end and the start, or in any other order you like, or even insert or delete sections later.

Bin: A location in the NLE where you place all the assets to be used to make up the completed video. Assets conclude video clips (eg from your GoPro or drone), audio (from a music track or voice over), still images (eg photos) and graphics (titles or other things created in Adobe Photo-

shop, Corel Draw or any of a million other graphics applications). You can have many bins, for example, one for each type of asset, or one for locations or dates and times. How you store your assets and name your bins is up to you.

Edit: imply the method of chopping up video clips (or audio clips) and reassembling selected bits in an order you want. You might also add a "music bed" or a "voice over" dialogue once all the editing is done.

In Point: A location in a video clip to signify where the section you wish to extract will start. For example, if

you a clip that starts at 0:00 and ends at 20:00, you might set an in point at 1:23

Out Point: A location in a video clip to signify where the section you wish to extract will end. In the same clip, you might set the out point at 2:13. These two together give you a clip of 0:50 to add to the timeline.

Timeline: The area where extracted clips plus graphics such as titles, still images etc are assembled into their final order.

Tracks: A timeline contains tracks. Some editors have a limited number and others – the good ones like Resolve – have unlimited tracks. There are two types of tracks usually, video and audio. Audio

tracks can be linked to video tracks (that is editing a video track will also edit its associated audio track) or unlinked. Unless you do some special processes once clips are on the timeline, called "compositing" the video on the top track will show in the playback window thus hiding all others.

Source Window:

This is a window in the editor that shows your footage ready for chopping up.

Preview or Timeline Window:

This shows the completed video as it is being assembled. It is a representation of the timeline.

Transition: An effect as you move from one clip or audio piece to the next when

the video plays back. Common transitions are cut, fade, fade to black (or white) and cross dissolve. Be aware, fancy transitions are NOT to be encouraged as they detract from the story you are telling. For ex example, watch any Star Wars movie and 90% of the transitions are straight cuts.

SFX: Special effect. Like transitions should be used sparingly. Nothing screams "amateur" as much as a gazillion special effects (or indeed transition types).

How to edit

In very simple terms – and that is really all you need – a video clip is loaded into the source window from a bin and in and out points set to isolate a section of that clip so that can be

added to the timeline.

It's important to note that digital video editing like this is non-destructive. The original clip stays intact.

You continue to do this until you have selected all the sections of asset videos you want in the final video and have them in order on the timeline.

Once this part is done (and after adding to the timeline in and out points can be fine-tuned even further), you can add transitions between the clips.

Be very aware of audio. Beginners in particular tend to think it is secondary to the vision, but nothing could be further from the truth. Hollywood spends a FORTUNE on getting the audio right for its movies. It's an interesting exercise to watch something like Saving Private Ryan, A Star Wars movie or similar big budget film with your eyes closed and you'll see just how complex the audio can get.

Conversely, in my favourite film of all
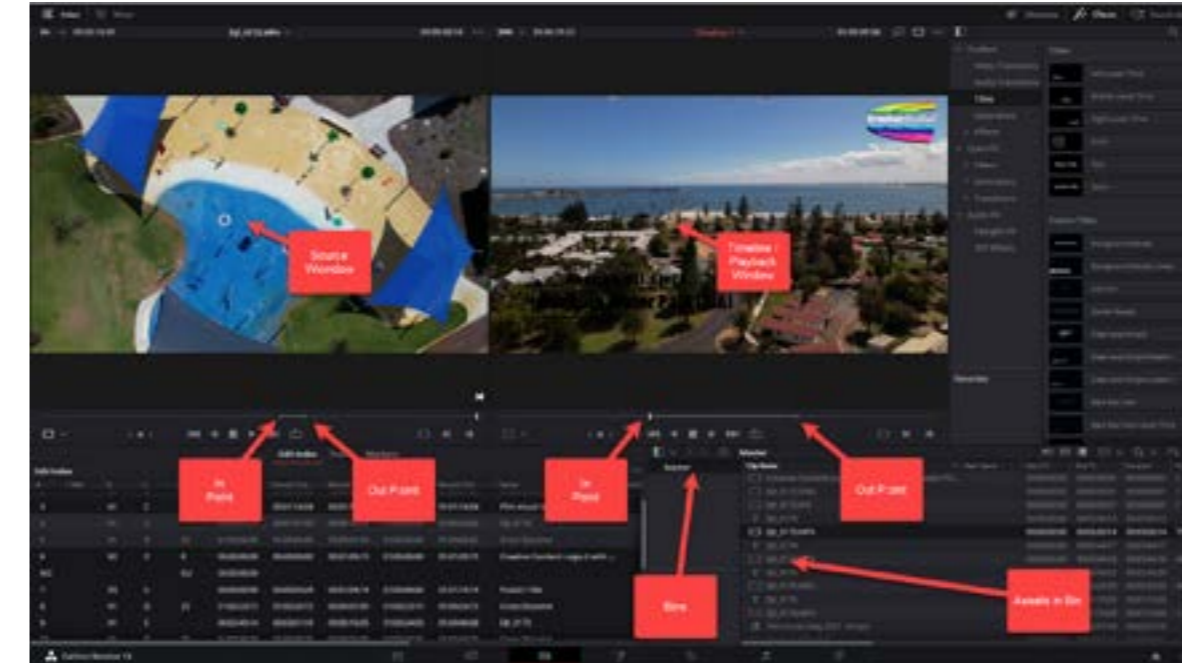
time (and classified by many critics as the best film EVER made), 2001: A Space Odyssey, the director Stanley Kubrick makes very skilful use of absolute silence for long stretches.

So make sure your audio, whether it be complimentary as a music bed, or a voice over, or even the raw audio from the footage itself is a part of the overall experience, and above all, necessary.

Finally, you might want to add some

titles to explain a location, or a person's name for example. These are known as lower 3rds. Again, don't bombard the viewer with these as they are meant to add to the video, not overtake it!

Once you have ALL the assets assembled on the timeline in the right order, the story being told flows nicely, audio and video are in balance and there are no glitches such as tiny gaps, video out of synch with a person talking and so on, it is time to

"render". This turns all the stuff onto the timeline into a proper video in a single clip.

There are a number of render formats, and inside any particular format, a myriad of parameters you can set. The good editing packages have presets you can use to save you learning all this guff at this stage.

Many even have specific presets for YouTube, Facebook, TikTok and so on. Just choose the one that suits where you will be posting that video for public viewing.

If you are still unsure, you cannot go far wrong by selecting MP4 and 1920 x 1080p as the settings (except if you want vertical video which is a whole different ball game I'll get to in a later tutorial).

And that my friends are the very basics. I'll try and put together a complete walk-through video if there is demand for it. Let me know via the comments or email me at *david@ creativecontent.au*.

New DJI Inspire 3

I have a theory; you may never get to own a Ferrari, Lanborghini, Porsche, Aston Martin or Maserati, but that won't stop you watching Top Gear or The Grand Tour, and perhaps buying Sports Car World or Wheels magazine.

So, at $20K you may never be able to afford the new DJI Inspire 3 either, but hey, you can pretend that Mini 3 or Air2S will be one when it grows up, so you need to know all about it. Right?

So here are the facts.

Its sleek integrated design, a 161° ultra-wide FOV night-vision FPV and the O3 Pro transmission and control system offer the best-in-class flight performance and a full pro ecosystem that can be integrated into the biggest film sets seamlessly. The Inspire 3 is DJI's only cinema-grade drone, that supports both RTK-powered Waypoint Pro and omnidirectional sensing to perform flight missions more safely and with higher precision than ever before.

"*The Inspire 3 is the professional-level aerial platform all filmmakers have been waiting for,*" said Ferdinand Wolf, Creative Director at DJI. "*It empowers users to fully maximize the potential of any shot as they can record in cinematic-grade image quality previously only available with large and clunky camera systems. We are looking forward to seeing how the Inspire 3 will push aerial cinematography to a completely new level.*"

Sleek, Integrated Design

The Inspire 3 was completely redesigned and offers a lightweight, integrated body with a highly portable form factor and a rigid, robust and transformable frame, which underlines the professional look and feel of the drone.

The FPV camera, visual sensors, positioning antennas, and storage card slot are seamlessly integrated into the airframe for a minimalist look and modern industrial aesthetics.

The all-advanced design supports the newly added Tilt Boost as well as 360° Pan structures.

When the landing gear is lowered, the gimbal supports obstruction-free 80° upward-angle shooting, enabling cinematographers to capture strikingly innovative shots.

Its all new hot-swappable TB51 intelligent dual batteries provide flight time of up to 28 minutes. The powerful propulsion system brings a flight speed of up to 94km/h, 8m/s ascent and descent speed and even dive speed up to 10m/s.

The World At Your Fingertips With Cinema-Grade Full-Frame 8K Imaging

The Inspire 3 is equipped with the lightest ever full-frame Zenmuse X9-8K Air Gimbal Camera, which features DJI's latest image processing system, CineCore 3.0, supporting internal recording of up to 8K/25fps CinemaDNG video as well as 8K/75fps Apple ProRes RAW video, meeting the needs of top-class film and television productions. In S&Q mode, X9-8K Air supports internal recording of up to full-frame 4K/120fps ProRes RAW video without cropping, providing more creative editing options.

The X9-8K Air supports dual native ISO. At full-frame 30fps and below, it offers EI 800/4000, supporting the 24fps commonly seen in film productions and the 25fps used in commercial and television productions.

At above 30fps, EI 320/1600 is available. This delivers ultra-clear footage for low-light scenes with rich details.

All the other details (and there are LOTS, including a video) can be seen at *https://creativecontent.au/new-dji-inspire-3-eye-watering-price-but-oh-those-specs/*