

My Complete Street Video Workflow (Sony Handycam + Raspberry Pi + Custom Software)

What's poppin', people? It's Dante.

Today I want to share my complete workflow for video production on the streets here in Philadelphia.

I've been experimenting with what I'll call **video street photography**. I don't really know what to call it. I'm just filming life on the streets using this old-school Sony Handycam.

I'm using the **Sony DCR-SR40**. It has an **800x digital zoom**, a **Carl Zeiss lens**, and records directly onto an internal hard disk drive.

The camera is incredibly simple. Everything is essentially automatic, and I shoot everything in the **4:3 aspect ratio**.

When I'm on the streets, all I'm really doing is using the zoom rocker and filming.

I'm intentionally embracing the aesthetics of **security cameras** and **surveillance technology**. There's something fascinating about becoming a voyeur with this old Handycam.

The CRT Television System

The more interesting part of this project isn't just the camera.

It's the entire system I've built around it.

I created a workflow for extracting footage from the camera and presenting the finished work on an old-school CRT television using a Raspberry Pi, my own software, and a programmable remote control.

This docking station is what I use whenever I import new footage.

The Mac Mini acts as the brain of the entire operation.

It SSHs directly into the Raspberry Pi, allowing me to control everything from the command line—or simply use Claude Code—to update software, publish work, and even develop new features for the CRT installation.

Building Flux TV

I built a portal that lets me control different television channels.

I can click **Next** and move between Channel 2...

Channel 3...

Channel 4...

Or I can use the physical remote and flip through them exactly like an actual television.

I even added a **Sleep Mode**, inspired by the old DVD bouncing logo screensaver.

It's completely unnecessary.

Which is exactly why I love it.

I'm constantly thinking about new interactive features I can add to the installation.

If you press **Channel Guide**, an interface appears that lets you browse every film I've made.

You can navigate through the different movies...

Select one...

And immediately begin watching.

Everything is interactive.

I also built a **station system**, so theoretically multiple artists could each have their own television station inside the installation.

Everything is programmable.

If I press **2** on the remote...

It instantly jumps to Channel 2.

Importing Footage

Let me show you how the importing process works.

The Sony outputs footage as old-school **.mpg** files.

When I dock the camera...

I press **HDD**...

And my software, **Flux Capture**, automatically recognizes that the camera has been connected.

Immediately it scans the drive.

For example:

- 96 clips detected
- 43 already imported
- 53 new clips ready to import

I simply press **Import**.

Flux Capture extracts every original file from the camera.

First it preserves the untouched .mpg originals.

Then it automatically converts everything into renamed .mp4 files using my own Flux naming convention.

No manual conversion.

No dragging files around.

Everything is automated.

When I dock the camera...

It just works.

Flux Extract

Another application I've built is called **Flux Extract**.

The idea is simple:

Extract as much information as possible from every video file.

I can drag in any video and automatically generate:

- GIF timelines
- Screenshots every second
- Screenshots every half second
- Contact sheets
- Short clips

I simply hit **Extract...**

And the software generates everything automatically.

Right now I'm basically coming up with ideas...

Feeding them into Claude Code...

Then immediately using the software in my own workflow.

It's become an incredibly fast way of building tools that actually solve my own creative problems.

Publishing Everything

I've also been redesigning my publishing workflow.

Originally I was releasing shorter episodes.

Now I've decided every episode should be roughly **30 minutes**.

That creative limitation feels important.

Whenever I upload a finished video through my publishing portal...

Everything happens automatically.

The website:

- uploads the film
- extracts GIFs
- generates screenshots
- creates contact sheets
- builds downloadable archives
- publishes everything

Everything is open.

People can download the original MP4 files and explore every extracted asset.

Editing in Final Cut Pro

I've recently switched to **Final Cut Pro**.

The biggest reason is simple.

It lets me preserve the **4:3 aspect ratio**, which is absolutely critical because the work is ultimately designed to be viewed on CRT televisions.

This little 8-inch CRT has become my development monitor.

One thing I love is that I can physically adjust the image.

I can change:

- saturation

- color
- contrast

Or even turn everything completely black and white using the knobs built into the television itself.

There's something beautiful about working with physical controls again.

Automatic Ejection

Once Flux Capture finishes importing everything...

It automatically ejects the camera safely.

Then I simply format the camera.

And I'm ready to go shoot again.

No extra work.

The Mac Mini communicates directly with the Raspberry Pi...

The Raspberry Pi runs the television software...

The FLIRC device translates the remote control inputs...

Everything works together as one system.

Filming on the Street

I've been developing a very specific technique for shooting with this camera.

There's no image stabilization.

At **800x digital zoom**, every tiny movement becomes exaggerated.

So instead of holding the camera normally...

I lock it into my palm.

I press my thumb firmly against the side.

I create pressure from multiple directions so my hand almost becomes a homemade stabilization rig.

That allows me to film people from across the street while keeping the image surprisingly stable.

Why I'm Experimenting

I'm not looking for a particular theme.

I'm simply documenting everyday life.

Experimenting.

Trying things.

Sometimes I'm filming gestures.

Sometimes reflections.

Sometimes nature.

Sometimes faces.

I'm especially fascinated by the imperfections of the CCD sensor and the surreal way it renders light and reflections.

Creative Constraints

One thing I've learned over the years is that **creative constraints create freedom.**

Over the last seven years I built my color work while traveling the world.

Over the last four years I completely reinvented my black-and-white photography.

That process became so instinctive...

So effortless...

That I realized I needed to disrupt it.

I needed to throw a monkey wrench into the system.

Video has become that disruption.

And I think when I eventually return to still photography...

I'll bring back an entirely new way of seeing.

Video vs Photography

Working with video has fundamentally changed the way I experience the world.

With photography...

I'm searching for a fraction of a second.

With video...

I'm watching a moment unfold over thirty seconds.

Sometimes several minutes.

Instead of freezing time...

I'm allowing time to breathe.

"Photography freezes reality. Video allows reality to unfold."

There's something deeply emotional about moving images.

The combination of movement...

Sound...

Memory...

Makes video feel incredibly grounded.

Photography, on the other hand, naturally becomes an abstraction.

By freezing time inside four corners, it leaves ambiguity.

Mystery.

Surrealism.

Video feels real.

Photography feels poetic.

I don't think one is better than the other.

They're simply different languages.

A Different Kind of Intimacy

With my Ricoh GR...

I'm usually extremely close to people.

Now...

I'm often across the street.

Watching.

Waiting.

Zooming.

Observing.

That distance creates a completely different kind of intimacy.

Watching a couple kiss from across the street through an 800x zoom lens produces a feeling that's impossible to recreate with a wide-angle photograph taken from two feet away.

It's a completely different emotional experience.

Flux Archive

The website is continuing to evolve.

Each film now includes:

- Full downloadable video
- GIF timeline
- Contact sheets
- Screenshots
- Downloadable archive
- Interactive playback

You can even click a GIF and jump directly to the exact moment in the full film where it was extracted.

I'm still actively developing everything.

In this video you're literally watching me troubleshoot the website live while publishing new work.

Which honestly feels appropriate.

The project is still growing.

Thanks for watching.

If you're interested in following this project, check out the **Flux Archive** using the links below.

See you soon.

Peace.

Start here if you're serious about street photography:

👉 <https://dantesisofo.com/register/living-with-the-ricoh-gr/>

What's poppin', people? It's Dante.

This video is part of a larger system.

Living With the Ricoh GR is a frictionless daily photography system.
From shooting → to editing → to making your first book.

One camera.

One aesthetic.

One workflow.

One rhythm.

Proof of the system:

📖 Flux — The Photographic Diary Series

👉 <https://dantesisofo.com/books/>

⚡ Flux Archive (ongoing work)

👉 <https://flux.dantesisofo.com>

 Free learning:
 <https://dantesisofo.com/learn/>

 Main site
 <http://dantesisofo.com>

#streetphotography #ricohgr #videoart #sonyhandycam #crt #raspberrypi
#finalcutpro #creativeworkflow #philadelphia #visualdiary