

# Creative Content

## Australian Videocamera Magazine

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- **Astrophotography Tutorial Part II**
- **GoPro 13 Macro lens**
- **Zhiyun CQ5 Smartphone Gimbal**
- **DJI Neo Drone Voice Control**
- **Aputure MC-4 LED Travel Kit**
- **... and much more!**







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**Creative Content**  
Australian Videocamera Magazine

**It's 2025 so Happy New Year an' all that!**

As I alluded to in previous missives, this year I intend to expand on what Creative Content / Australian Videocamera offers in order to broaden the reach as well as the content.

To reiterate, in addition to the website, there is the weekly newsletter and of course, this monthly e-magazine – and all of it is free.

Additionally, I am putting more resources into video-based content including reviews, tutorials and hopefully in the near future, interviews, as well as a regular podcast. Another major project in the timeline is a decent e-magazine on drones, similar to the current GoPro one (which I hope to update soon too).

The only request I make from your – the reader's – end is that you register at the website. This is so I can make sure I can get the content to you and advise when new material may be available. Your information -and all I need is a name and email address – will of course not be passed onto anyone else.

Additionally, I am always asking for feedback re: the content, and suggestions of what other things you might like to see, you please do get in touch by any of the methods shown at right.

All the best for 2025! And of course, as always, thanks for the support.

David Hague  
Managing Editor / Publisher

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**editorial**



## In Case You Missed It...

In each monthly e-magazine I'll publish a short summation, with links, of interesting stories and other information that was posted to the website over the preceding period.

This way you can go straight to the ones that interest you rather than having to browse the entire website and search out stories.

### **Blackmagic URSA Cine Immersive is Available to Pre-Order**

Blackmagic Design announced it will start taking pre-orders for the new Blackmagic URSA Cine Immersive camera — the world's first commercial camera system designed to capture Apple Immersive Video for Apple Vision Pro — today with deliveries due to start in early 2025.

The full story available [here](#)

### **Lightroom named 2024 Mac App of the Year**

Every year, Apple honours the best apps and games through the App Store Awards. The awards are a recognition of exceptional user experience, design, and innovation from developers across the world for building apps that fuel creativity and deliver remarkable experiences that inspire their audiences.

The full story available [here](#)

### **Case Study: Sennheiser, Neumann, Berlin and music producer Eric J. Dubowsky**

Dubowsky's journey into the re-

coding industry began with an early love of music, fostered by a family of musicians and a constant exposure to sound. Although an accomplished musician in high school and college, it was the art of capturing sound that ignited a lifelong passion of studio recording for Dubowsky.

The full story available [here](#)

### **DoP Tim Hawkins chooses Sony BURANO as his A camera**

Sydney based DOP Tim Hawkins has a career spanning over 30 years as a cameraman and DoP. Having worked on multiple genres of television production documentaries and long form lifestyle TV shows including Who Do You Think You Are, Todd Sampson's Body Hack and

Selling Houses Australia are his speciality. Recently Hawkins decided to upgrade his primary A camera of choice to the Sony BURANO.

The full story available [here](#)

### **Hollyland v RØDE v Sennheiser - Wireless Mic Comparison**

With the launch of the RØDE Wireless Micro, the battle lines are somewhat drawn between the main protagonists in this area of the market.

That's what I'd like to suggest is the case, but the reality is so much different in the real world.

The full story available [here](#)



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[www.sennheiser.com/xsw-d](http://www.sennheiser.com/xsw-d)

news and information



# First Look: RØDECaster Pro II

## Full Audio Production Suite

*I've been using a RØDECaster Duo mixer for a little while now, and as regular readers will know, I am amazed that, like Blackmagic Design with the **Blackmagic Design ATEM Mini Pro**, the company has managed to pack so much functionality into such a small space.*

If you are not familiar with the **RØDECaster Duo**, it is a multi-channel audio mixer with XLR, 1/4", USB and Bluetooth connectivity for mics, musical instruments and other devices such as PCs, smartphones and tablets.

There are also banks of touchpads which can store audio settings, special effects or act as

MIDI triggers.

And I love it!

It lets me effectively and easily create the tutorial and reviews in conjunction with the **Blackmagic Design ATEM Mini Pro** and a set of either **Sennheiser wireless** or XLR / 1/4" TRS mics.

Not more than a few years back, such a device would cost in the \$1,000s but you can have one today for around AUD\$700.

But if you need to add more mics or instruments, you need the **RØDECaster Pro II**, which turned up yesterday.

This unit allows up to 9 input de-

vices to be connected with 4 combo XLR / 1/4" TRS ports, 2 wireless receivers for RØDE wireless mics, Bluetooth connectivity and twin USB-C ports.

It is correspondingly bigger and

heavier than the **Duo**, but not that big I can't still fit it on my desk along with the **Blackmagic Design ATEM Mini Pro**, a **DaVinci Speed Editor**, **Loupedeck CT** and of course, keyboard and mouse.

Initial setup is via a built-in wizard run from the touch screen of the **RØDECaster Pro II** although you can also do a manual setup



from here, or al-

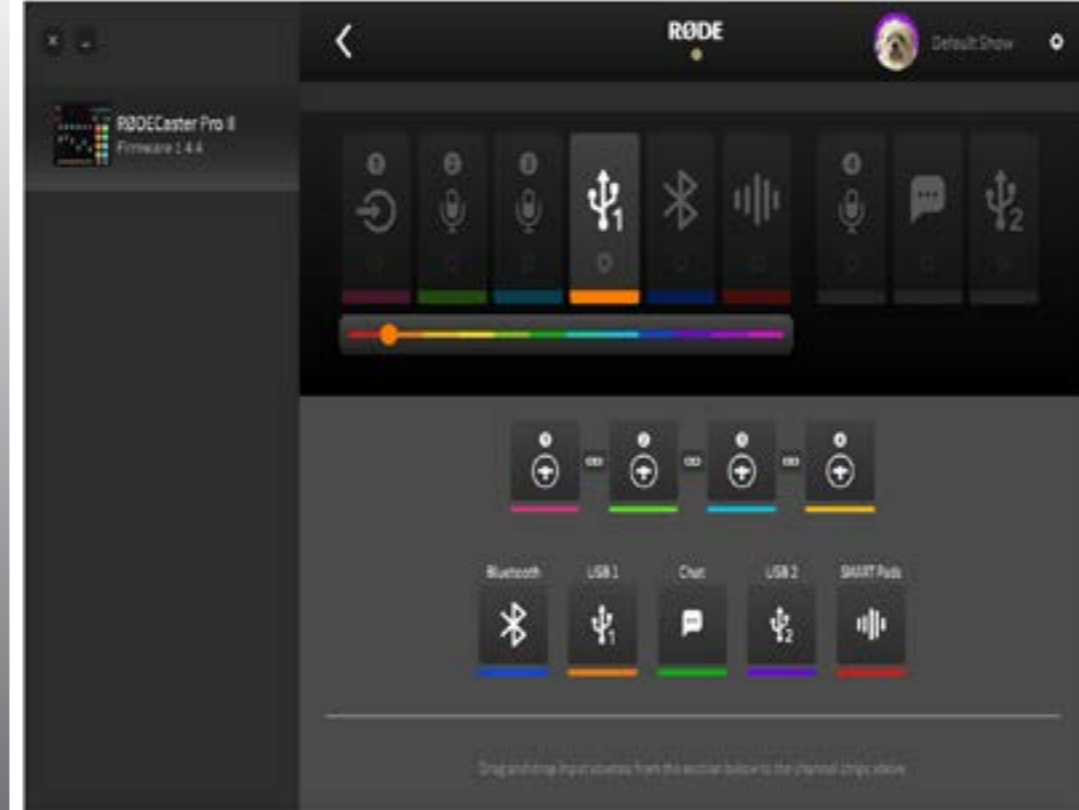
ternatively, use the **RØDE Central** app.

It's all pretty straight forward, especially if you are using all RØDE gear of course.

If like me you use a combination of mics and other input devices, plus send output to speakers as well as the **Blackmagic Design**

review

# First Look: RØDECaster Pro II Full Audio Production Suite



**ATEM Mini Pro** for video recording, allow a bit of time with tweaking however, especially on choosing the correct mic types for each of the faders and the setting the appropriate dB levels and any processing you

might want.

I admit it took a fair amount of time to get the Duo set up perfectly, but that background knowledge became invaluable for the **Pro II** – although I still have

a bit of playing around to do to get this setup exactly as I want it.

But I did have a fully working system within 20 minutes of unboxing.

I'll have further detail on that

sides of things in a separate story shortly.

The **RØDECaster Pro II** costs AUD\$849 and is available from retailers such as digiDirect Australia, Kosmic Sound or DJ City.

review

# Review: Belkin 11-in-1 Pro Dock

*I'd Consider This A Must Have Device These Days*

It is a well-known fact than any given empty space will always fill up and there will be a need for more empty space.

You can say the same thing about USB ports on a computer, especially the newer USB-C Thunderbolt type. I have a reasonably new Dell tower machine – well its 18 months old – but it only has 2 of these USB-C ports but has 8 of the larger type.

## USB-C and Thunderbolt

Just about all new add on devices these days require the smaller USB-C or Thunderbolt ports, especially high-speed ones, and so this becomes a little problem-

atic. In my case for example, all of the standard USB ports in the PC are used up as well as another 8 in an external powered hub.

## Video Editing Suite

When you run a video editing suite, that is not too difficult to do, what with audio mixing consoles, vision mixers, editing consoles, mice, keyboards, web cams, headset mics, speaker systems, printers, various dongles and so forth and so on.

Even then, I am continually swapping cables in and out as some new device needs to be connected (or tested) for a short period.

I checked around to see if there

was a solution to my dilemma and came up trumps – and then some – in the form of a whizzo Belkin 11-in-1 dock.

Not only does it give me another pair of the scarce USB-C ports but also allowed me to free up one on the PC itself by giving me an SD card slot. I also got another 2 USB-A high

speed 10Gbps ports to boot.

But wait there's more as they say!

I can now add (if I wish) another pair of HDMI monitors and a VGA monitor, have access to a second Ether-



review

# Review: Belkin 11-in-1 Pro Dock (cont'd)

net port, a further 3.5mm audio port and an extra micro-SD card slot.

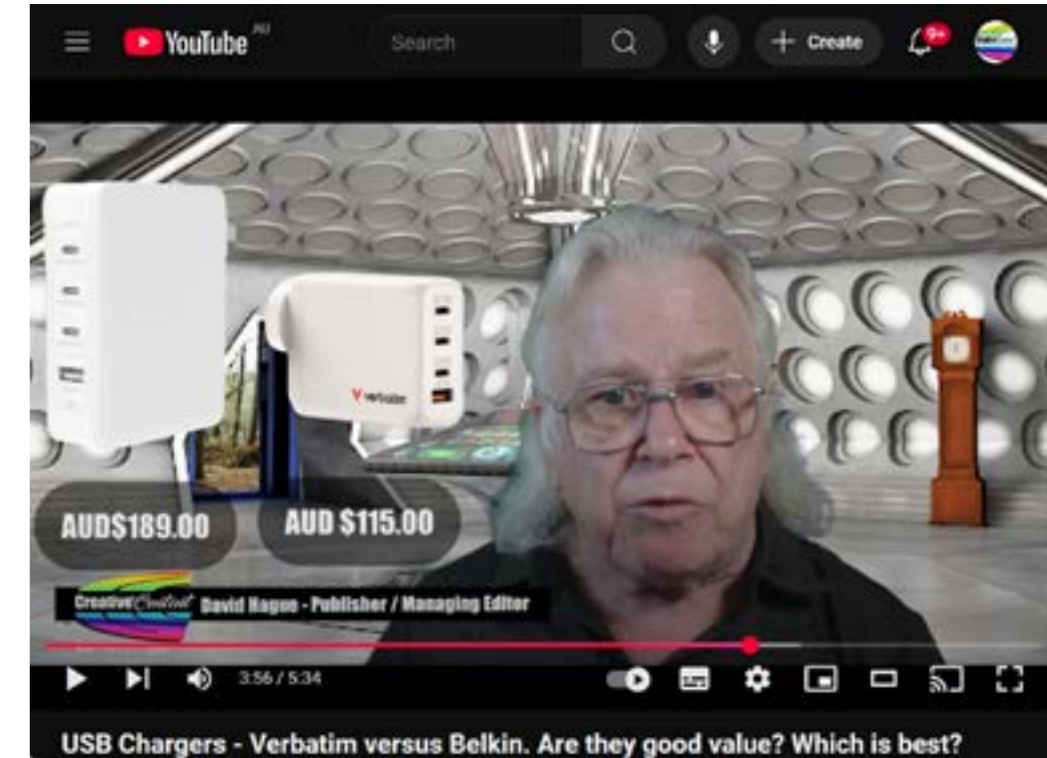
And can secure the whole thing if I want via a K-Lock. Excellent!

It's not inexpensive at

AUD\$279.95, but for the sheer convenience, it is bloody marvellous, and I highly recommend it for that alone.

If I have one criticism, it is that its own USB-C cable to connect it to the PC which is hard-wired into the unit, is too short.

If your PC is on the floor like mine, it would be nice to have immediate access to the hub on your desk and it just won't reach. I'd try an extender cable, but I suspected this might lose some of the speed and defeat the purpose.



*I have also compared another Belkin product with a competitor from Verbatim. Watch the video above by clicking it.*

A quick online chat with Belkin confirmed that using an extender with a USB-C to USB-A converter would be problematic, but that a dedicated USB-C male to

female extender should do the trick. \$15 from the Cable Guy online and ordered!

More info from the [Belkin website here](#).

review



# Review: GoPro 13 Macro Lens

*A Useful Accessory. But Not Everyone Needs It.*

*One of the most common questions about the GoPro camera in the online forums revolves around “zoom”.*

Up front, a GoPro cannot zoom, or to put it in photographic terminology, there is no telephoto functionality in these cameras. When you use the magnification factor, what you are doing is simply blowing the image up by making the pixels bigger – and therefore the photo is grainier.

## Mods

There are various modifications and supposed hacks to make a GoPro act as if it did have a telephoto lens, but the simple fact is that with a camera that cannot focus, then there is no real practical way of doing this. The solution is to get a cheap bridge camera that has an

optical zoom, or better, a proper mirrorless camera that allows interchangeable lenses.

However, with the new GoPro 13, what you can do is add both a super wide lens and a macro lens. Of the two, I think the macro is the more important, so I'll cover that in this story.

So what does a macro lens actually do? A macro lens lets you get all close up and personal with an object. Common uses in “standard” photography include taking close up shots of flowers or insects for example. But they can also be used to get artistic shots with video.

## 4x Closer

The GoPro macro lens lets you get the camera 4x closer to a subject

than the standard lens, and this allows you to show a completely different perspective of an object.

One of my favourites, that, if you have seen you may not have realised was achieved by using a macro lens, was the extreme close up exterior shots of cars that the original Top Gear used to show. They'd get the camera very close to a feature such as the name badge or an interesting shape in the body work, and then with clever use of lighting, pan slowly over it.

## Focus Ring

One major difference in the GoPro macro lens to any other of the “mod” lenses is the manual variable focus ring. With the lens having an effective range of 11cm to 75cm you use the ring to get the image

as sharp as possible, and to assist, focus peaking using different colours helps you see on the camera screen what's in focus. GoPro say you simply attach the lens, and your camera will adjust its settings.

## Changing Lenses

In real life (and I know it wasn't just me), initially getting the standard lens OFF the camera body nearly drove me to despair – it was almost if it had been super glued in place! In theory, you turn it 45° counter-clockwise and it pops off, and you repeat the process for the macro lens, but in reverse. The trick appears to be slightly pulling the original lens away from the body while twisting.

GoPro claim the macro lens is waterproof; I am not too sure I'd want

# Review: GoPro 13 Macro Lens (cont'd)

to trust this at depth however (any more than I trust the camera and always keep a housing on it). Maybe like in proper underwater gear, a very thin smear of Vaseline around the mount might be a reasonable insurance when say snorkeling though.

The GoPro macro lens is available now (and sells for AUD\$220 approx.

## But Should I Get One?

While some GoPro accessories are almost an essential must have, bear in mind the macro lens performs a specific duty, so if you cannot think of a need for it with the stuff you used your GoPro for, save your money.

The ultra-wide lens might be a better buy, or when they become available next year, the anamorphic one.



# Review: Zhiyun CQ5 Gimbal

## AI Enabled Smartphone Gimbal

*As I have mentioned a few times in the past, lots of companies like to whack the “AI” moniker on their products these days, and in reality – well I think so anyway – more often than not, they don’t contain any such thing.*

I guess it depends on your definition, and to my mind, ‘AI’ means that a device can make a decision to do something based on certain conditions. Somewhat akin to thinking.

So, if this is the criteria, then a new-ish gimbal from Zhiyun, as elsewhere it has been around for a little while, the CQ5, does not have AI as is suggested, but it is very clever in its abilities.

### Easy Setup

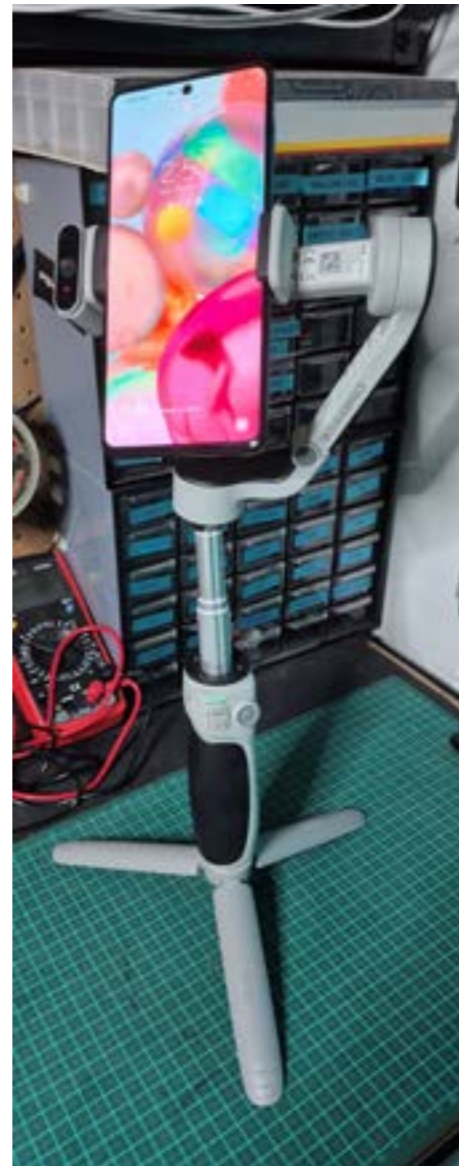
Designed for smartphones, unlike its bigger counterparts for dSLR and mirrorless cameras, there is no need to go through the rigmarole of balancing the smartphone when inserted between the jaws of the holder. And you can use the CQ5 from that point, simply by operating the controls on the handle for changing the type of gimbal operation you want such as Follow, POV and so on.

But to get the very best this gimbal offers, and it is a lot, download the Zhiyun Cami app. With this, you have complete control over the camera in the phone

including switching modes (photo, video, timelapse, panorama etc), changing from main camera to the selfie one, getting access to templates for videos and shutter release or record start / stop.

But you can also control deeper camera settings such as ISO, shutter speed, EV, zoom level, resolution, frame rate, white balance, grid lines, HDR etc.

Further options are for gimbal settings such as joystick and zoom speed, what Zhiyun call scene mode where you let the gimbal know if you are physically just walking or moving faster, the gimbal mode (Lock, Follow,



review

## Review: Zhiyun CQ5 Gimbal (cont'd)

Pan Follow, POV, Vortex and Go) and to recalibrate the gimbal as needed.

Finally, there is a section to set a timelapse configuration for the CQ5 including interval and the gimbal movement during timelapse such as clockwise, anticlockwise or a custom path you have pre-configured.

### Gesture and Voice

But now it all REALLY gets interesting as the ‘Combo’ version of the CQ5 comes with a tracking sensor that magnetically clips onto the main body.

And suddenly, my definition of AI, at least when it comes to the CQ5, becomes a little blurred.

Yes, I know it is still based on a mathematical algorithm that maps out the space around an object, say a face or an item or animal that is preprogrammed for generalities, but it does this very well. And yes, it also requires the identification of hand gestures or voice controls – also done well in the main although a few of the hand gestures needed a little bit of training to pick up my own nuances it seemed.

And no real decisions are made; for example, it cannot work out which direction I might change to, when tracking and pre-empt that, but it is still very impressive, especially for a gimbal at this price point.

With hand gestures, you can en-

able / disable tracking, switch from landscape to portrait and vice versa, start / stop filming or take a photo and finally, enable customised tracking by selecting an object in the field of view.

Voice gestures allow a lot more with over 25 command available for gimbal movement, gimbal tilt, gimbal modes, tracking, recording control and finally, to control the camera light or the magnetic light if you have the Combo kit.

One really nice feature of the Zhiyun CQ5 is the extendibility of the main shaft, effectively giving you a gimbal-based selfie stick. The rotary section can also be titled further enhancing the flexibility.

### Conclusion

There are some items that remain permanently in my day-to-day backpack. Lately I have also kept the DJI Neo drone on tap and the RØDE Wireless Micro.

Added to this now will be the Zhiyun CQ5. I can safely say I can be ready for almost any photographic / video situation with that combination of gear without having to lug copious kilos around.

The Zhiyun CQ5 costs around \$119 for the base unit that includes the gimbal, tripod base and USB cable and \$209 for the Combo version which includes the magnetic tracker unit and light.

review





# Review: DJI Neo Drone Voice Control

*Easy (and quite brilliant) way to control a drone*

*One of the great – and unique – features of the DJI Neo drone is its voice control.*

It took me a little while to get this to work as I was attempting to use a 3rd party mic with the smartphone, and in the process missed a vital step in the setup process. However, thankfully, and as per usual, the good folk on the DJI support Chat line patiently talked me through the process from start to finish and had me up and running within a few minutes.

The mic in question was a Hollyland Lark C1 wireless system which comes with a either a USB-C or Lightning connection

to plug directly into your mobile phone, and a pair of wireless transmitters. The battery life is rated at up to 32 hours, and in perfect conditions, you get around 200 metres range. This range is somewhat tempered though as the way it works with the DJI Fly app throws another step into the mix.

Ordinarily, you'd talk into the lapel mic which transmits to the phone – all well and good there and you'll get the 200 metres range. BUT the phone then 'talks' to the DJI Neo, and uses Bluetooth for this part, with all the inherent distance issues Bluetooth is hampered by.

This still applies if you use the native mic in the smartphone by the way but the advantage of using a separate wireless mic is that you get clear audio if you are also recording a narration in addition to giving commands. This is due to built-in filtering of the noise from the Neo's propellers.

The voice commands available are loosely grouped into QuickShots Recording actions (more on that in a second), "Following" actions to change height or distance from the pilot such as "Lower" or "Closer" and "Safety" actions to stop or terminate flight like "Land" or "Brake".

Back to QuickShots; these are commands that tell the Neo to perform a specific flight manoeuvre.

For example, "2 metre circle" will make the Neo fly around the operator in a circle with a radius of 2 metres. Follow, which is the default when you start flying, will have the Neo faithfully follow the operator as they walk around and Dronie causes the Neo fly backward and ascend, with the camera locked on the subject while it records a video.

Despite the minor distance limitation, Voice Control it is a fun feature to use once all setup and running. But it also has its serious

# Review: DJI Neo Drone Voice Control (cont'd)

side I reckon, in that for certain professionals in the video world, it could certainly add to their treasure trove of available shots.

For events such as weddings, some of the QuickShots are almost a given such as flying around the bride and groom in a 3 metre arc for example.

TV shows such as Midsomer Murders love their shots of the camera ascending from the forest over the solved crime scene at the conclusion of the episode and the dronie QuickShot is perfect for this. Spotlight, that keeps a subject in the camera view at all times also has potential in many areas.

And all this from a drone costing

AUD\$299! And all in 4K video too (of course you can also take still shots at will).

## Conclusion

All of the voice commands can be obtained directly from the DJI Fly app of course if you wish. But somehow, adding voice adds a little bit of "Star Trek" to the experience.

If you want to add to the experience, you can also add the separate controller of course, and to get the whole "POV" (point of view) feel, the goggles brings a whole new dimension.

The DJI Neo can be operated in 3 different ways.

In the least expensive version



which costs a mere \$299, your smartphone becomes the controller and viewport.

With these you can perform all the functions available.

Other ways include a dedicated controller or a special motion

controller in conjunction with goggles giving you a dedicated point of view or POV

The final way is via Voice command as shown in this video above.

Click the video to play.



# Review: Aputure MC-4 LED Travel Kit

## Convenient, adaptable LED Lighting

In the process of creating my tutorial, [the Basics of Lighting](#), I have had the pleasure of becoming acquainted with number of what I would call the “next generation” of lighting kits.

Casting my mind back to when I was actively creating documentaries and training videos on (gasp!) VHS video-tape, we had a real live studio with big lights on stands that used gels, and diffusers and things called gobos.

These lights used horrendous amounts of power, ran extremely hot, and I do mean HOT (a fire was not unheard

of), and globe life was dodgy.

The new generation in contrast, uses LED lighting with rechargeable batteries, with a single charge lasting over 2 hours, and come with plenty of built-in smarts.

### Aputure MC-4

Take for instance the MC-4 Travel kit from Aperture I am currently using as a part of this tutorial.

This comes as a 4-piece LED lighting kit, with the case acting as a combo container and charging station.

In addition to the four LED lights



pod and magnetic mounts and a set of sticky pads per light plus USB-C charging cables and a power supply.

### Simple to Use

Operation is dead easy; with the light charged up, turn it on, and then a thumb wheel on the side of the light lets you switch between and set parameters inside

each of the modes.

For example, in CCT mode, you can set the colour temperature and intensity, HIS mode adds being able to select from a 360° gamut of colours and saturation, FX mode has built in lighting effects, and BT model places the light in a Bluetooth connected mode with a smart-



phone app that gives you even more control per light.

It could not be easier or more convenient, and all from a case the size of a sandwich box and a bargain price of around \$750.

### Issue With App

The only issue I had in getting a complete set up and running to use in the tutorial was finding where the Bluetooth app was and how to connect, as the one page PDF manual was a little light on (pardon the pun), and important parts of this info, the apps name for example, were in teeny tiny writing down in the corner.

I also needed to search and



find a YouTube article on how to Bluetooth connect as this does not use the “normal” method - at least using Android – with the app making the connection and not the device itself.

### Conclusion

If you are looking at a portable and eminently useful lighting kit,

I can heartily recommend this unit.

For more information, see the web page for the MC-4 Travel Kit at the [Aperture website](#).

The sample unit was supplied by Sydney based [Kayell](#) by the way.

Click the video above to play.

review

review



# Astrophotography

## Part 2

**In the realms of astronomy, if you are only interested in moon gazing or even basic planet gazing, a decent pair of binoculars might suffice – although that makes it a bit trickier to take photographs.**



## Astrophotography Part 2

But what you really need is a telescope. But if you browse through any of the websites of telescope shops, you can be forgiven for getting very confused as to what to get. More on that subject in a moment though.

Let's look at the camera first.

### The Camera and T-Mount



A camera is mounted to a telescope with a specific mount

called a T-Mount (anecdotally the 'T' stands for Tamron and not "telescope" as you may think, as this lens manufacturer apparently made the first one).

Using the T-Mount allows the telescope to be a sort of super lens for the camera. The first thing to understand is that you cannot get a T-Mount for every make and model of camera out there. Some, such as those for Canon and Nikon cameras are quite easy to find, and you may even discover your local Camera House or other camera shop has them in stock for standard Canon and Nikon models.

Others, such as for Panasonic, Olympus and Sony for example, might be a bit more difficult to track down, and I recommend

you check with a dedicated astro shop such as Testar ([www.testar.com.au](http://www.testar.com.au)).

Yet others are nigh on impossible to find; a while back I tried to find one for my Fujifilm X-S10, and even Fuji themselves couldn't help initially, until one of their technicians tracked one down for me via Amazon.

And of course, for some cameras, they simply don't exist. My advice would be that if you are going to buy a camera specifically for astro work, go with Canon. If you get an older EOS D model with an EF mount, T-Mounts are easy to find, and if you have a later R series, then an EF adaptor to take the T-Mount is also an off-the-shelf item.

### But Which Telescope?

Once you have the T-Mount, obviously you need to choose which telescope to get, and again, advice from an expert is invaluable in this area. You have a couple of critical decisions to make though – apart from budget that is, although this will to a degree affect your choice.



There are effectively two types of telescope – reflector and refractor. In simple terms, refractor telescopes are best for viewing planets and lunar details, and





## Astrophotography Part 2 (cont'd)

reflector telescopes are better for deep space objects such as galaxies or nebula.

Reflectors and refractors both



come in high and low magnification: this is a function of the focal-length of the telescope and the focal length of the eyepiece. If you have a focal length of 1000mm and an eyepiece of 25mm, then you have a magnification of 40x (1000/25). This is independent of the type of telescope.

Reflector telescopes use mirrors

to reflect the light resulting in visuals. They are generally cheaper than refractor telescopes as refractors instead use lenses to gather the light and these are more expensive to manufacture.



A third type is a hybrid between refractor and reflector types called a Cassegrain and these are made from a combination of curved lenses and mirrors. These telescopes are able to provide large diameter optics in a very short tube making them port-

able and convenient for use, but they are more expensive than reflectors. I have never used one so can't comment either way.

My personal suggestion would be to start with a refractor and get used to using it before graduating to a reflector or Cassegrain. A good reason is that the art of photographing galaxies and nebula for the beginner can be incredibly frustrating, and you may even throw in the astro towel early in the piece.

Conversely, getting a decent photograph of the Moon or one of the planets with a refractor gives you a sense of satisfaction, and is not that hard to get early in the learning curve.

That is not to say you cannot get a decent image of the Moon

etc with a reflector, as you can. But reflectors are not as efficient for viewing if you simply want to planet or moon gaze. And you MUST keep the mirrors absolutely clean and free of any contamination which can be tedious.

### Mount and Tripod

The next thing is to decide on the actual telescope mount and tripod, and here I am afraid you cannot scrimp. You need to get a mount / tripod combo that is solid and reliable, with minute control over the telescope's direction left and right, up and down and of course, height.

Once again, I'd point you to an expert to guide you. I decided on a Saxon equatorial mount recommended to me by well known Australian astronomer

## Astrophotography Part 2 (cont'd)



Steve Massey, and have not regretted it. Even when the whole telescope, mount and tripod was accidentally knocked over, the spare parts I needed were easily obtainable and not too expensive.

Generally the telescope, mount and tripod will come with all the necessary adaptors to attach the T-Mount on the camera to

the eyepiece / focus mechanism. Just let your supplier know what camera and mount size you are using when you order to make sure.

### Digital Advantages

My first telescope back in 1997 was a refractor and I used a Minolta SRT-101 film camera on it with mixed results. These days of

course with the advent of digital cameras, things are far better as of you take a shot that is say, out of focus, and in the early days there will be LOTS of those – then you can know immediately, whereas with film you needed to await until the film had been processed.

Today, I use a Skywatcher Newtonian F/5 reflector telescope that I have married to a Canon EOS 5Ds camera and get quite decent results. This telescope costs around \$799 (before adding the tripod and mounting system).

### Location Location...

One very big final consideration is WHERE you are going to put the telescope. You need to bear in mind two things; the amount

of external light you are going to get that will interfere with your shots – streetlights, car headlights etc, and the amount of uninterrupted sky you have available.

For example, in my backyard at night, I have a decent arc from due west (W) to east north east (ENE) before streetlights and light from passing cars encroaches. This of course means my access to different parts of the sky is restricted unless I take the whole telescope assembly out to the front yard in the wee early hours!

### Conclusion

Finally, to reiterate what I mentioned [previously](#), two invaluable companions for your astrophotography are the free [Stellarium](#) program and the very modest cost [PhotoPills](#) app.



# Editorial, Reviews, Tutorials and Interviews

While some people like to read reviews or see a tutorial in written form, more and more are obtaining their information via videos.

Earlier this year, I decided to expand what Creative Content / Australian Videocamera offered by including video tutorials and reviews, broadening this out to editorial and interviews as and when time and access to relevant content becomes available.

I also identified that the attention span of many is not long; for reviews, probably around 5 – 7 minutes. Consequently, all the videos I created are short form only.

This is NOT the complete list, but the more popular videos - for an absolute up to date and complete list of all the available videos, please visit my [CC-TV web page](#) or [YouTube channel](#)

Oh, and if you could register and give me a like, it will be greatly appreciated (and any suggestions too of course)!

## Reviews



- [USB Chargers – Verbatim versus Belkin](#)
- [DJI Neo First Flight](#)
- [DJI Neo Voice Control](#)
- [GoPro Hero - The Right Camera?](#)
- [DJI MAVIC 3 Pro](#)
- [USB Chargers - Verbatim v Belkin](#)
- [Which Drone to Buy? This'll Help](#)
- [Loupdeck CT and SideshowFX](#)
- [Live Broadcast with Blackmagic ATEM Mini Pro](#)

## Tutorials

- [5 Quick Tips for Better Video Interviews](#)
- [DaVinci Resolve Basics That Tripped People Up!](#)



- [The Manual. Yes it IS Important. Here's Why.](#)
- [Frame Rate/Shutter Speed Interaction Explained](#)
- [DaVinci Resolve Tutorial 1](#)
- [Want Better GoPro Audio? Here's How!](#)
- [ISO Explained](#)
- [Lighting Basics for Video, Camera and Smartphone](#)
- [How to Frame Videos and Photographs](#)
- [Slo-Mo and Shutter Speed Explained](#)
- [Aperture Explained](#)
- [Creating Transparency](#)
- [Creating Transitions for GoPro / Drone Footage](#)
- [DJI Air2S Changing ND Filters](#)



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