Creative Content

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Cover: Pemberton trout and marron farm, SW Forests of WA. Shot on DJI Mini 2

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Good afternoon / evening

For some reason unbeknown to me, the world of 'standard' cameras and camcorders seems to have come to a halt. The major vendors in Sony and Panasonic haven't sent me anything substantial to review for more months than I care to count. Canon has an R8 on its way to me as we speak, and there have been a few models over the last months but the last we actually reviewed was in December last year.

Fujifilm has however been reasonably consistent I have to say, and I know there is the X-S20 due to hit my desk in a few weeks.

Did I hear someone say Nikon? I have had no word – or any response to requests – from either Nikon or its PR company for over 2 years. No idea why that might be either.

I have contacted all vendors to ask what is going on, but as yet have had no responses. I'll keep you posted.

Life however goes on, and in the ecosphere of drones, gimbals and accessories, the pace is quite frenetic. It seems there is a new gimbal from either Zhiyun or DJI every couple of weeks and course, DJI drones always keep me busy as do GoPro and other action cams and accessories. Portable storage is another area that is steaming along too.

Just the other day, in time for my Vanuatu trip next week I received a unit from Verbatim the size of a Bic lighter and capable of storing 120GB! Staggering. And for only $80!

This is a long way of saying that for the foreseeable future at least, it appears news, stories and so on for cameras and camcorders will be thin on the ground unfortunately. But I'll keep trying.

Until then, I hope the content of the website and e-magazine are to your liking? *Let me know either way*.

As always, thanks for the support!

David Hague
Managing Editor / Publisher

The Latest News From Around The Tracks

In this section I provide a quick roundup of industry news, releases, and people movements that have recently come across my desk.

If you have something you want to tell the world about, simply shoot me an email at david@creativecontent.au

Sony launches complete line-up of 4K HDR Professional BRAVIA displays

Sony is adding 14 professional BRAVIA 4K HDR displays to its expansive portfolio with the launch of the BZ50L, BZ40L, BZ35L and BZ30L series, which are optimised for commercial environments where reliability, picture qual-ity and broad compatibility are required.

With options covering high-end, mid-range and standard needs, and sizes from 43 inches to 98 inches, the new line-up offers an extensive array of displays to address virtually every demand, while incorporating Pro BRAVIA users' favourite features such as unparalleled image quality, a wider viewing angle, thoughtful professional features and a smart System on a Chip (SoC) platform.

More information is here

CreateMate High-Speed Card Reader Case

PGYTECH has announced its CreateMate high-speed multi-card reader, made using premium aluminum-alloy, and comes with a ruggedized rubber, IP54-rated card-carrying case. This accessory is an ideal eve-ryday companion for photographers, action camera users, drone operators, or smart-phone enthusiasts, offering an easy-to-use design that's safe and secure, supporting several popular card types and extremely speedy data downloads, all from a single device.

All the details are here.

Press Release: Apple introduces the 15 inch MacBook Air

Apple today introduced the 15-inch Mac-Book Air,. With an expansive 15.3-inch Liquid Retina display, the incredible performance of M2, up to 18 hours of battery life,1and a silent, fanless design, the new MacBook Air brings power and portability — all in the world's thinnest 15-inch laptop.

With an all-new six-speaker sound system, the 15-inch MacBook Air delivers immersive Spatial Audio, along with a 1080p

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FaceTime HD camera, MagSafe charging, and the power and ease of macOS Ventura for an unrivaled experience.

Customers can order starting today, with availability beginning Tuesday, 13 June.

The 13-inch MacBook Air with M2 gets a new starting price of RRP A$1,799 inc. GST — A$100 less than before — to deliver even more value and choice to everyone, from upgraders to first-time Mac customers.

All the finer details and technical specs are here.

Tim Hawkins shoots all full frame on Shark Tank Australia

In the upcoming Network 10 and Paramount+ series Shark Tank Australia, the smart entertainment television show - made by production company Curio Pictures - that highlights everyday Australians and their exceptional ideas, DoP Tim Hawkins has created a unique look and workflow by exclusively shooting the series with 16 full frame Sony PXW-FX9, ILME-FX6V and ILME-FR7 cameras - all using Sony lenses.

Hawkins explained, "Shooting Shark Tank Australia has been an amazing experience and it's been one of the trickiest shoots of my 30-year career.

We had a bunch of full frame challenges in preproduction and whilst it's not been easy, I've proved it can be done. I have received huge support from our EP - Jemma Carlton, Line Producer- Jo Cadman and Director - Peter Lawler, as they also wanted to have a full frame look for the series"

Read the full story here.

Adobe Firefly Now Powers Illustrator Generative AI Capabilities

Leveraging Firefly, Adobe's family of creative generative AI models, to automate and iterate previously manual and tedious processes, the beta release of Generative Recolour magically transforms colours in vector artwork like never before. Previously, brands created colour variations manually every time they developed new packaging, rethought logo colour options before a rebrand or redesigned their websites;

Read the complete story here.

Over the past couple of years or so, I have waxed lyrical about the Blackmagic Design ATEM Mini Pro many, many times.

I have even written tutorials for it (see **https://creativecontent.au/atemminipro/**).

I've also explained that when I wrote and directed the original Micro-soft video train-ing programs for Office and Win-dows, the equip-ment we used cost in excess of $13,000 and that can now be replaced with a single Blackmagic Design ATEM Mini Pro that can be had for un-

der AUD$500.

(If you are coming late to the party, the Blackmagic Design ATEM Mini Pro is a live switching console, capable of handling 4 x HDMI camera inputs, 2 x audio inputs and a single monitor output. Additionally, it has 20 'slots' for graphics such as lower

thirds and titles that can be swapped in and out live at will, and is easy to connect to live streaming facilities such as Facebook, You-Tube and so on. There's a lot more, and you

can best read about the full details here).

But what if the modest capabilities of the base unit are not enough?

Well, there is a solution of course, and one of them is the Blackmagic Design ATEM Mini Extreme ISO. You can get one of these for around AUD$2200, and whilst a home vlogger might think this is a lot of money, trust me, if you can use the capa-bilities of it, then it is mon-ey well worth spent.

Imagine this; At present you may just have a single camera to create your live stream to YouTube say. And you possibly / prob-ably use something like OBS or Stream-

labs letting you put graphics into the mix.

Well, throw one of these Blackmag-ic Design ATEM Mini Extreme ISO into the workflow and you'll get the ability to have up to 8 vide-ocameras as live inputs that can be switched between at the press of a button. But look beyond the obvi-ous because the inputs are HDMI based, so you could for example, have additional participants exter-nally via, say, Skype, on separate monitors, and have HDMI output from those as video inputs on the Blackmagic Design ATEM Mini Extreme ISO.

Or, on this model, connect an An-droid device or iPhone for live in-put too.

Further, you can record all those

inputs in real time to a hard disk attached to the Blackmagic Design ATEM Ex-treme ISO for later editing, as the files can also be saved directly as a DaVinci Resolve project. A

ll cuts, dissolves and media pool graphics such as titles and lower thirds are of course saved, as are meta tags like synched time-code and camera numbers.

The feature I especially like in Blackmagic Design ATEM Mini Extreme ISO over my Blackmagic Design ATEM Mini Pro is the upgrading of the graphics capabilities.

Whilst you still have the 20-slot media pool for titles and so on, there are now 4 upstream keyers, 2 downstream keyers, 4 chroma keyers and 4 luma keyers in addi-tion to the picture-in-picture and built-in transition effects.

You also have 2 x Media players as against

the single player in the basic Blackmagic Design ATEM Mini Pro.

This makes the creation of "virtual sets" a breeze if you have a green screen available, for example.

Another nice – and I think necessary – ad-dition is that of a headphone port for audio monitoring.

The streaming capabilities have been beefed up too. Now you can direct connect via ethernet to YouTube, Facebook Live, Twitter, Twitch, Zoom and Skype without the need for intermediary software, or even via a shared mobile phone internet connec-tion over USB-C.

But if you thought that's it, then you'd be very wrong.

To read the rest of the review, please click **here**.

accessories
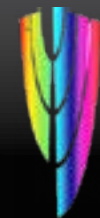
Review: Zhiyun Crane-M 3S

Zhiyun have become well know over the last couple of years via its range of gimbals, and lately, its lighting systems. Indeed, it feels like the company churns out a new gimbal model each month!

The latest to get to me for review is the new Crane-M 3S and I am particularly enamoured by this model is it is cross suited for not just a smaller mirrorless such as my Fujifilm X-S10 but has been designed with smartphone AND action cams like the GoPro or DJI Osmo Action series in mind.

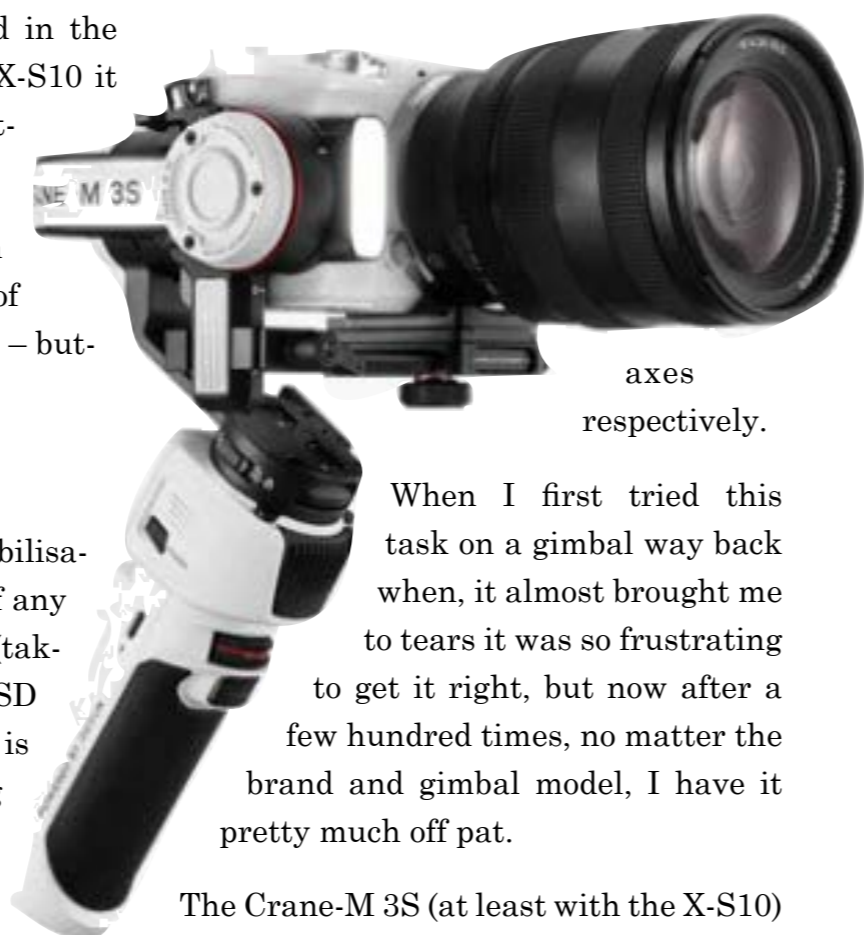As anyone who has a gimbal or investigated using one will know, the better models come with specialised firmware letting the controls of the gimbal also control functions of selected cameras, and in the case of the Crane-M 3S, with my X-S10 it will do just that. (The full compatibility list of all cameras is <u>here</u>).

Sadly, smartphones and action cameras can only take advantage of the stabilisation of the Crane-M 3S – button controls are not supported.

Balancing

Of course, in order to use the stabilisation functionality, once a camera of any flavour is mounted to the gimbal (taking care things like batteries and SD cards are installed, the camera is setup exactly as you will be using it and lens caps removed etc), the system needs to be balanced.

To do this, a set procedure is put in place to make sure each axis of the gimbal is balanced. These are the tilt, roll and pan axes respectively.

When I first tried this task on a gimbal way back when, it almost brought me to tears it was so frustrating to get it right, but now after a few hundred times, no matter the brand and gimbal model, I have it pretty much off pat.

The Crane-M 3S (at least with the X-S10) was straightforward taking around 5 minutes. A major bonus these days is that quick release plates for the camera mean

Review: Zhiyun Crane-M 3S (cont'd)

that as long as you use the same camera setup, once the gimbal is initially balanced, it should not need it again, although of course it is wise to check it periodically.

Controls

On the main body of the gimbal is a variety of controls for operation; the power button, mode switch, photo/video button, joystick, fill light control wheel, trigger and adjustment wheel.

The power button is pretty straight forward and does as its name suggests – turns the power on and off. The mode switch provides a 3-way functionality depending on whether it gets a single press (switch gimbal modes between pan follow, lock or follow), a double press (Point of view or vortex), or a press and hold (sleep / wake up).

A full description of these modes is available in the documentation for the Crane-M 3S which is available as a PDF <u>here</u>.

The photo/ video button performs again, what its name suggests with a long press taking a photo and a single press to start / stop filming. This is of course dependent on your camera and its compatibility as mentioned earlier.

Additionally, with certain cameras and lenses, a half press activates auto-focus.

The joystick is used to give up/down/left/right rotation control.

The Crane-M 3S has a built-in fill light, and the fill light control wheel, as well as turning the light on and off, also controls brightness and colour temperature.

The trigger button has a multitude off uses and can be customised to your own needs. By default, a single press switches to the customised mode, which is follow mode by default, a double press repositions the gimbal, a triple press forces a 180° pan rotation and a long press enters what Zhiyun call 'Go' mode which locks the three axes so they don't follow the handle.

Finally, the adjustment wheel allows adjustments in the Crane-M 3S customised in the touchscreen for aperture, shutter, ISO, digital focus/zoom and roll, tilt and pan axes.

Other functions of the touchscreen include changing modes, checking the balance status of the Crane-M 3S, information settings for language, getting serial numbers and firmware versions and to do a factory reset.

The rest of the review is available <u>**here**</u>.

Released: The RØDECASTER DUO

RØDE has today released the RØDECaster Duo, a compact version of the revolutionary RØDECaster Pro II.

RØDE pioneered the all-in-one audio production solution for podcasters and content creators with the original RØDECaster Pro in 2018.

Condensing an entire broadcast studio into a powerful yet easy-to-use console, it allowed literally anyone to record a professional production, marking a huge step forward in the democratisation of creator technology.

The RØDECaster Pro II followed this lineage, however, it was not a mere evolution of the original. Redesigned entirely from the ground up, it was a completely new beast that delivered unprecedented per-formance, unparalleled sound quality and unmatched creative flexibility, and has since been praised as the most feature-packed audio console on the market.

The RØDECaster Duo boasts all of the same groundbreaking features as the RØDECaster Pro II, now in an even more compact and portable form factor – the perfect solution for any creator who wants to achieve big results from a console with a small desktop footprint.

Key Features Of The RØDECASTER DUO:

- *Compact integrated audio production studio for podcasters and content creators*
- *Ultra-low-noise, high-gain Revolution Preamps™ (-131.5dBV EIN, 76dB gain) for world-class audio quality with stunning clarity and transparency*
- *Two high-quality Neutrik® combo in-puts for connecting microphones, instruments or line-level devices*
- *Integrated wireless receiver for connecting RØDE Series IV wireless devices (including the Wireless GO II and Wireless ME)*
- *3.5mm TRRS input for connecting headphones and headsets*
- *Seven individually assignable channels with four broadcast-quality physical faders and three virtual faders*
- *Studio-quality APHEX® audio processing for superior sound quality and unmatched flexibility in any recording application*
- *Six programmable SMART pads for triggering sounds, voice effects, MIDI*

Released: The RØDECASTER DUO (cont'd)

commands and mixer actions – with eight banks for 48 unique actions

- *Dual USB-C interfaces for connecting two computers or mobile devices*
- *Advanced Bluetooth® connectivity with wideband speech for ultra-high-quality phone call integration and audio streaming, wireless monitoring, and more*
- *5.5-inch high-definition touchscreen and rotary encoder for easy navigation and control*
- *Designed and made in RØDE's precision facilities in Sydney, Australia*

Despite its compact size, the RØDECaster Duo is every bit as powerful as the RØDECaster Pro II.

At its heart is the same high-performance quad-core audio engine as its bigger sibling, which means there are no compromises when it comes to audio quality or processing power.

It features the same ultra-low-noise, high-gain Revolution Preamps™ as the RØDECaster Pro II, which deliver stunning clarity and transparency with any microphone, as well as the same studio-quality APHEX® audio processing for capturing world-class audio.

Like its sibling, the RØDECaster Duo is also incredibly simple to use, with the same 5.5-inch high-definition touchscreen and tactile rotary encoder for easy navigation and control, perfectly tailored presets, and innovative VoxLab™ processing editor for dialling in professional sound in seconds, even with no prior experience. In short, the RØDECaster Duo is the ultimate audio solution for content creators, miniaturised.

Designed specifically for solo creators or two-person podcasts, the RØDECaster Duo features a pair of high-quality Neutrik® combo inputs for connecting microphones, instruments or line-level devices, with two headphone outputs for audio monitoring.

It also features an in-built dual-channel wireless receiver for connecting two RØDE Series IV wireless transmitters, including the Wireless GO II and Wireless ME.

For even more versatility, the RØDECaster Duo also features a 3.5mm TRRS input at the front of the unit for connecting a pair of headphones or a headset.

The rest of the inofrmation including pricing and availability can be found here.

Preview: DJI OSMO Action 3

Holden or Ford? Vegemite or Marmite? Dockers or West Coast Eagles? Sydney or Melbourne.

Rivalry between two entities has been around since, well, Cain and Abel I suppose. Sometimes friendly, often not, occasionally it is clear cut in terms of the preference offered to one over the other.

However, sometimes, although there are two similar entities, that preference is given without knowing the full details, capabilities or other factors about "the other".

I think this is probably the case between GoPro cameras and DJI Osmo Action models.

I have every GoPro Black from the 6 onwards and used them all in various guises from the "action cam" they are basically designed to be to acting as studio cameras using the MediaMod add-on to enable HDMI compatibility with my Blackmagic Design ATEM Mini Pro for live streaming and recording.

Conversely, I have had a DJI Osmo Action Cam 1 for around 3 years or so and whilst it has been used, nowhere to the levels of my GoPros. There is no real reason for that other than it has just languished on the shelf. For those unaware, the DJI Osmo Action 1 is pretty much a clone of the GoPro 7 or so. It has the same form factor, same fixed "finger mounts" and roughly the same specifications.

The latest version of the Osmo Action series is the Model 3, but before I get to that, it is worth mentioning its predecessor, the Osmo Action 2 that came out around November 2021.

I did have the ability to have a play with one for a short period (the review is here). It is fair to say that the Osmo Action 2 was as far from a departure from the Action 1 / GoPro mould as a Lamborghini Guillardo is from a Lamborghini tractor. Instead of being a compact, ruggedised all-in-one unit, the Action 2 was modular with all the 'bits' — main body, battery / SD card container, external screen — clamping together via a magnetic system. It worked but was

Preview: DJI OSMO Action 3 (cont'd)

limiting under many circumstances, especially in the storage and waterproofing areas.

Technically, the Action 2 was superior to the GoPro range at the time, but the public it appears did not fall in love with the modular concept, and as far as I can tell, the Osmo Action 2 never really took off.

I suspect it might be safe to say the Osmo Action 2 was some DJI boffin's extracurricular project that didn't quite pan out commercially.

So, enter the Osmo Action 3, and this has returned to the original GoPro / Action 1 form factor of a single body and the familiar finger mounts.

As I mentioned last week, I am about to take a short sabbatical holidaying in Vanuatu, and this is going to allow the perfect scenario of a shootout between the GoPro Hero 11 Black and the Osmo Action 3.

For now, though, I'll go over the details and specifications of the Osmo Action 3 to bring those unaware of this model up to speed.

Specifications

The heart of the Osmo Action 3 is a 1/1.7" CMOS sensor inside a fully waterproof body that can be taken without any external housing down to 16 metres which is almost as far as most recreational SCUBA divers are licenced to. For those who are more interested in the white stuff than the wet stuff, it's also good for temperatures down to -20° C.

An optional housing is available to allow depths of up to 60 metres.

DJI has incorporated a colour temperature sensor into the design too aiding in colour accuracy, which is a nice touch.

The Osmo Action 3 records 4K/120fps footage with an ultrawide 155° FOV all in HDR for the best possible imagery and includes the new *RockSteady 3.0* EIS and keeps your shots straight and stable with *HorizonSteady*.

The rest of the review is available **here**.

Everyone Is Talking About AI. So Will I.

There is a trend appearing of late that mirrors one of about 25 years ago. That was back when the internet as we know it now was just starting (the first commercialisation of the internet in Australia was 1995).

When companies worked out there was a quid to be made here – not sure how and why but there was money somewhere in this newfangled idea – a bright spark decided that whacking the letter 'I' in front of a brand or product name would immediately identify it as an internet product.

And back then that was really, re-ally cool.

Everything from music players to phones and even bloody Vegemite had the vowel tacked to the front of it. And a bit later when the 2nd generation of internet happened, everything suddenly became "I"whatever 2.0".

One of the most ridiculous I saw was at a forum where internet-y companies were allowed to spruik their wares to assembled lizards of the press.

One US based mob had "invented" a system with a gadget that blocked IP addresses to block dodgy companies who were trying to spam or rip off people.

This was supposedly to be done manually(!) by an army of US college types who would troll the web to weed them out and when found, enter the IP address into a database this electronic gizmo you had purchased would then read and block from your computer or local network.

After it was described to the bunch of, mostly incredulous journos, the presenter ended his spiel with a dramatic, "And we call it" – long pause –" iIP Blocker Two Dot 0"!

Someone actually clapped I recall before realising everybody else was looking at them as if they were mad.

The same sort of nonsense appears to be happening again, except it is not

HAL 9000

Everyone Is Talking About AI. So Will I _(cont'd)

the letter 'I' being the culprit, but the combination of letters, "AI".

They are appearing everywhere.

Already there are lists of the top 20 or top 50 'best' AI products, or the 'AI products you cannot live without'. Etc. Etc.

I can't wait for the first electric kettle to sport the moniker. I am sure it will happen sooner rather than later. It hasn't hit the porn industry yet as far as I know, but it will soon, mark my words.

Then we'll know AI is REALLY real.

Footnote:

It has also become popular when discussing AI to refer to Isaac Asimov's famous Three Laws of Robotics and nod wisely when it is suggested old Isaac, despite his overall brilliance in science and prediction, much like his contemporary, Arthur C. Clarke, missed out here not predicting AI and therefore we are all doomed. Doomed I say. The robots are going to kill us all and take over.

Well I hate to tell all the purveyors of this nonsense the venerable Mr Asimov DID predict this as there are actually FOUR laws of robotics.

In a later book he added the "Zeroth Law", so the entire list of laws reads:

- *A robot may not harm humanity, or, through inaction, allow humanity to come to harm.*
- *A robot may not injure a human being or, through inaction, allow a human being to come to harm.*
- *A robot must obey the orders given to it by human beings except where such orders would conflict with the First Law.*
- *A robot must protect its own existence as long as such protection does not conflict with the first or second laws.*

What Size SD Card and Other Issues...

One of the most common questions I get asked is which size SD card to use in a drone / GoPro / camera / camcorder. And which card to use.

I wrote a detailed story on this back in February (which you can read [here](#)) but to reiterate a few basic points:

- Check your device's documentation to see what SD (or microSD) card rating is recommended. While the fasted read / write card may seem to be obvious, some devices simply cannot take advantage of these speeds and therefore you are wasting money paying for the ability. Some may not work at all. If you are shooting 4K video (or higher), go as fast as you can to make sure there are no dropped frames.
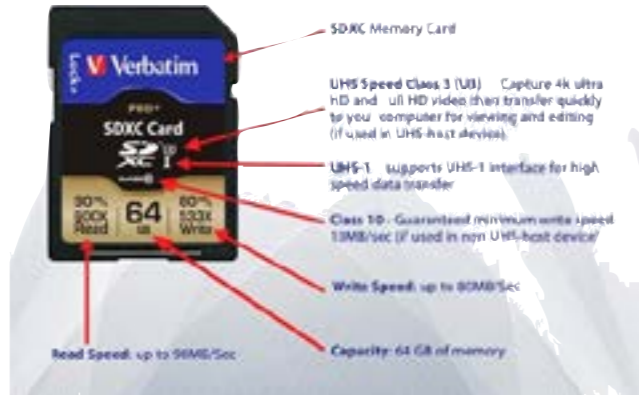
- I talk from experience here, but I'd suggest ALWAYS purchase brand name SD cards. I use and recommend **Verbatim** as to date I have never had a failure with a **Verbatim** card. Conversely, cards I have purchased in an emergency that are either unbranded or a name I have never heard of (ie cheap) usually give read / write errors after the first or second re-format.

- Make sure you format the card according to its capacity eg FAT32, NTFS.

- Again, from personal experience, transfer the data from an SD card to a more permanent device as soon as you can. For travelling, I use a **Verbatim VX500 SSD** that has 120GB of storage which is more than enough and can be bought for less than $100.

- Rather than use a single humungous capacity SD card in your drone or camera, I prefer to use a number of smaller capacity cards. That way, if one does get lost or corrupted, at least not all the shots or video are gone. Refer to my **Hervey Bay whale story** for an example where using multiple cards saved the day in a TV shoot.

The complete story is available [here](#).

Is 'Janet' the End of Stock Photography?

On LinkedIn I just saw a post someone had placed with a photograph of a model called "Janet".

Now I cannot disprove this, but the poster claims this photo was a complete AI image construct he himself put together from scratch.

And while the image is very life-like, and at first glance the average person would be fooled, I suspect an expert would see the flaws, as extremely minor as (I think) they are.

Let me know what you think in the comments.

However, it was a statement from the "owner" that got me thinking. In this post, he makes the assertion *"The stock photo business that overturned the photography business is about to be overturned"*.

Now I call bullshit on that.

He has every right of course to spruik his business in order to drum up his business (potentially) and promote the concept. But that is a very big call to make! Why the daffy duck would I bother creating say, a seascape, in AI, when I can drive 2 minutes down the road and shoot a real one?

And why would my good mate, professional snapper extraordinaire **Ross Gibbs not bother going to Supercar meetings** if he could generate all his photos in AI?

Etc. You get the picture.

This sort of statement is akin to "TV will kill radio", "TV will kill the movie theatre", "Netflix will kill TV" and so on.

People still paint pictures and photography didn't make that art obsolete.

And judging by the swarm of responses to the original post (which the author has now locked), not a lot of other people believe him either ...

storage

Creating GoPro Presets

Lots of people ask members of Facebook forums and other places what the best settings for a certain scenario for a GoPro are.

These might inclde screen resolution, bit rate, shooting style (eg wide or max video), zoom factor, ISO levels and so on.

This is one of the benefits of the GoPro camera as it means you can optimise these settings – and more – in order to get the very best imagery no matter you are snorkelling, SCUBA diving, trail bike riding, fishing, hiking, bird watching or whatever.

But it's a pain in the proverbial to a) have to remember each of these individual settings and b) tedious to have to go into the camera menus each time to adjust them accordingly.

So, it may not surprise you that once you have a bunch of parameters set up in a GoPro, these can be saved, and this is called a Preset.

There are presets already programmed into the GoPro from the factory to cater for a number of scenarios; My GoPro 9 Black came with Standard, Activity, Cinematic and Slo-Mo for example. You access these by tapping the name of current preset that shows at the bottom centre of the screen.

When you do this and open the preset list, at the top right is an icon with two parallel lines and an up and down arrow. If you tap this it will change to a '+' sign allowing you to create a new preset.

Note 1: The "+" sign may also be at the bottom of the list of presets depending on you GoPro model.

Note 2: In order to allow adding new presets, the camera must be in the Highest

Creating GoPro Presets (cont'd)

Video Mode. To do this, swipe down from the main preview screen to open the dashboard, then swipe left, tap Video Mode, and set it to Highest Quality. Depending on your particular setup, you might need to turn of Max Lens Mode.

You can now select all the options you want for the preset and when you have finished choosing, tapping the icon again allows you to name it and exit.

You can save as many presets as you like, and in the main menu system under General, you can even select the preset which is the default for the GoPro to load when it starts up.

Any questions, feel free to email me at *david@creativecontent. au* or via my *Facebook* page.
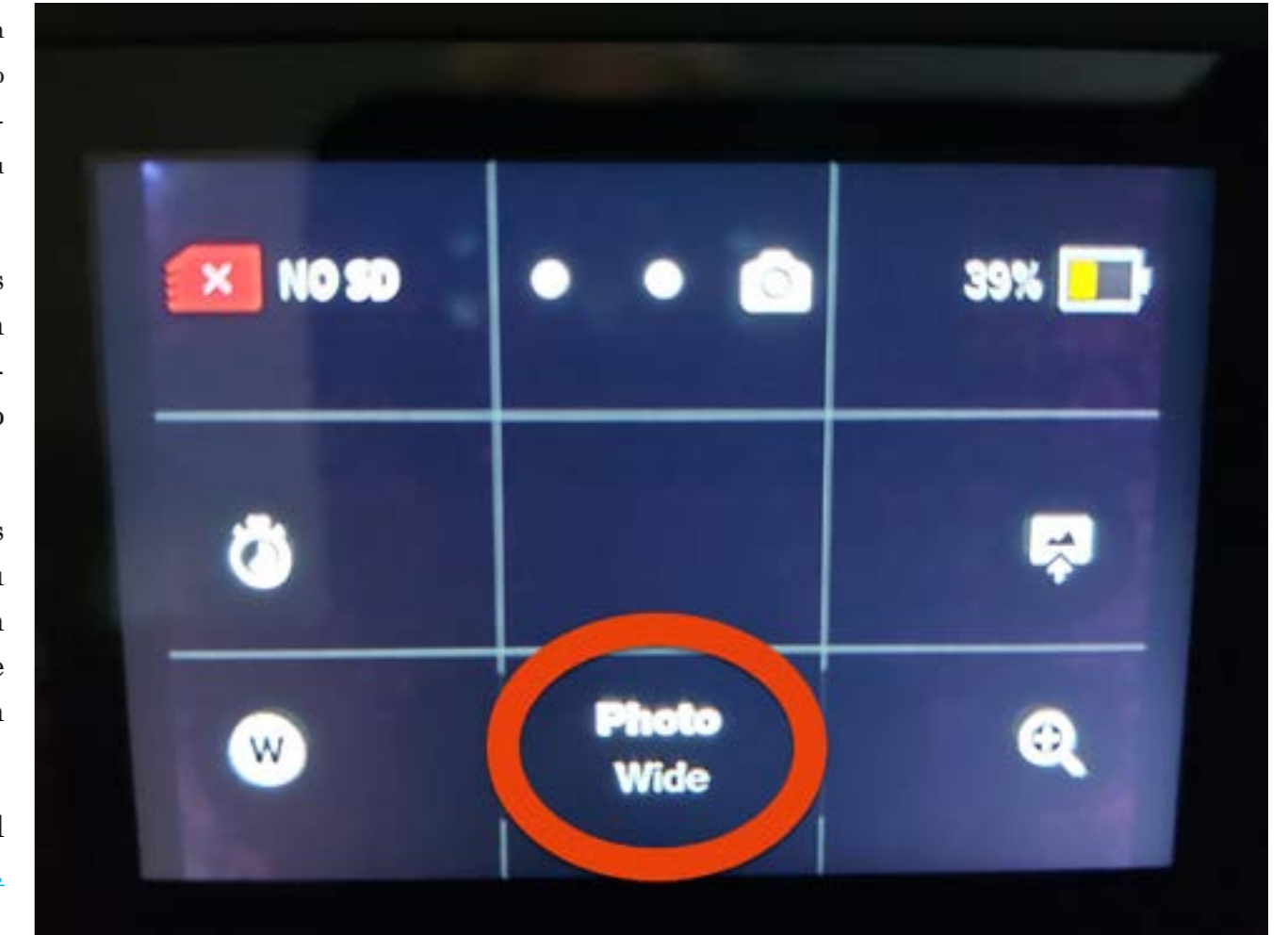
SENNHEISER

XS Wireless Digital

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