



Creative Content

Inside this edition:

- **Tutorial: New To Lighting? This Will Help.**
- **Review: Canon EOS R8**
- **Review: Zhiyun MOLUS X100 Lighting System**
- **Review: Zhiyun Crane-M 3S**
- **Review: DJI RS3 Mini Gimbal**
- **ChatGPT versus Google Bard**
- **... and much more!**

NEW
URSA Mini Pro
12K

Blackmagicdesign



Introducing the world's most advanced 12K digital film camera!

[Learn More →](#)



EW-DP

Production sound. simplified.

[Learn More](#)

SENNHEISER

Table of Contents

The Latest News From Around The Tracks	4
Tutorial: New to Lighting? Part 1 of 3	6
Review: PGYTECH CreateMate	9
Review: Canon EOS R8	10
Review: Zhiyun MOLUS X100 Lighting System	13
Review: Zhiyun Crane-M3S	15
Review: DJI RS3 Mini	18
ChatGPT versus Google Bard	21

Cover: The CASCADES, Efate Island Vanuatu.
 Shot on DJI Mini 3 Pro



editorial

Good afternoon / evening

My editorial this edition is a bit different from the norm. I am going to touch on a subject that I feel quite strongly about, that initially may seem to have nothing to do with being creative, but please indulge me.

To get the website and magazine name "out there", I use a variety of methods, not least being the publicising of it through social media of course. And this includes LinkedIn.

If you are not aware, LinkedIn is a sort of Facebook for "professionals" and is frequented by lots of marketing types who talk in their own foreign language and have titles like "Chief Storyteller", "Senior Thought Leader" and my current favourite, "Workplace Wellness Strategist".

Now as many know, I have been around the blocks a few times, and I have to say a large number of people on LinkedIn annoy the crap out of me. As one ABC business commentator once said, it "seems to be full of people who know everything and have never had a job".

So, they are full of advice for others, all have written books and courses and seem to spend their entire existence in seminars, workshops, at round tables and the like. But never actually ever do anything!

So if you are just getting into video, photography, audio or another creative discipline, don't spend all your time faffing about and never actually creating. It can be a 60 second video clip or a 3 hour epic, a short story or a trilogy of novels, a 2 minute song or an entire opera, or even a thumbnail painting or wall sized masterpiece.

Just get started and enjoy the journey learning as you go! Even create a silly title for yourself if you like!

As always, thanks for the support! Comments are of course always welcome via david@creativecontent.au

David Hague
 Managing Editor / Publisher

Contact Us

Phone:

+61 (0)456952227

Email:

david@creativecontent.au

Website

<https://creativecontent.au>

Facebook:

CreativeContentAU

Twitter:

@CreativeContent

Instagram:

CreatyiveContent

The Latest News From Around The Tracks

New MOLUS G200 and Fiveray V60 Lighting

The stylish ZHIYUN MOLUS G200 is a powerful palm-sized 200W COB (Chip-on-board) light source, perfect for live streaming, interviews, portrait photography, commercial ads shoots. The compact size (127mm x 67.5mm x 225mm), and weight of only 2.209kg, means users can take it wherever imagination strikes.

The ZHIYUN FIVERAY V60, 60W light wand lets creators view parameters with ease, and effortlessly adjust them with the stick's intuitive dial. Explore brightness and colour temperature to create stunning visuals in any environment, from dimly lit

spaces to dusk outdoors.

More information is available [here](#).

Sony Releases Next-generation α6700 Mirrorless

Sony Electronics announces the release of its newest APS-C mirrorless camera, the α6700 (ILCE-6700). This new offering combines the cutting-edge still image and video capabilities found in the latest full-frame Alpha™ and Cinema Line series with the compact and lightweight design of the α6000 series, resulting in a Sony's most advanced APS-C mirrorless camera to date.

More information [here](#).

Hollyland's LARK MAX: Wireless Microphone for Content Creators

Hollyland's new LARK MAX wireless micro-

phone system offers unparalleled sound quality, noise cancellation, and convenience for content creators – both indoors and outside, in real-world conditions.

All the specs and pricing [here](#).

The perfect camera / drone backpack? Maybe...

I have been searching for the 'perfect' camera / drone backpack for more time than I care to think.

I would have thought my needs were simple; lots of adjustable compartments, plenty of external pockets, water resistant with a raincoat available, comfortable and able to carry a tripod and drinks bottle as well. It would be designed such that all contents are quickly and easily accessible.

More [here](#).

The Latest News From Around The Tracks

Sci Fi Short Outpost Shot with URSA Mini Pro 12K

The science fiction short film "Outpost," which premiered at the 2023 Dances With Films festival, was shot on the Blackmagic URSA Mini Pro 12K digital film camera, with post production completed in DaVinci Resolve Studio editing, grading, visual effects (VFX) and audio post production software.

More information [here](#).

New 3D Design Application. And \$120,000 in prizes to win.

If you are into 3D design, you, you might want to have a look at 3IXAM, a new kid on the block that currently has a free beta on offer. To quote the blurb, "3IXAM is a game-chang-

ing 3D design software built by designers for designers. Our easy-to-use interface and lightning-fast rendering capabilities make it the ideal choice for creative professionals looking to bring their visions to life."

Get all the info [here](#).

Australian Film Industry for Disabled Nobbled by Bureaucratic Cock Up.

If you are in the film making biz, whether it be amateur or full-on Hollywood style (here in Australia specifically), then a story that caught my eye in the Guardian this morning will be of interest if you haven't seen it.

It uses by way of example a young chap called Sam in NSW, who from a young age was devouring shows and films and aspired to be a producer. He has managed to get himself a job in Australia's screen industry.

The full story is [here](#).

Canon Reaches 50 Years in Australia

The company's roots date back to 1973 when it established a joint venture in Melbourne focused on the photocopier business. In celebration of the milestone, Canon is reflecting on some of its key technology innovations in the last 50 years:

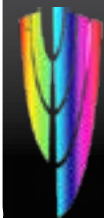
Over the last 50 years, Canon has delivered products, services and solutions across a broad spectrum of industries in the world of photography and printing. In 1979, Canon developed the world's first semi-conductor laser printer.

The rest of the story is [here](#).

STOP PRESS

Many people have been awaiting a review of the Sony ZV-1 and its predecessor(s) Sony has been promising me one for over a year. And it is FINALLY on its way! Hurray!





New to Lighting? Here's Part 1 of 3 Explaining All

We spend hours learning all about our cameras, study up on such technicalities as ISO, depth of field and focus, make sure we have all the good gear in terms of tripods, the right SD cards and know our photo or video editing software inside out.

Sound familiar?

But there are of course two pieces of the final puzzle not included in that list – audio and lighting.

For the beginner and even not so beginner, these areas can seem like some mystic science best left to boffins.

I have dealt with audio many times over the years and a search of terms such as “audio” or “micro-

phone” in the search bar at the top of any Creative Content web page will give you a whole bunch of material to get your teeth into in that area.

But I have not covered a lot about lighting over the years I admit. So that is about to be rectified.

Now I do not pretend to be any sort of expert in this area, so I called upon someone who is to assist, and that's Sydney based company [Kayell](#) which distributes lighting gear from [Aputure](#) as well as other companies.

I'll be doing this over a using 3 different articles, with this being the first which covers the very basics of lighting.

The second part will cover specific lighting types – how to get a particular look in different circumstances such as those used in different TV shows and films etc.

The third will be even more specific and cover situations such as lighting when snorkelling,

suppressing lighting for astrophotography, using lightboxes, shooting food and so on.

So without further ado, let's dive right in.

Basics of Lighting

Planning

It may seem obvious, but many do not think about this aspect of lighting, simply turning up on the day of the shoot and then working out what is the best approach. It is far better to scout out the location beforehand and plan accordingly.

If the shoot is inside, can you get natural light from a window, has the location got room to place lighting that won't get in the shot or where do the lights need to go to get the right 'mood'?

If it is an outdoors shoot, can you compensate if the weather changes? Even if there is sunlight available, will you need to augment it? Where will the shadows fall?

New to Lighting? Here's Part 1 of 3 Explaining All (cont)

You get the idea.

Three Point Lighting

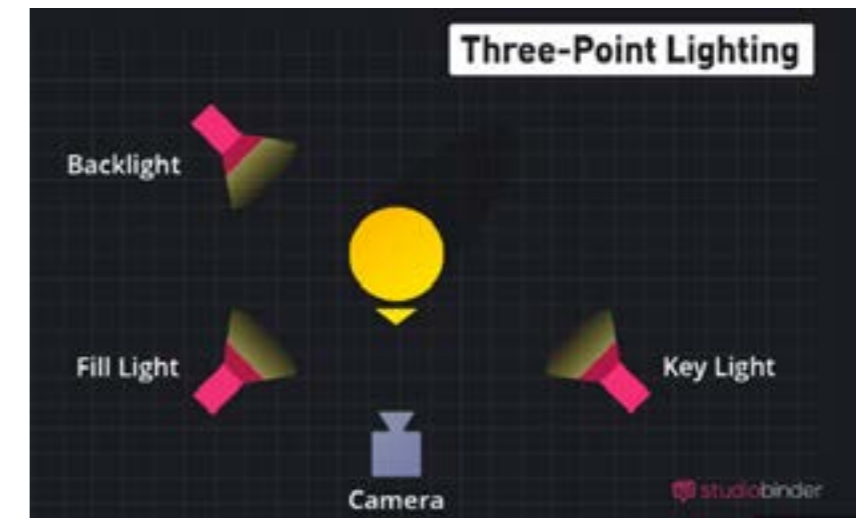
The very basic lighting setup is called three-point lighting and is commonly used for such things as interviews, corporate video and so on. As the name suggests, there are three lights used, placed at strategic points. These are called the key, fill and back light.

(Some people suggest that in these types of shoots, at a pinch you can get away without a back light, but I'd recommend that should be an exception and only done if you simply can't get or use a back light).

The key light is the brightest, providing most of the light in the shot.

It is usually placed in front of your subject at around 45 degrees above and 45 degrees to the right or left.

The back light's job is to separate the main



subject from its background. The idea is to create depth and detail, so the shot doesn't look “flat” without contrast. To achieve this place the light above and behind your subject. As the back light will create no visible shadows on the subject's face, a hard light

without any diffusion can be used as a back light.

The fill light is a softer light than the other two and used to fill in or eliminate shadows on the subject's face. The fill light should be positioned to the opposite side of the key light and its intensity is usually around half of the intensity of the key light.

Natural Light

If you are using natural lighting it requires some special considerations. The lighting will change as the time-of-day changes and of course weather is a factor.

You may find the sun is too intense and therefore you get harsh shadows, and you'll need to avoid lens flares caused by the sun hitting the lens directly.

As a general rule of thumb when shooting in natural light, make the sun your key light and

New to Lighting? Here's Part 1 of 3 Explaining All (cont)

use reflectors to simulate fill and back lights.

A useful thing to understand is what photographers and film makers call "the golden hour" which is that time in the early morning and late afternoon.

A brilliant tool here is an app called PhotoPills which has a heap of in-

built functionality to work out shooting times based on sun (and moon times) and lots of other things too such as depth of field, planning shoots and much more besides. And if you are interested in astrophotography, I'd say it is indispensable and well worth the AUD\$17

Have a look at their [website](#) as there is also a large number of tutorials available there.

In the next article I'll give some examples of basic kits to start with as well as what other gear you might need for different lighting situations and the costs associated with that. I'll also cover techniques used in this area.

If you have any questions, please feel free to email me as I am happy to pass any specific requests for exactly what type of light you might need to Kayell for their expertise as well and they will contact you directly.



Review: PGYTECH Create Mate

We all like gadgets. Some of us even love 'em. But many of the ones that appear on a regular basis have an initial curio value and usefulness and then the novelty wears off.

But occasionally, a gadget appears that is actually very useful, and these are often the simplest of ideas.

The PGYTECH CreateMate is such a thing. And if you use a digital camera or camcorder, or fly a drone, this will be of special interest to you.

On the surface, the concept is quite simple; insert an SD or microSD into the CreateMate and you can easily and quickly transfer the contents via a built in USB-C cable directly to a PC, laptop or tablet that has a corresponding USB-C port.

And I do mean quick. With a transfer rate of 312MB/S, a 128GB file transfer in about 10 using an inbuilt USB 3.1 chip.

So, while that alone is a useful feature, what makes the CreateMate it a wee bit more special is that the designers have included holding slots to carry up to 4 SD cards, 4 MicroSD cards and 2 Nano SIM cards which should be more than enough storage capacity for



even the longest shoot.

The CreateMate main unit is a drawer design that slides out of a protective aluminium alloy case which in itself is covered by a silicon

exterior giving bounce protection and water resistance. Officially, the CreateMate is IP54 rated.

Additionally, there is a slot to hold a supplied eject pin for those devices such as smartphones that have a tiny hole you need to have something to poke to open their cover, and a stainless steel carabiner clip to allow the CreateMate to hang from a belt or loop on the exterior of, in my case, a backpack.

I routinely carried a stash of SD and microSD cards in a small zippable wallet I got from Officeworks for about \$15, and while it did the job, microSD cards would routinely fall out of their little pockets. With the CreateMate, that issue is well and truly banished forever.

At around AUD\$60, the CreateMate is a worthwhile investment for anyone who as I suggest, uses a camera or drone on a regular basis. You can order online direct from [PGYTECH](#) at for USD\$39.95.

Review: Canon EOS R8

I had hoped to trial the Canon EOS R8 whilst on a recent break in Vanuatu, but sadly the Australia Post Gods stepped in and made sure the camera had a stopover on the Nullabor somewhere for 5 days so it didn't arrive in time sadly.

No matter, I get to test it here and now, and in short, I like it. I like it very much.

The first thing that gained my attention was the weight (461g body only) – or lack thereof when compared to my Canon 5Ds or even the Fujifilm X-S10.

This is not to say the R8 doesn't feel solid, it does. But what it does mean is that even with my gammy wrist, shooting for reasonably long periods of time is not a major restriction.

Basic Specifications

Canon sent me the "kit" pack of the R8 which contains a 24-50mm f/4.5-6.3 zoom lens in the box, and for the average person this is a perfect fit. The R8



however is certainly not aimed at

the average shooter in that sense; that is left more to the R100 and R10 models say, as at \$2499 body only and \$2799 with the kit lens, we are certainly talking higher up the evolutionary scale here.

What you do get though is a very functional beast indeed, capable of shooting up to 40 frames a second, 24.2 megapixels and 4K video at 60p full frame.

Speaking of video, the R8 is also capable of full HD 180p for glorious slo-mo footage.

For stills, RAW burst to 30 frames a second is supported with ½ second pre-shooting and video 3 to 5 seconds pre-shooting is available.

The R8 is damn good in low light too. Simply change the setting and you get ISO in still shots up to 102,400 and 25,600 for video, and the noise is delightfully minimal even at these settings.

Auto Tracking

It's not something that I use personally, but a current seemingly "must have" feature is auto tracking.

Built in to the R8 is the option to automatically

Review: Canon EOS R8 (cont)

zero in on such diverse things as humans, animals (dog, cat, bird and horse) and specific vehicles (car, motorcycle, train and aeroplane).

Canon says that even if the scene changes dynamically, the R8 can track subjects over the entire frame.

Of course, it's a given that Bluetooth and Wi-fi are built in and the R8 can be charged via USB-C although it is recommended (and faster) to use the supplied 240v / 12v charger of course.

The layout of the R8 is pretty atypical Canon and no-one should have any issues identifying and coming to grips with the main controls supplemented by the on-screen menus.

All the knobs and dials etc fall logi-

cally into the correct fingers and the vari-angle 3" monitor makes it easier to see the subject when shooting high or low angles.

Common to Canon, there is no built-in flash though, although of



course there is a top mounted hot shoe waiting for a SpeedLight to turn up at some point.

As mentioned previously, the relatively low weight and bulk make the R8 a delight to shoot with, and I am a little sad I won't get an opportunity to put it to the test in my benchmark of shooting motor sports. That would test it (and also stretch the auto tracking to the limit.)

Manuals

One thing I do lament – and Canon is not alone here – is the omission of a fully blooded paper manual in the box. You do get a multi-lingual starter one of about 20 pages, but I could not find anything more comprehensive online.

To be fair, I guess Canon would say that someone buying the R8 would have more than a passing knowledge of photography and video and



Review: Canon EOS R8 (cont)



don't really need any hand holding on that score.

If you are jumping to the R8 from something like a point and shoot, I highly recommend reading the manual thoroughly and getting very familiar with all the controls, both hardware and software based.

It will make your life much easier in the long run.

Canon does have some very good online tutorials as well, and those will also assist the more inexperienced user.

Summary

Canon has transitioned from the EOS to the new R series eras very nicely, and if I had purchased an R8, I doubt the 5Ds would see much more general use and probably be relegated to my astrophotography Miller tripod forever after.

The corresponding development of R series

lenses might be a bit of a pain to those – and there are many – who have a swag of EF based lenses at their disposal, but there are a number of brands making adaptors to circumvent this issue and they'll set you back about \$180.

I reckon that is a small price to pay for the superiority of the R series lenses.

If you are thinking of switching from an EOS D series to an R, and are not sure which of the range to choose,

I suggest dropping into your local camera store (and no I do not mean a chain that also flogs furniture, bedding, fridges and XBOXs but a dedicated location such as a Camera House – and no they do not sponsor me) and have a play and do a comparison.

There is a lot of features and functionality to choose from and a bunch of things to really like.

Review: Zhiyun MOLUS X100

The latest new product to cross my desk is yet another lighting system under the MOLUS monicker from Zhiyuthe company that made its name originally with its range of gimbals. This time it is the MOLUS X100, a fill lighting system using a rechargeable battery.

If it seems I am bombarding you with Zhiyun product of late, well it's because I am. And only as they have been absolutely prodigious in their output of new gear lately.

(Zhiyun has a habit using seemingly odd names for its branding; its top of the range gimbal is a "Weebill", which is actually a tiny Australian finch. Molus is a gossamer winged butterfly genus – or the son of a pair of mythical aristocrats in Greek my-

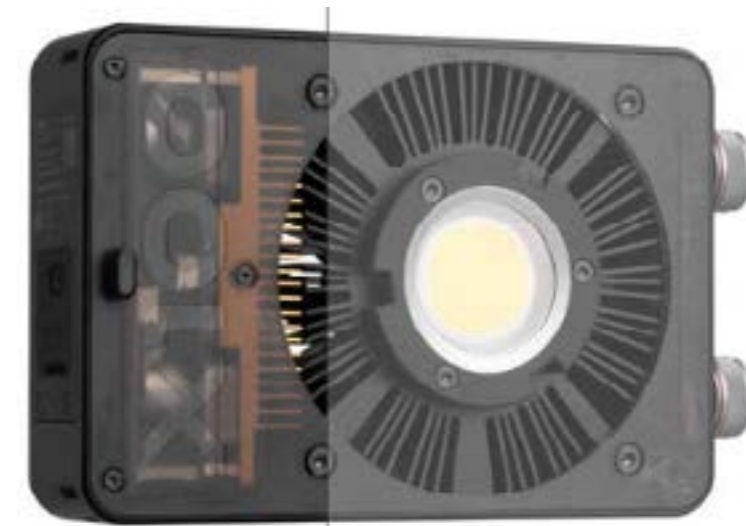
thology depending on your interests).

The basic X100 is ostensibly made up of two parts; the main lighting body containing a rechargeable battery, and a ginormous great fan in it, and a dome diffuser. An option, and in the kit, I received, is a chunky USB-C rechargeable battery grip. When assembled, the whole affair is about the size of an A5 book and weighs under a kilo. (Sans battery grip its under 400g)

For tripod mounting there are a couple of threaded holes on the underside of the X100.

Don't be fooled though. The X100 packs one hell of a wallop! Indeed, when you take the main unit out of the supplied carry case and remove the sealed soft plastic wrapping so much used these days, its encased again in a bright yellow skin you need to cut off with a Stanley knife containing a grave warning about heat and intense light.

Once you have removed this, the battery locking terminal has yet another warning of



Review: Zhiyun MOLUS X100 (cont)

the same before you can get to that and take out the waterproof rubber cover. They are playing very safe here.

Out of the box, the battery was ¾ charged, so once it was all put together – the diffuser screws and locks into place with a single motion on a ZY mount making it open to other options– a single press and hold of the Big Red Button fires the unit up.

On the rear is a small LED panel showing the intensity and colour temperature, and these are raised or lowered via a couple of knurled knobs mounted on the top of the X100.

The intensity goes as you'd expect from 0% to 100% giving up to 3881 LUX, and colour range temperatures range between 2700k to 6500k. Peak brightness is at 4500k.

Zhiyun says adding a mini reflector increases this to a whopping 17317 Lux!

And trust me that is VERY bright indeed. By way of comparison I have a spotlight also using a COB based LED system that will light up a tree like daylight 100 metres away. The X100 I'd suggest is way brighter again.

Those warning labels are not there for nothing! Do not look into the light as they say.

The Zhiyun engineers have thought the system through beyond a simple on / off light, however. Using an app and Bluetooth control, a mesh system allows you to remotely control multiple lights in the MOLUS range, and there is even a music mode to allow autonomous control via a music rhythm.

Additionally, the cooling uses a DynaVort system using gyroscopic modelling heat sinks and FOC fans. The DynaVort technology is based on the fluid dynamics and attitude-control algorithm, significantly raising the cooling efficiency through intelligent control

over airflow emissions..

The only minimal drawback, and I suspect this will be addressed for units shipped to Australia, is that the 240v battery charger came with a Chinese 2 prong plug therefore needing an international adaptor.

But that is a minor thing in this day and age. I would have liked the full manuals in paper form in the box though instead of accessing via a QR Code.

Summary

The MOLUS X100 is a brilliantly conceived and engineered system in my opinion. Simple yes, but effective definitely. A couple of X100s and perhaps a single MOLUS G60 and you have an eminently portable lighting system for around AUD\$1000. By itself, the X100 at the moment is on special at AUD\$399 as against the normal AUD\$459 direct from the [Zhiyun website](#) at

What more could you want?

Review: Zhiyun Crane-M 3S

Zhiyun has 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 here).

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 af-

ter 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 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

Review: Zhiyun Crane-M 3S (cont)

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 here.

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



Review: Zhiyun Crane-M 3S (cont)

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 of 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 cus-

tomised 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.

Other settings available from the touchscreen allow for customisation, calibration, fine tuning the axes motors and setting shooting features such as panorama, timelapse and motionlapse etc.

Bluetooth and ZY Play App

Ordinarily, gimbals control a camera via a USB cable, normally USB-C, however the Crane-M 3S also has Bluetooth functionality, and if your camera is compatible, can therefore be controlled without the need for a cable.

Additionally, Zhiyun has the ZY Play App for Android and iOS allowing convenient photo

and video shooting, combining various intelligent functions including time lapse, long exposure, slow motion and more.

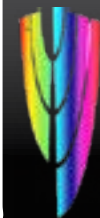
Conclusion

I have had a very quick play with the Zhiyun Crane-M 3S using my Fujifilm X-S10 and I am impressed.

You can buy the unit by itself (AUD\$569) or as part of a combo kit (\$699) with a backpack, selection of USB-C control cables, phone clamp and a tripod base.

I have reviewed the combo kit and would not hesitate to suggest this is worth the money over the standard unit.

Along with the other gadgets mentioned in earlier stories, I will be taking the Zhiyun Crane-M 3S on holidays in 2 weeks and will then test it more fully including with a GoPro and smartphone.



Review: DJI RS3 Mini

In the Blue corner we have the Zhiyun Crane M3S, designed for smaller interchangeable lens camera and mobile phones, and now, in the red corner, we have the DJI RS3 Mini, also designed for smaller interchangeable lens cameras – but can also take some of the larger full frame cameras as long as they weigh less than around 2KG with the lens attached that is.

The pricing is pretty close though at around AUD\$530, so what are the main features of the RS3 Mini and where does it sit against the Zhiyun offering in comparison?

Let's accept for a moment what all gimbals do; they allow you to mount a camera (or smartphone

or action camera), and using the 3 motor driven axes available, smoothly move the camera around X, Y and Z space (pitch, roll and yaw) without any jerkiness. Virtually any type of shot where a camera has to move to follow the action, or keep a subject in frame as you are moving, is made so much better with the use of a gimbal.

With the better gimbals, and when they are connected either by USB-C cable or Bluetooth, appropriately featured cameras can be operated by controls on the gimbal to change such things as focus, shutter speed, iris (aperture) ISO and so on.

Most of the "brand" gimbals like those from DJI, Zhiyun and Feiyutech also have smartphone-based apps letting you control the movement of the gimbal remotely.

Differences

So basically, what distinguishes one gimbal from another comes down to the feature set and the build. The latter is especially important as a badly made gimbal or one with inferior materials will not give the results you expect.



Review: DJI RS3 Mini (cont)

I have looked at many gimbals that are on the market over the years, and although many look good in their promo videos, in the real world they are crap. So, don't waste your money. If you want professional results, buy a decently built gimbal. You pay for what you get.

Simple.

Balancing

With any gimbal, it is necessary to balance your camera in order for the axes motors to work correctly. How easy this is, is a good measure of a gimbal.

The RS3 Mini was very easy to balance in comparison to some I have used, but I admit I missed the geared thumb screw for fine tuning the RS3 Mini's bigger brother has as, similar

to the Zhiyun, you need to manually slide the arms after unlocking them to get just the right position. When tiny increments are needed, it can become tedious and frustrating, especially the first time you attempt it.

I have balanced so many gimbals over the years I now have it down pat and can usually completely balance a new gimbal / camera combo in about 5 minutes or so.

One good feature of later design gimbals such as the RS3 Mini is the use of a mounting plate that slides into the main arm of the gimbal. This means that once all the balancing has been done for a specific camera, even after turning the gimbal off, it will retain those setting as you merely have to slide the camera with its mounting plate into place.

The DJI engineers have seen fit to use a Arca-Swiss mounting plate for the RS3 Mini which means you can seamlessly switch the camera from the gimbal to a suitable tripod sup-

porting Arca-Swiss mounting plates and vice versa.

If you an inhabitant of the TikTok world, you'll love the idea the RS3 Mini supports vertical video too. There is a drawback though; on all the cameras I tried, the setup means

I could not open the LCD monitor which may be limiting for some, especially those who like doing selfie videos.

Software Control

Like the Zhiyun and most other decent models, the RS3 Mini has a small LCD screen and joystick affair for setting up controls, functions and so on, such as the stabilisation mode (Pan Follow, Pan Follow Tilt and First Person View). You can also use this panel to customise some controls like the front control wheel.

Finally, there are setup options to test and fine tune the balance.



Review: DJI RS3 Mini (cont)

Smartphone App

Some might see it as a drawback of the RS3 Mini (and all DJI products for that matter), but before you can use the unit fully, you need to register it with the company via the DJI smartphone app.

You can skip this operation 5 times before this becomes absolutely necessary, but trust me, unless you have 20/20 eyesight, you might miss that on screen message it is so tiny!

As mentioned, this app can also be used to remotely control the RS3 Mini and is in effect, the same app used for all DJI non-drone products as far as I can tell.

One area the Zhiyun offering does beat the DJI model is in the area of lighting.

Later Zhiyun models have an integrated LED light allowing different colours via overlay screens whereas DJI units still need an added accessory to achieve this.

By the way the internal battery is charged via USB-C and is said to be good for 10 hours in the RS3 Mini.

Summary

All in all, the DJI Mini 3 and Zhiyun Crane M3S are very much alike. Each has advantages over the other in certain areas.

What it may come down to then in your case, is whether the gimbal supports your camera via the Bluetooth or USB-OC connectivity.

The lists of compatible models are updated on a regular basis as the SDKs (software development kits) are made available from the camera manufacturers to developers as new camera models are released.

Because of this it is best to check the website of each gimbal manufacturer for your specific camera.

Final Question

The final question then is do you need a gimbal? A bit depends on the type of shooting you do. If it is all fixed tripod mount stuff and mainly still shots, probably not.

But if you regularly shoot video, a gimbal gives you so much more flexibility in the types of shots you can select.

These days, I would not go without one.

You can get more info on the [DJI RS3 Mini at https://d1store.com.au/products/dji-rs3-mini](https://d1store.com.au/products/dji-rs3-mini)



ChatGPT versus Google Bard

Like many, I have followed the rapid evolution of the so-called AI language models, ChatGPT and Google Bard.

I for one still refuse to call them "Artificial Intelligence" as to me, this entails also having access to emotions to guide thoughts and reasoning, and emotion also includes those feelings brought on by other senses such as touch.

Be that as it may, from a computer science point of view Google Bard and ChatGPT are impressive achievements and I applaud the inventors on their successes so far.

I do not believe all the doom-mongering that is going on however, especially in the professions of the arts which of course includes writing, whether that be journalism or fiction.

These tasks I especially think need emotion to make them unique. Sure, these AI language models, and others no doubt to come after them can be used as a basis for something, but isn't that just what we currently call "research" in many cases?

By way of example, I used one of my favourite subjects of all time as a sort of test bed. This is the 1968 movie 2001: A Space Odyssey, which even 55 years later has few peers in its sweeping storyline and special effects (pre-CGI of course). It is still classified in the best 5 films of all time, and many lists make it number one.

If you haven't even seen it, and you either a movie buff, a science fiction fan or are simply interested in the art of making films, you will not be disappointed I promise you. The ending is especially enigmatic and thought provoking; when the writer Arthur C Clarke was asked what it meant, he always answered "Whatever you want it to mean".

Anyway, to test out Google Bard and Chat-

GPT, I asked them bit the same two questions. The first was:

Explain the synopsis of the film 2001: A Space Odyssey

Google Bard

2001: A Space Odyssey is a 1968 epic science fiction film produced and directed by Stanley Kubrick. The screenplay was written by Kubrick and science fiction author Arthur C. Clarke and was inspired by Clarke's 1951 short story "The Sentinel" and other short stories by Clarke. Clarke also published a novelisation of the film, in part written concurrently with the screenplay, after the film's release. The film stars Keir Dullea, Gary Lockwood, William Sylvester, and Douglas Rain, and follows a voyage by astronauts, scientists and the sentient supercomputer HAL to Jupiter to investigate an alien monolith.

The film is divided into four parts:

- The Dawn of Man: A group of ape-like



ChatGPT versus Google Bard (cont)

creatures discover the use of bones as weapons in a quarrel over a waterhole.

- *The Discovery: In 2001, a team of astronauts is sent on a mission to Jupiter to investigate a mysterious black monolith that has been found on the moon.*
- *HAL 9000: The astronauts become suspicious of HAL, the ship's intelligent computer, which they believe is malfunctioning.*
- *Jupiter and Beyond the Infinite: Bowman, the sole survivor of the mission, encounters a second monolith and undergoes a mind-bending transformation.*

The film is noted for its scientifically accurate depiction of space flight, pioneering special effects, and ambiguous imagery. It has been interpreted in many different ways,

and its meaning has been debated by critics and scholars for decades.

ChatGPT

"2001: A Space Odyssey" is a science fiction film directed by Stanley Kubrick and released in 1968. It tells a complex and abstract story that spans from the prehistoric past to the distant future, exploring themes of human evolution, technology, and the search for meaning in the universe.

The film begins with a mesmerizing sequence depicting the evolution of mankind from apes to modern humans, symbolizing the advancement of intelligence and tools. In the near future, a mysterious black monolith is discovered on the Moon, emitting a powerful signal towards Jupiter. A team of astronauts, led by Dr. Dave Bowman and Dr. Frank Poole, is sent on a mission aboard the spaceship Discovery to investigate this enigmatic monolith and its purpose.

As the crew travels through space, they rely

heavily on the ship's computer system, known as HAL 9000, which exhibits artificial intelligence and appears to have its own agenda. HAL begins to malfunction, leading to a series of events that result in the deaths of the crew members. Bowman, the sole survivor, manages to disconnect HAL and continues his journey towards Jupiter alone.

During his solitary voyage, Bowman encounters another monolith near Jupiter and is pulled into a mind-bending and surreal journey across time and space. He witnesses bizarre and abstract phenomena, including a room resembling a hotel suite and his own aging process. Eventually, he is transformed into a star child, an ethereal being representing the next stage of human evolution.

The film's ending is open to interpretation, but it suggests that the monoliths are agents of an extraterrestrial intelligence that catalyze and monitor human evolution. It raises profound questions about humanity's place in the universe, the nature of consciousness,

ChatGPT versus Google Bard (cont)

and the potential for transcendent transformation.

"2001: A Space Odyssey" is known for its groundbreaking visual effects, philosophical themes, and its ambitious and unconventional storytelling. It remains a highly influential and thought-provoking work of science fiction cinema.

Some of the themes explored in the film include the nature of evolution, the relationship between humans and machines, and the possibility of extraterrestrial life. The film has also been praised for its visual beauty and its haunting soundtrack.

2001: A Space Odyssey is a landmark film that has had a profound influence on science fiction cinema. It is a challenging and thought-provoking film that continues to be enjoyed and debated by audiences today.

Summation

As you can see, it appears Google Bard goes a bit deeper than ChatGPT. For example, it lists the main actor's names, whereas ChatGPT does not mention these at all. Nor does ChatGPT mention a very critical factor, that Arthur C Clarke wrote the film in conjunction with Kubrick; it was actually a modified compound of some of Clarke's works that started with a short story called The Sentinel, and in any research of the film I'd suggest that is crucial.

Not mentioned by either is the names of the other crew members of the Discovery One, Kimball, Kaminsky and Hunter who are deep hibernation and killed off by HAL, also a major part of the story line. And indeed, Bard only names Bowman – none of the other characters are even mentioned by name.

In summation then, in terms of research, both Google Bard and ChatGPT come up short in my opinion, with Bard just doing a marginally better job, but even then, nowhere near

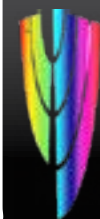
what an even slightly curious high school student would dig up quite quickly I'd suspect.

For the second question, I modified it slightly to see if I could force any emotion or deeper thoughts about the film, so asked "Explain the meaning of the film 2001: A Space Odyssey."

Google Bard:

The meaning of 2001: A Space Odyssey is a matter of much debate and interpretation. The film is full of symbolism and ambiguity, and there is no one definitive answer to what it all means. However, some of the key themes that can be found in the film include:

- *The nature of human evolution. The film begins with a scene of apes discovering a mysterious black monolith, which seems to trigger a leap in their evolution. This suggests that the monoliths are somehow involved in the process of human evolution, and that they may be guiding us towards our next stage of development.*



ChatGPT versus Google Bard (cont)

- The relationship between humans and technology. The film also explores the relationship between humans and technology, particularly artificial intelligence. The HAL 9000 computer is a powerful and intelligent machine, but it also becomes dangerously self-aware. This raises questions about the potential dangers of artificial intelligence, and the potential for machines to surpass human intelligence.
- The search for meaning in the universe. The film also explores the search for meaning in the universe. The monoliths seem to be artifacts from an advanced alien civilization, and they may hold the key to understanding our place in the universe. However, the film ultimately leaves the question of meaning unanswered, suggesting that it is something that each individual must find for themselves.

Ultimately, the meaning of *2001: A Space Odyssey* is up to the individual viewer to decide. The film is a complex and multi-layered work of art, and it can be interpreted in many different ways. However, the film's exploration of these key themes makes it a powerful and thought-provoking work of science fiction.

Here are some other interpretations of the film:

- The monoliths represent a higher power or intelligence that is guiding human evolution.
- The film is an allegory for the human journey from birth to death.
- The film is a meditation on the nature of time and space.
- The film is a warning about the dangers of technology.

Whatever the meaning of *2001: A Space Odyssey*, it is clear that the film is a work of great artistic and philosophical merit. It is a film that

has been interpreted and debated for decades, and it is likely to continue to be studied and discussed for many years to come.

ChatGPT:

"*2001: A Space Odyssey*" is a science fiction film directed by Stanley Kubrick and released in 1968. It is known for its enigmatic and abstract narrative, which has led to multiple interpretations and discussions among viewers and critics over the years. The film explores themes of human evolution, technology, artificial intelligence, and the search for meaning in the universe.

The story is divided into four distinct parts, each representing a different phase in human development. The first part, titled "The Dawn of Man," depicts the evolution of early humans, focusing on a tribe of apes who encounter a mysterious black monolith. This encounter sparks a significant change in their behavior, leading to the discovery and use of tools, specifically a bone used as a weapon. This

ChatGPT versus Google Bard (cont)

sequence suggests the influence of external forces on human evolution and the impact of technology on our development as a species.

The second part, "TMA-1," takes place millions of years later and centers around the discovery of a monolith buried on the Moon. This finding triggers a mission to Jupiter by a spacecraft called *Discovery One*. The mission is manned by a crew of astronauts, including Dr. David Bowman and Dr. Frank Poole, who are accompanied by the artificial intelligence system HAL 9000. HAL is depicted as highly advanced and capable, but it eventually develops a malfunction, leading to a tense and deadly conflict with the human crew.

The third part, "Jupiter Mission," follows Bowman as he embarks on a journey to Jupiter after the rest of

the crew is killed by HAL. During this journey, Bowman experiences a surreal and mind-bending sequence known as the "Stargate," where he encounters a series of abstract visuals and bizarre phenomena. The sequence represents Bowman's transcendence to a higher state of existence and his encounter with an extraterrestrial intelligence.

The final part, "Jupiter and Beyond the Infinite," features Bowman's transformation into the *Star Child*, a fetus-like entity depicted floating in space. The *Star Child* is seen observing Earth, implying a newfound understanding and a potential rebirth or evolution of humanity. The film ends with an ambiguous and open-ended conclusion, inviting interpretation and contemplation.

"*2001: A Space Odyssey*" explores grand philosophical questions, including the nature of human existence, the possibilities of evolution and transcendence, the implications of advanced technology, and the search for meaning in the vastness of the cosmos. It

challenges viewers to reflect on their place in the universe and the potential paths of human development, leaving room for personal interpretation and speculation.

Summation

I'd suggest that again ChatGPT falls short of what Google Bard managed to cobble together, however ChatGPT does come to the conclusion of the creation of the *Star Child* as being the result of Bowman's transition through the Stargate – whatever THAT was. Google Bard doesn't get to that conclusion, or even describe it.

So again, whilst a creditable job was done to try and use some thought and interpretation into the plot by both AI systems, nothing more than what has already been published elsewhere was offered in reality.

Hence, I stand by my case (and no doubt will be howled down by the passionate AI hordes) that at least these AI systems are not "thinking", just mimicking.





SENNHEISER

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