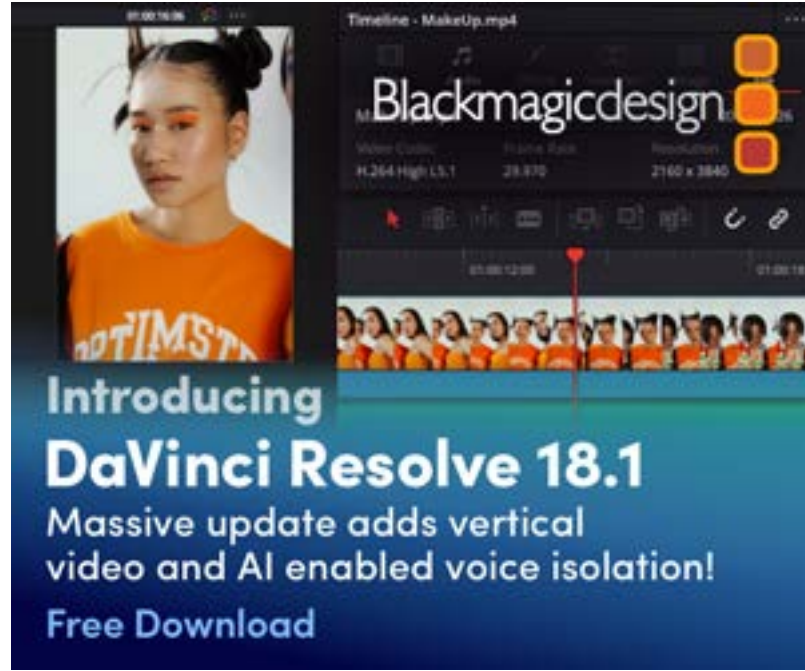




Creative Content

Inside this edition:

- **New DJI Mavic Pro 3**
- **Zhiyun Molus G60 Lighting Combo**
- **Exposure Explained**
- **BorisFX CrumplePop**
- **Adobe Firefly Updates**
- **Miriam Margoyles "Australia Exposed"**



Profile USB microphone

Cover: Kalbarri, Western Australia
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editorial

Good afternoon / evening

It's been a very busy fortnight!

I have managed to get a second podcast laid down and posted, and am also well into a video training script on the basics of video editing using DaVinci Resolve – the latter being by popular demand from a whole bunch of GoPro and Drone users who have no real need to understand all the complexities available. Like many I suspect, they just want to get their footage and turn it into something watchable with transitions, titles and a music bed.

If this also sounds like you, keep an eye on the website as I am hoping to have it completed within a week or so.

Additionally, I have written a basic primer on camera exposure, along with explaining the in-camera tools you have to assist in getting it right.

In other news, DJI has released yet another drone, BorisFX has a new and easy to use audio "fixit" plugin system, and Adobe has updated its new Firefly platform.

I hope you enjoy this edition. Thanks for the support!

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>

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news snippets from around the place

Major Updates from RØDE

RØDE has made its biggest product announcement ever at the NAB Show in Las Vegas, introducing seven new products and product updates, which will be launched over the coming weeks. This includes new firmware updates for the industry-leading Wireless GO II and RØDECaster Pro II, groundbreaking new products like the Streamer X, RØDECaster Duo and PodMic USB, and much-anticipated accessories.

[All the information is here.](#)

Chasing a Job in the Industry?

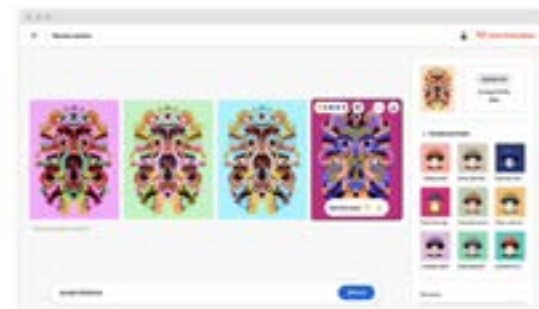
An Assistant Editor Attachment is available through the Screenwest Crew Attachment Program on documentary feature Revealed: Renee Gracie, from Rush Films. Applications close Monday, 8 May 2023 at 5:00pm AWST.

Get all the details [here](#).

Adobe Introduces Vector Colouring on Firefly Platform

Firefly's new vector tools expand your creative capabilities and speed up time-consuming tasks. You'll be able to quickly generate colour renditions across different formats, create vector variations for dark and light modes on UI interfaces, and more.

See more information [here](#)



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As regular readers will know, over the COVID period I spent some time in a part time gig at the local Jaycar store. If you are outside Australia, Jaycar is the sort of successor to Radio Shack – or more correctly, what Radio Shack (Tandy Electronics) probably would have become.

Anyway, in my time there I learnt a lot, specifically about stuff I had had little exposure to up until that point. Think batteries, solar and especially 12v power. The advances in this area were way beyond anything I had thought it could be.

Another area that has jumped ahead in leaps and bounds is LED lighting. This gear is getting smarter, brighter, affordable and adaptable. In conjunction with battery advances, in the area of video and filmmaking, if you are NOT using LED lighting, you are missing out.

Eminently portable, light on power usage and of course minimal heat

means conventional lighting systems have been quickly

overtaken.

My first foray into this area was via the Zhiyun Fiveray, a portable “light stick” I reviewed here that costs around AUD\$400. Yesterday, I received another package from the company, and it contained a bunch of boxes and a carrying case, that collectively make up the Molus G60 lighting kit.

Built around a 300g Rubik-cube sized



central unit containing the actual LED, controls, USB-C port for charging and mounting bracket with a 1/4” screw hole, the Molus G60 as the name suggests is a 60W high powered light using LED COB (chip on board) technology. Cooling is maximised by a Zhiyun patented system of an intelligent airflow control system.

Via the controls, colour temperature is easily controlled as is intensity.

It's clever too, with Bluetooth mesh technology and an app letting you remotely control either a single light or multiply linked lights.

In the complete Molus G60 Combo

Review: Zhiyun Molus G60 Lighting Combo (cont ...)

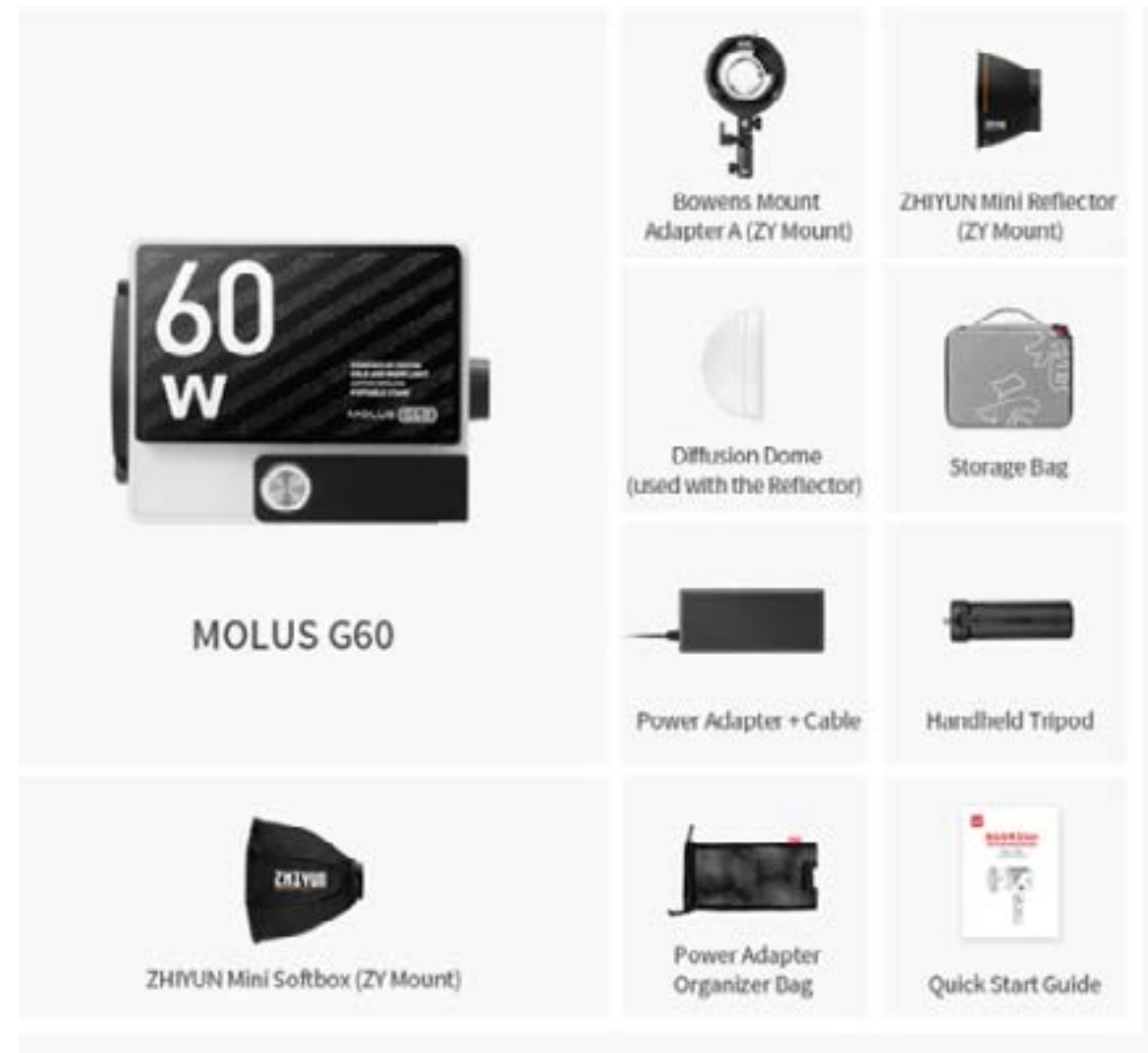
pack (AUD\$459) that I received, as well as the light and carry case you also get a ZY Mount mini-reflector, Bowen mount adaptor (also ZY mount), a diffuser dome to use with the reflector, mini softbox, tripod and external power adaptor.

If you just buy the base Molus G60 (AUD\$359), you get all of the above without the case, Bowen mount, soft-box or tripod.

The small size of the Molus G60 makes it ideal as a unit to keep in the kit bag so it is available at all times, and the flexibility and ease of use makes it simple and quick to setup.

The Molus G60 is the best type of “gadget”. Relatively inexpensive, and it just works doing what it says on the tin. Zhiyun are getting very good at creating these sorts of accessories it seems.

(As an aside I just discovered its



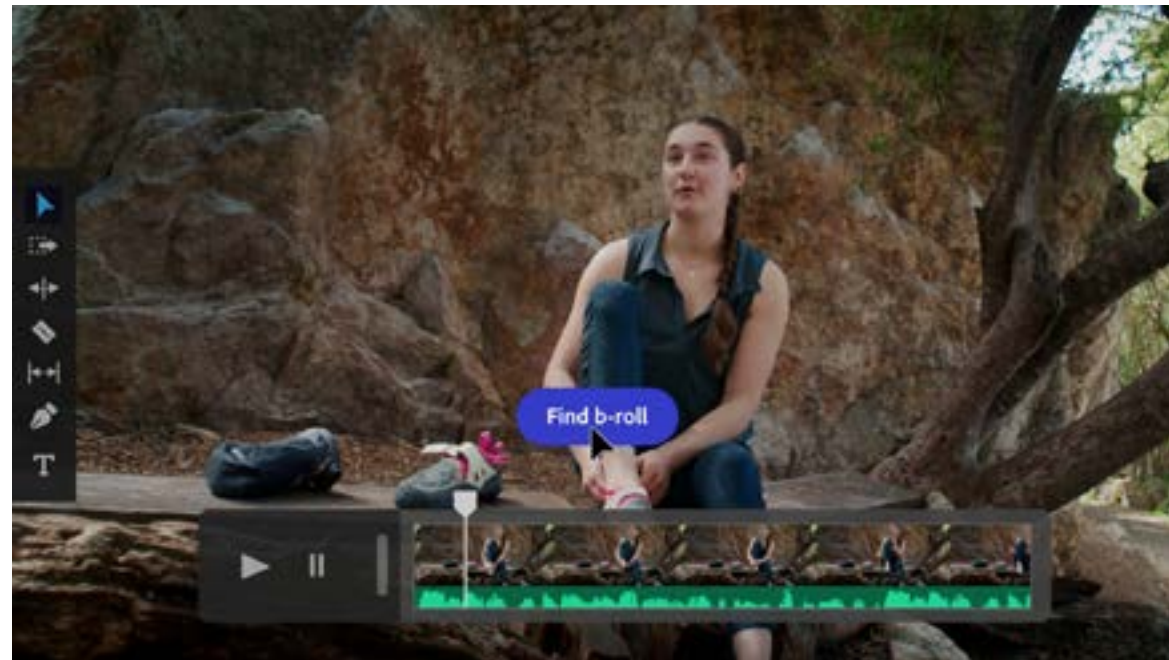
Weebill 3 gimbal just scored Best of Show at the recent NAB. Having one here I have used quite a few times, I can concur on the judge's decision). The reminder of this article is [here](#).

More Info on Adobe Firefly

Adobe announced its plans to expand Adobe Firefly, its family of creative generative AI models, to its Creative Cloud video and audio applications, empowering creators to produce and dramatically enhance video and audio content while streamlining workflows.

Adobe also unveiled new AI innovations in the Lightroom ecosystem - Lightroom, Lightroom Classic, Lightroom Mobile and Web - that make it easy to edit photos like a pro, so everyone can bring their creative visions to life wherever inspiration strikes.

New Adobe Sensei AI-powered features empower intuitive editing and seamless workflows. Expanded Adaptive Presets and Masking categories for Select People make it easy to adjust fine details from the colour of the sky to the texture of a person's beard with a single click. Addition-



ally, new features including Denoise and Curves in masking help you do more with less to save time and focus on getting the perfect shot.

Firefly's addition to Creative Cloud video and audio applications will unlock a wide range of new capabilities, giving creators the power to automatically generate hundreds of

content variations needed for film and TV marketing, each designed to be safe for commercial use.

Key concepts for Firefly in Creative Cloud video and audio applications include:

Text to Colour Enhancements: Creators will be able to change the colour schemes, time of day, or even

More Info on Adobe Firefly (con't)

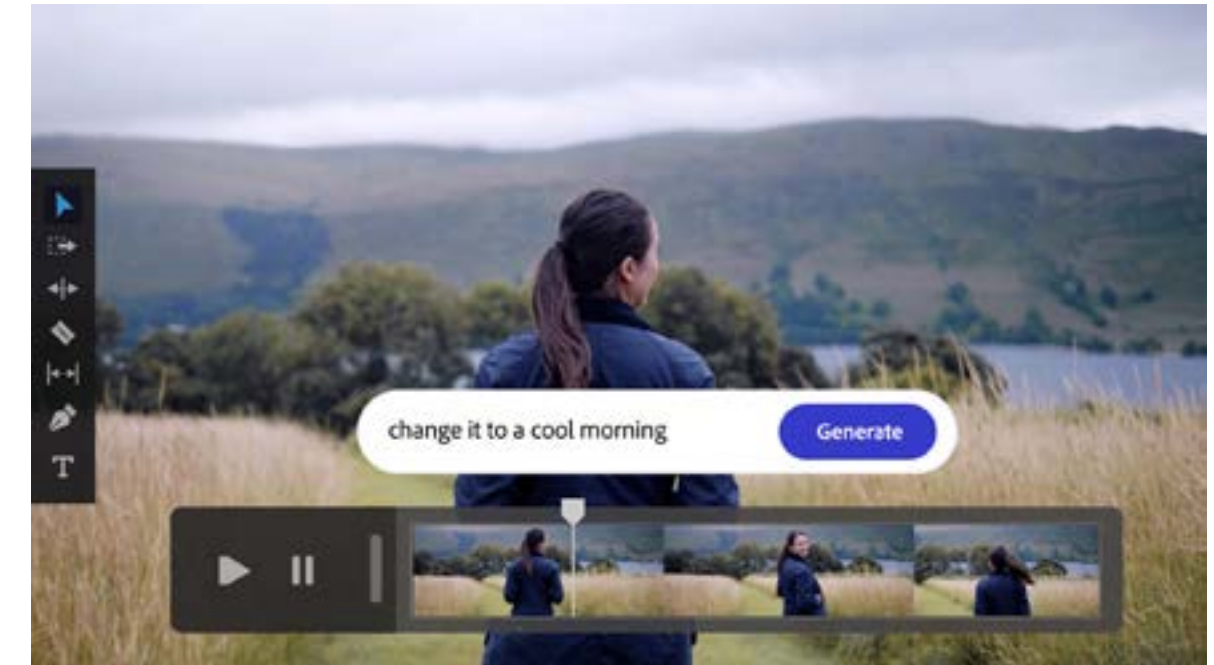
the seasons in already-recorded videos, altering the mood and setting to evoke a specific tone and feel.

Text-to-video prompts will enable a simple prompt such as "make this scene feel warm and exciting" to bring a creator's visions to life.

Advanced Music and Sound Effects: Using only text prompts, users will be able to generate custom sounds and music to fit a specific mood and scene, either as temporary or final tracks.

This also includes language generation to localise videos.

Stunning Animated Fonts, Graphics and Logos: In a matter of minutes, subtitles, logos and title cards can be generated with custom animations based on the creator's preferences, expressed with simple words.



Powerful Script and B-roll Capabilities: Firefly will dramatically accelerate pre-production, production and post-production workflows, using AI analysis of script text to automatically create storyboards and previsualisations, as well as recommending b-roll clips for rough or final cuts.

Creative Guide Capabilities: Assisted by generative AI-powered person-

alised "how-to" guides, users will be able to master new skills and accelerate processes from initial vision to creation and editing.

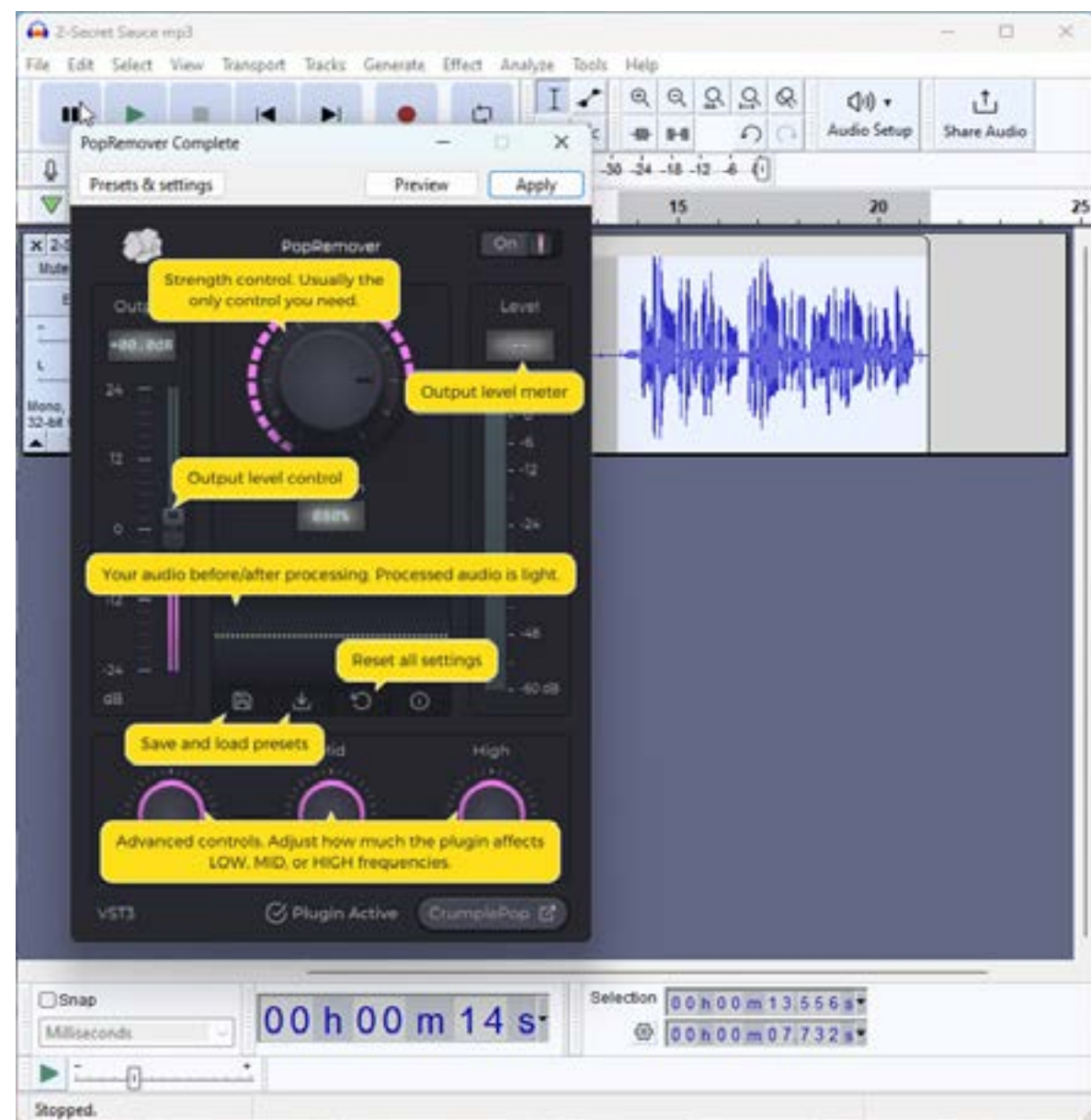
There has been another update just as this edition was being laid out, and you can view that [here](#).

borisfx crumplepop

Many, many moons ago, I was involved full time in audio. Initially, I was a grunt, hauling Hammond C3 organs with a Leslie, The Who-esque dirty big PA speakers, fold-back monitors and guitar amps, a massive drum kit Alan White would be proud of, mics, light stands, and miles and miles of cabling up stairs in both dingy night clubs and the elite locations of Perth nightlife.

Then I graduated to actually being put in charge of the live audio mixing. The band which was led by my older (now sadly late) brother Stephen, was called Nirvana, well before the American grunge band of the same name. At the time, the mid to late 70s, we were at the forefront of the Perth live band scene, often working 7 gigs a week with 2 gigs a night – a pub from 7:30pm then a nightclub until 3am.

I mention all this as a way of saying I understand audio in the sense of I know when it sounds good and bal-



anced, and when it sounds bad. Our mixing panel was a stereo 32 chan-

nel Stramp; state of the art at the time. An addition to it and built by

borisfx crumplepop

guitarist Peter who was an electronic technician by day, was a 16 channel graphics equalizer.

Over the years I became very acquainted with these analogue pieces of gear and could operate them blindfold, which was a useful trait in dark, smoky nightclubs.

Fast forward to today and the digital world, and the audio manipulation model has changed beyond recognition. Even something like Audacity, which is free, has more audio editing capability than I could have hoped for, let alone understood.

I am the first to admit that when you hit me with compression, high pass filters, spectral editing and the like, I am utterly lost in this Brave New World. This is the very reason I pass on tricky audio tasks to Graeme, my younger brother, who eats this stuff

for breakfast.

So, now we turn to CrumplePop from BorisFX, a new player in the digital audio field. And aimed straight at people like me I suspect.

CrumplePop is not an application per se, but instead, a suite of plugins for common tasks such as to denoise, remove clips, pops, clothes rustling sounds, traffic noise, wind and echo. CrumplePop becomes a sort of slave inside your audio editing program like Audacity, or can also be embedded into your video editing program - DaVinci Resolve, Vegas Pro or Adobe Premiere Pro or Final Cut Pro etc.

In use, it is simplicity itself.

In Use

If I use Audacity as an example, once you have an audio file loaded, and the section – or all – of the wave form

to modify selected, you choose the CrumplePop option from the Effects menu. A fly out gives you a sub list of the types of fixes available and you choose the one you want.

A separate window pops up over the top showing all the parameters available, with the ones it has decided need to be applied already set. BorisFX says advanced AI algorithms are used for this part.

You can override of course, but I found in my experimentation, the AI is pretty damn good out of the box.

Helping give you an understanding in the process, the programmers have placed overlay boxes to explain what each setting does, so it is a good audio tutorial at the same time I found.

To see the rest of the review and pricing details, [click here.](#)

Miriam Margolyes, "Australia Unmasked"

The award winning ABC documentary series "Miriam Margolyes: Australia Unmasked" used DaVinci Resolve Studio editing, grading, visual effects (VFX) and audio post production software.

The three part series was mixed by Mark Tanner, who used DaVinci Resolve Studio's Fairlight page and a Fairlight Desktop Console for post production sound mixing and mastering.

"Miriam Margolyes: Australia Unmasked" follows Miriam Margolyes, a British Australian actress, writer, political activist, and Officer of the Most Excellent Order of the British Empire as she travels Australia looking to understand what the notion of "a fair go" means today and how it is playing out in the diverse lives of her fellow citizens.

The program sees Margolyes talk to



students, the homeless, nudists, comedians, first peoples and LGBTQI+ community members.

"Miriam Margolyes: Australia Unmasked," which won the 2022 Australian Academy of Cinema and Television Arts (AACTA) Award for Best Documentary or Factual Program, acts as a follow up to "Miriam Mar-

golyes: Almost Australian," an award winning 2020 documentary series.

The two series are the creation of production company Southern Pictures, and both were commissioned for the ABC.

Sound mixer Tanner used DaVinci Resolve Studio for recording, track lay-

ing and mixing. "Fairlight is the main page I used, and I dip into other pages, like the edit page, to organize media. I used the Fairlight 12 channel fader console and LCD monitors, and all sound effects, plugins, etc. are sourced within DaVinci Resolve's Fairlight page," he said.

Being a legacy Fairlight user, Tanner said he has experienced several significant upgrades on the previous versions of the program since it was folded in as part of DaVinci Resolve.

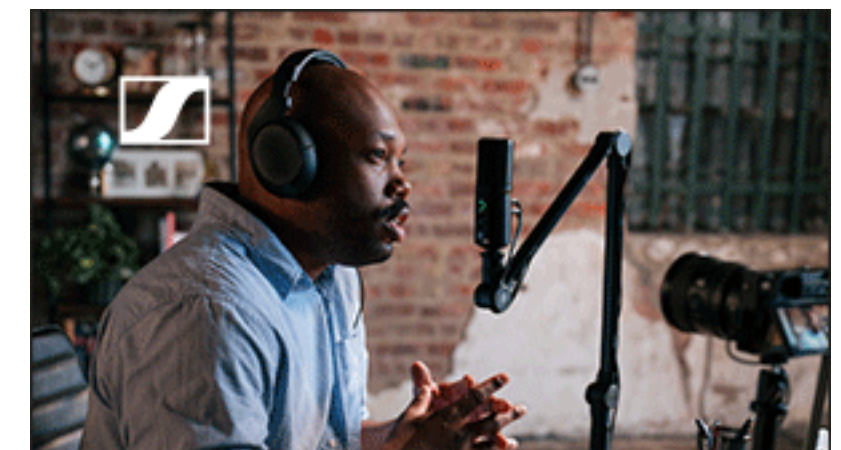
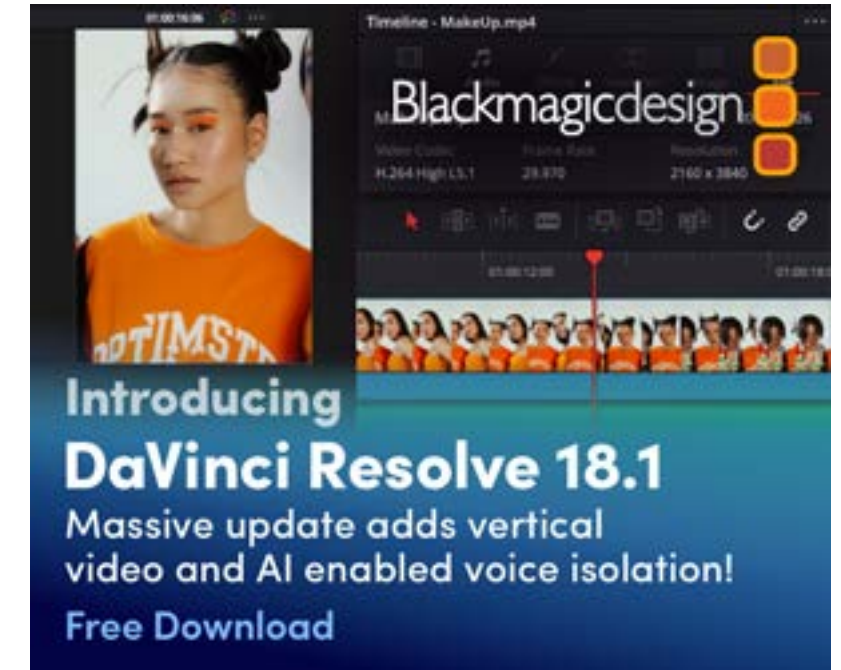
"The improvements include speed, the elegant new bussing and improved sound effects management. The output system is fast and easy to manage; I'm quickly able to output any number of stem configurations," explained Tanner.

"The timeline system is a delight, enabling management of project changes with confidence. Management of automation is very easy, allowing for recuts to be done easily. These things have been enhanced on DaVinci Resolve.

It just seems to create the feeling of ease, speed, freedom and confidence," he added.

Tanner said he had been worried about losing the high level technical support he had experienced when the Fairlight company was purchased by Blackmagic Design. "Those fears are totally gone. I receive replies to email inquiries within minutes. The technical support team is committed to sorting issues quickly and with great attention to detail."

"Miriam Margolyes: Australia Unmasked" is available to stream on ABC iView.



Profile USB microphone

Tutorial: All About Exposure - And The Tools To Help You Get It Right

Over the years I have banged on endlessly about understanding aperture, shutter speed, ISO and so on. I've even written a few tutorials on the subjects.

There is another couple of areas though that are equally as important and often overlooked, especially if you are a beginner, or have graduated to a higher-level camera from a point and shoot or even a smartphone.

Exposure and focus.

Focus is pretty straightforward; is the image sharp? End of (although there is the added side issue of depth of field which I have written about here on the old web site). Check your camera manual though as you also have some focussing assistance tools like focus peaking or focus magnify.



Exposure is a bit more complex, so first I need to explain exactly what it is.

In simple terms, exposure is the amount of light that reaches your

camera's sensor over a period of time, and this is what creates the image. This time can be fractions of a second, for example when shooting sport to freeze an image, or en-

tire hours when getting astronomical images. The right exposure for the image and conditions at hand is the key. Overexposure leads to overexposed highlights. Underexposure means an image is dark and hard to ascertain detail.

While many things can be "fixed in post", bad exposure generally is not one of them. The reason for this is quite simple. If you understand that "brightness" is measured on a scale of 0 to 99 (with 0 being totally black and 100 being totally white). Between the two are varying levels of shades of grey. This scale is called the IRE scale by the way.

If an image is either under or over exposed, then there is no data in some of these grey areas at the top or bottom of the scale and you cannot get back or put in what does not exist in the first place.

So, to assist in eliminating this, your camera may have some tools built in such as Zebra Patterns, Waveform

Monitors, False Colour and Histograms.

Zebra Patterning

When this is turned on, the camera overlays black and white stripes on your image on the monitor so you can see what parts of the image might be overexposed. When you get a situation like this, you can quickly adjust the exposure level on the camera. Some cameras may let you change the values at which zebra stripes will display.

Waveform Monitors

When you have this activated on your camera, from left to right you get a representation of the image based on the IRE value. The top of the screen is 100 and the bottom 0, so it stands to reason the middle of the screen is the mid-tones. If your highlights are getting up to the 100 mark you risk overexposure and when they reach it, then the image becomes clipped. The same applies

to the bottom. Again if this is showing, you can manually tweak the exposure settings on the camera to get them down (or up).

If you ever intend to perform colour grading, knowing how wave monitors work is a must.

Histograms

This is similar to the wave form except it goes from left to right as against bottom to top and might remind you of the X, Y charts we used at school. If the left side is much higher than the right for example, you have more dark areas in your shot. If the right is higher, then you are overexposed and you need to adjust accordingly.

The ideal is a level histogram that stays away from the edges.

For the rest of the tutorial, please click [here](#).



Just Announced: DJI Mavic Pro 3

DJI today introduced the Mavic 3 Pro, a flagship drone with a triple camera system that ushers in a new era of aerial content capture by housing three cameras with different focal lengths.

Featuring the Mavic's renowned Hasselblad camera, two tele cameras, a 43-minute maximum flight time, DJI's signature Omnidirectional Obstacle Sensing and 15km HD Video Transmission, the Mavic 3 Pro allows creators to push the boundaries of their creativity.

"At DJI we are constantly evolving our products to help capture fascinating scenery and explore visual storytelling through both video and stills," said Ferdinand Wolf, Creative Director at DJI.

"The Mavic 3 Pro's triple camera combination gives users the ability to switch between shot composition

with just one tap, allowing content creators a wider variety of shots in less time than ever before. We can't wait to see the end result of how people use the drone to alter the viewers' perception of space and distance."

One Camera Drone, Three Lenses

The Mavic 3 Pro features next-level imaging performance thanks to its triple-camera system with multiple focal lengths (24mm/70mm/166mm) enabling users to fully express their creative vision with multi-scenario capabilities.

Whether that's establishing the environment with the wide-angle, moving in to a specific location with the medium tele and then focusing on a particular area or character, each camera gives the user full control of telling their unique visual story.

Nothing but the Best from

the Hasselblad Camera. Inheriting the 4/3 CMOS Hasselblad camera of the Mavic 3 Series, Mavic 3 Pro is a stepping stone for high-standard professional creation.

The Hasselblad camera supports shooting 12-bit RAW photos with a native dynamic range of up to 12.8 stops, presenting unforgettable image details.

Moreover, since the Hasselblad Natural Colour Solution (HNCS) can accurately restore the colors the human eye perceives, users can feel confident about getting enviable shots without post-production, and complex colour presets.

To see the rest of the details including pricing, please [click here](#)