

HD PRO GUIDE

From the Publisher of HDProGuide.com, the Professional Production Resource

2014, Vol. 2, No. 3

A TALE OF TWO CAMERAS:

BLACKMAGIC STUDIO CAMERA AND URSA

PAGE 10





The Blackmagic Cinema Camera and Pocket Cinema Camera were used to shoot China's hit web series, "Ex Model." The web series is produced by Drunken Dragon Productions, a Paris-based production company co-founded by Chinese producer/actress Xin Wang and French director/ writer Emmanuel Sapolsky, for Youku, one of the world's largest Chinese video websites. On the Cover is a behind-the-scenes captured during one of their shoots. Inside this issue of HD PRO GUIDE Magazine, we feature "A Tale of Two Cameras: Blackmagic Studio Camera and Blackmagic URSA" (Page 10) in the LIVE PRODUCTION department.

Speaking of new cameras, IO Industries is introducing their new 4KSDI Camera at IBC2014 in Amsterdam (Page 23). Don't forget to stop by their Stand #11.D67. Read our exclusive interview with Andrew Searle in the CAMERAWORK department.

Another important technology announcement is Beachtek's new DXA-POCKET. The compact audio adapter enables you to capture professional audio on DSLR cameras and camcorders. (Page 24, AUDIO department). The HD PRO GUIDE Magazine crew will be shooting on DSLR with the DXA-POCKET during UFVA and IBC. On the DSLR front, we are looking forward to shooting and reviewing Nikon's new D810 camera, so stay

tuned for camera news and updates on www.hdproguide.com.

HD PRO GUIDE Magazine returns to IBC in Amsterdam, September 12-16, 2014, to celebrate the magazine's anniversary in Stand #36 and #37, (located in the Hall 8/9,10,11 Walkway). We're exhibiting and distributing this fantastic issue along with special back issues and collector's editions. Meet us at the show, pick up your complimentary issues, and sign up for free digital subscriptions at our Magazine Stands. Additionally, we are exhibiting and distributing this issue of HD PRO GUIDE Magazine at the University Film & Video Association Conference (UFVA) in Montana, August 6-8, 2014.

The industry tradeshow and conferences are a great way to network. However, when you can't make it to one of more of the annual shows, the HDPROGUIDE.com social network (www.hdproguide.com/network) serves as an important networking tool you can access anywhere, any time from your desktop or laptop, mobile phone or iPad, or Smart TV. Whether you work freelance, work in studios, or have your own production company, HDPROGUIDE.com and HDPROGUIDE Magazine will help you get hired for more projects, gain more exposure, and build your business. Social networking sites can be a great source of business. Our target professional social networking site gives you a refreshing new social media outlet through which to contact people and build your contact database. Additionally, using our site can put you in the spotlight, dramatically expand your professional network, and position you as an expert in your field of expertise, as well as introduce and market yourself, or your company's new products, services and events. Additionally, we will be selecting from network members for featured articles in our magazines.

Enjoy this issue!

All the Best,
Jody Michelle Solis
Editor-in-Chief

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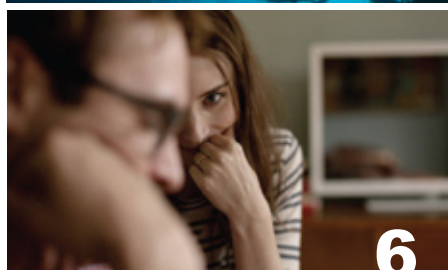
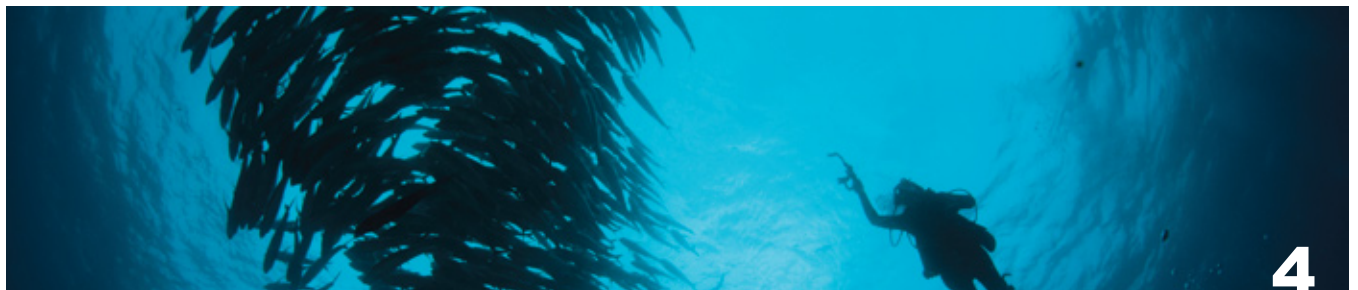
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Filming Baja's Secret Miracle.
Photo by Carlos Sanchez.

CAPTURE LIFE AS IT HAPPENS

Cinéma Vérité allows documentary filmmakers to capture life as it happens. Unlike fiction filmmaking, which is planned shot by shot, life is not. Shooting Vérité, filmmakers must adapt to whatever happens in the life of the subject without interfering. A great deal of story preparation is required between the Director and the Cinematographer to allow for this improvisation at any given time.

Having shot a lot of Vérité scenes as a Cinematographer, I've learned the most essential skills are the ability to truly listen to your subjects and to have an awareness of your surroundings. Sometimes listening to your subject isn't just about words but also about body language. It is like a strategy game, as the Cinematographer is responsible for where to place the camera as well as choosing the most powerful frame size to convey a particular moment. During one of my recent shoots in Southeastern Russia in the island of Sakhalin, I was shooting a Vérité scene surrounded by Russian fishermen, unable to understand the dialogue, I was forced to read the manner in which they communicated to anticipate what would happen next.

Responding to the unpredictable is often a matter of understanding the ways in which your subject moves or feeling a change in the tone of their voice. In a way, as a cinematographer you are obliged to improvise and trust your gut instinct to capture what is most important to the story. The most consistent mistake novices make is to hesitate when making a choice about where to point the camera and therefore not holding long enough on any particular frame. The best advice I can give is to prepare yourself as best as you can before a shoot and always remember to listen, trust your gut and hold your shots.

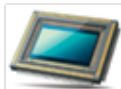
ULTRAHD 12G SDI

Blackmagicdesign



Introducing Blackmagic URSA, the world's first user upgradeable 4K digital film camera!

Blackmagic URSA is the world's first high end digital film camera designed to revolutionize workflow on set. Built to handle the ergonomics of large film crews as well as single person use, URSA has everything built in, including a massive 10 inch fold out on set monitor, large user upgradeable Super 35 global shutter 4K image sensor, 12G-SDI and internal dual RAW and ProRes recorders.



Super 35 Size Sensor

URSA is a true professional digital film camera with a 4K sensor, global shutter and an incredible 12 stops of dynamic range. The wide dynamic range blows away regular video cameras or even high end broadcast cameras, so you get dramatically better images that look like true digital film. The extra large Super 35 size allows for creative shallow depth of field shooting plus RAW and ProRes means you get incredible quality!



Dual Recorders

Blackmagic URSA features dual recorders so you never need to stop recording to change media. That's critical if you are shooting an historical event, important interview or where you just cannot stop shooting! Simply load an empty CFast card into the second recorder and when the current card is full, the recording will continue onto the second card, allowing you to change out the full card and keep shooting!



User Upgradeable Sensor

Blackmagic URSA features a modular camera turret that can be removed by unscrewing 4 simple bolts! The camera turret includes the sensor, lens mount and lens control connections and can be upgraded in the future when new types of sensors are developed. This means your next camera will be a fraction of the cost of buying a whole new camera! Choose professional PL mount, popular EF mount and more!



Built in On Set Monitoring!

Say goodbye to bulky on set monitors because you get a massive fold out 10 inch screen built into Blackmagic URSA, making it the world's biggest viewfinder! The screen is super bright and features an ultra wide viewing angle. URSA also includes two extra 5" touch screens on both sides of the camera showing settings such as format, frame rate, shutter angle plus scopes for checking levels, audio and focus!



Blackmagic URSA EF
\$5,995



Blackmagic URSA PL
\$6,495

www.blackmagicdesign.com

Lenses and accessories shown are not included

Blackmagicdesign



The Power of the Emotional Fuel Behind the Message

by Jennifer Grisanti



Photo courtesy of Paramount Pictures.
Photo by Merie W. Wallace; MMXIII
Paramount Vantage, A Division of
Paramount Pictures Corporation.

STORIES THAT RESONATE ON A UNIVERSAL LEVEL

When we feel the message in your story, there is an imprint that the storyteller leaves with the receiver. We experience what you wanted to say and we connect our own history and emotions to it and walk away with a stronger sense of fulfillment of what the journey was all about. Stories that make us feel the fuel behind the pursuit are the stories that resonate on a universal level because the message is clear. There is a quote that encapsulates the life experience so well and the idea of choice.

Our lives are defined by opportunities, even the ones we miss. ”

~F. Scott Fitzgerald.

I love this quote. It makes me think that this is what story is all about. With incredible movies, there is a variety of emotions that I feel for stories that comes from a place of depth and a wide array of topic.

With the movie *Nebraska*, written by Bob Nelson and directed by Alexander Payne, we feel the pursuit of a son's desire to connect with his father by helping him on a pursuit that others considered frivolous. It is a story about belief. They go on a road trip. The father has to settle scores along the way. For the son, it is about the idea of allowing his father to believe in something as a way to give him purpose. In doing so, he gets a chance to get to know him more. I really connected with this. Now, the timing of just going through cancer with my mom certainly made the idea of this simple pursuit resonate even more.

The humor is perfectly placed. There are lines that make you laugh out loud and moments that tug at your heart and really make you feel what the storyteller intends. We understand the fuel behind the pursuit. Universally, the desire to connect with our parents before the time passes is a strong one. I love this film.

With the movie *12 Years A Slave*, screenplay written by John Ridley and directed by Steve McQueen, I feel so many emotions. One of the strongest emotions that I feel is anger. I really struggled with the concept of human behavior. This is the first movie I've



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been to where I seriously wanted to leave several times because the brutality hurt my heart. The power of the story, the performances and the pursuit of the central character are what kept me there because I wanted to know the answer to his quest. The universal idea of one day we have everything our heart could ever dream of and in a moment, it is taken away. How strong is our desire to get it back? Do we have the strength to survive? What did it all mean? Can we get back to a moment that will forever change as a result of the pursuit and the obstacles hit? This powerful story is a gift. It shows the true meaning of kindness and the will of the human spirit to feel unconditional love.

In the movie *American Hustle*, written by Eric Singer and David O. Russell and directed by David O. Russell, we feel the fictional story of a con man on a quest to survive with a woman that he loves. The two, Irving and Sydney, are caught in the middle of a con when she accepts a check from an undercover cop, Richie, and is arrested. They are given the choice of her giving up her freedom or the two of them helping Richie to get four more

con artists like them. They realize to pull the heist off and regain Sydney's freedom, they will have to make one final play. The idea of "People believe what they want to believe" resonates throughout. We feel the pursuit of moving from the idea of conning people for a living to the idea of legitimacy and truth. The emotion behind the pursuit and the stakes are clear in this story. I love the themes that are explored.

With the movie *Philomena*, screenplay written by Steve Coogan and Jeff Pope and directed by Stephen Frears, we feel the story of a man who is dismissed from the Labour Party in disgrace and a woman who had her son taken away when she was an "inmate" at a Catholic convent. The pursuit is fueled by a mother's desire to find out whether she made the right choice in giving up her son. There is strong emotion behind this. He helps her in her pursuit and in doing so finds some of the answers to his own. Through her emotional responses to the obstacles that they hit on their quest, he is able to open his eyes to his own flaw and what is holding him back in his life. It is about a man's search for meaning as we see this odd couple learn about life through the

conflicting perspectives that each of them has toward it and the choice that she thinks she made but discovers was really made for her.

In the movie *Her*, written and directed by Spike Jonze, we feel the pain of life after divorce through the lead Theodore. He purchases an OSI to help him cope with the loneliness. He falls in love with an OS named Samantha. The gift of this journey is that it is such an internal experience. The writer and director brilliantly figured out how to tell it externally. It is a movie about living after trauma and how we find closure when parts of our story end. I was totally immersed in the gift of this vision. Having gone through divorce, I know what it is to move through the filling of a hole after something major changes in your life. Universally, this hits all of us who've known the experience of love and loss.

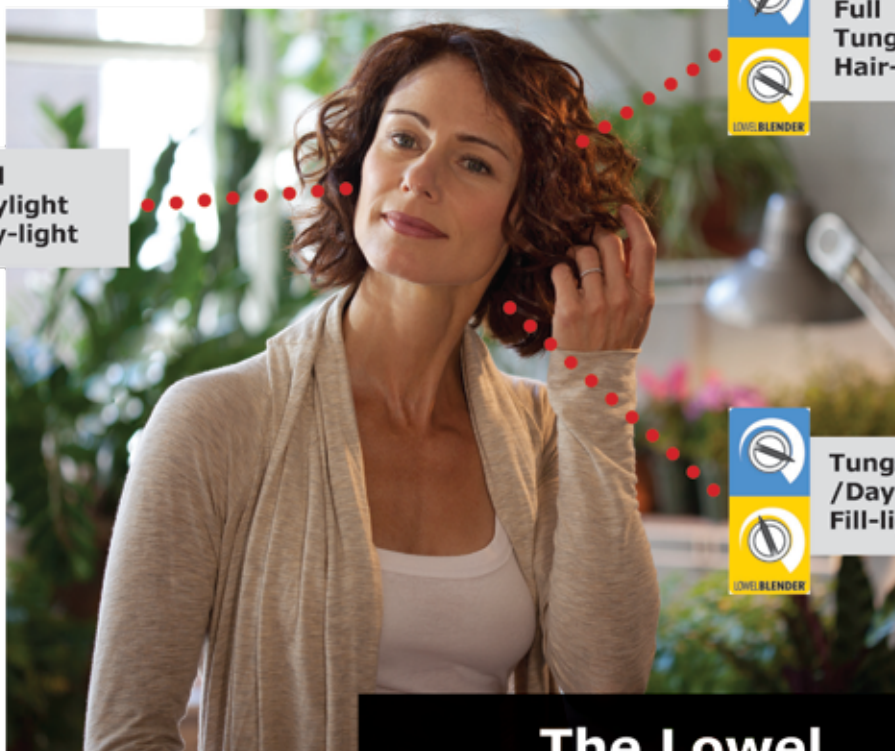
Storytellers, when we feel your intent with clarity and can define the fuel behind the pursuit, you give us the gift of understanding your message and interpreting it in a way that speaks to our own journey.



Photo by Courtesy of Warner Bros. Picture.



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BLACKMAGIC STUDIO CAMERA AND BLACKMAGIC URSA

Two very different cameras solve the same problem facing video professionals in two very different markets: the need for purpose built, yet affordable cameras.

LIVE PRODUCTION WITH BLACKMAGIC STUDIO CAMERA

Live production professionals often have to use cameras designed for general video production, and this means that they don't get the features live production demands. Enter the new Blackmagic Studio Camera.

Blackmagic Studio Camera is a new broadcast studio camera that delivers the features that live production demands, such as large viewfinder, talkback, tally, optical fiber and a super strong metal design, in 1080 HD and Ultra HD models for only \$1,995 or \$2,995 respectively.

Inside the incredibly tough, compact and

lightweight magnesium alloy body, the Blackmagic Studio Camera features a large 10" viewfinder, four hour battery, talkback, front and rear tally indicators using tally over SDI protocol, phantom powered microphone connections and built in optical fiber and SDI connections that allow users to connect to a live production switcher with a single cable, as well as for camera output and monitoring input. Standard connections include dual XLR balanced mic/line audio in with switchable phantom power, headphone and microphone jack for talkback, LANC remote control and standard 4 pin XLR broadcast standard DC 12V power connection. The camera supports 23.98, 24, 25, 29.97, 30fps and up to 60 fps.



Blackmagic Studio Camera supports a true live production workflow in several ways:

Small viewfinders can be problematic, so Blackmagic Studio Camera's 10" screen allows creativity when framing and accurately focusing. The viewfinder's LCD is extremely bright and has a very wide viewing angle, so it's perfect for use even in direct sunlight. The camera also includes a large fold up sun shield, making it perfect for outdoor use, and the sunshade also acts as a privacy shield when in use.

Blackmagic Studio Camera features an active Micro Four Thirds lens mount that is compatible with a wide range of lenses and adapters. This allows for high quality photo lenses to be used for smaller setups or fixed camera use, and then high end broadcast ENG lenses for large, live broadcasts using an MFT to B4 lens mount adapter. This flexibility means users can start out with a more affordable setup based on photo lenses and then move to larger ENG lenses as they grow their businesses.

Blackmagic Studio Camera includes a built in fiber optic connection, providing the long distance and small size and weight

of optical fiber for a single thin tether cable to connect cameras to live production switchers. The optical fiber connection is bi-directional and carries HD or Ultra HD video with embedded audio, talkback, tally and even camera remote control. The built in talkback allows the camera operator and crew to communicate during production using commonly available general aviation headsets for better quality talkback with better noise canceling at a much lower cost.

Blackmagic Studio Camera supports the tally SDI standard used on the ATEM range of live production switchers, and tally lights illuminate automatically with a light on the front for talent, as well as a light above the viewfinder for the operator, making it easy for the cast and crew to see which cameras are on air. To allow independent operation with only a single optical fiber cable, the Blackmagic Studio Camera also includes a massive four hour battery with enough power for use on long live productions, as well as setup time before the event starts. The operator side control panel allows instant access to focus, iris and on screen menu settings. On screen menus are overlaid on the viewfinder and slide on and off as needed.

REVOLUTIONIZING ON SET WORKFLOWS WITH BLACKMAGIC URSA

Blackmagic URSA revolutionizes on set workflows because it's a high end digital film camera with multiple accessories built in, meaning it can handle the ergonomics of large film crews, as well as single person use. Blackmagic URSA is designed to be used on high end feature films, commercials, episodic television production, documentaries, electronic news gathering, music videos and more. With scopes for exposure, focus and audio levels, dual recorders and a large 10" fold out on set monitor, users can dramatically reduce the cost and time associated with on set equipment because it's all built into the camera. If needed, users can easily outfit the camera with high quality cinema lenses, rails, follow focus, matte boxes and more.

When working with a larger crew, each area of the camera is divided into separate workstations for the DOP, camera assistant and audio engineer. The DOP station features a large 10" fold out on set monitor and separate 5" screen for settings, camera status and scopes. The camera assist station features another 5" screen for camera settings, status and scopes. And an audio station features audio meters,



controls and audio connections. When shooting solo, the 10" fold out on set monitor, built in scopes and internal recorder remove the need for extra on set equipment because it's all built into the camera.

Blackmagic URSA also has a large user upgradable Super 35 global shutter 4K image sensor and dual CFast 2.0 card recorders, which allow for unlimited duration recording in high quality RAW and Apple ProRes, all at an affordable price of \$5,995 for the EF mount and \$6,495 for the PL mount.

Blackmagic URSA's wide 12 stops of dynamic range provide a true feature film look, the large Super 35 size sensor allows for creative shallow depth of field shooting and high resolution Ultra HD, 12 bit lossless compressed Cinema DNG RAW and Apple ProRes allow

for easy post production workflows with minimum storage requirements. Standard connections include dual XLR mic/line audio inputs with phantom power, 12G-SDI output for monitoring with camera status graphic overlay and separate XLR 4 pin power output for viewfinder power, 12G-SDI monitoring input, headphone jack, LANC remote control, standard 4 pin 12V DC power connection and built in stereo microphones for recording sound. Blackmagic URSA supports quick release tripod mounts and the addition of V-Mount and Anton/Bauer mount battery plates, and the camera includes a copy of DaVinci Resolve color grading and editing software.

Blackmagic URSA supports 23.98, 24, 25, 29.97, 30 and up to 60 fps. It features a liquid cooling system, which supports higher frame rates for future

sensors by keeping the chassis cool and the fan quiet. Users can change or upgrade the camera's sensor and lens mount because the camera features a modular camera turret, which includes the sensor, lens mount and lens control connection that can be replaced by removing four simple bolts. Blackmagic URSA comes in four models: URSA PL supports PL mount lenses and URSA EF supports EF mount lenses from Canon, Zeiss and more. Both of these models include the large Super 35 sized global shutter digital film sensor. The URSA Broadcast B4 model features a broadcast video Ultra HD sensor and B4 lens mount used in broadcast. The URSA HDMI model has no sensor, and its lens mount is replaced by a "cheese plate" of mounting points and a HDMI input, allowing any third party camera to get the benefit of the URSA camera body features.



CREATIVITY COMES ALIVE



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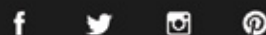
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The 5 Essential Rules of Data Wrangling

by Ken White

KEEP YOUR FOOTAGE SAFE AND SECURE

As we move further towards a "Cloud Universe", how can we be confident our critical footage and data are safely archived?

In 2009, I made the switch from reliable DV tape to solid state media. I found myself losing sleep over the best way to protect the valuable footage I worked so hard to acquire. This prompted me to develop a procedure, almost a ritual I follow after every shoot.

I have an inexpensive and practical system that ensures safe and redundant storing of raw footage for myself and the clients I wrangle for. These are some of my tips on keeping your footage safe and secure.

1. DON'T PROCRASTINATE!!!

After a long day of shooting it can be daunting to sit down for another hour or more to process footage. It's always better to get it done right away as one never knows what events may occur that pose a risk to the footage.

2. START BY BUYING RELIABLE HARD DRIVES.

I use a USB 3.0 hard drive dock and prefer buying the highest quality, enterprise level drives. Using the hard

drive dock instead of buying standard portable hard drives allows you to be particular over what actual drive your media will be saved to. Every drive manufacturer has a better, commercial grade storage solution. For the most critical data, I use two hard drives.

3. BURN AN OPTICAL COPY!

Burning an optical copy, whether DVD or Blu-Ray gives you an extra back-up copy that is impervious to magnetic radiation that could damage magnetic media such as your hard drive or flash memory card. Variety is a good thing.

There are some better options available now for long term, optical archive. Sony has developed new technology, making this option even easier.

As of now, I use my favorite "burning" software to get the job done. Always try to keep the file structure format created by the camera intact when burning discs. If you're working with an "optical free" system, external disc burners are readily available for most systems.

4. DOUBLE CHECK YOUR FOOTAGE.

Always use a data verification system to ensure your hard drive and optical copies match the original footage from the memory card. You can manually

check the properties of the original and copy and match the total file size. There are also Data Verification Software titles available for Mac or PC to give you more accurate verification.

5. BUY MORE THAN ONE CARD.

Flash memory cards have significantly reduced in price, even on the professional level. It is always better to have multiple media to cycle through, rather than erasing the card after each use.



Whether you are making the next great film or just capturing some quick interviews for the nightly news, having a safe and redundant backup system is always critical.

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TELEVISION

Exclusive Q&A with Dave Kanehann, SOC

Interview conducted by Wynona Luz

DAVE KANEHANN, SOC ON SHOOTING FOR REALITY TELEVISION

Specializing in High Definition and new media image acquisition, Dave Kanehann, SOC is a Cameraman and Steadicam Operator on projects ranging from reality shows and sitcoms to features and commercials. He also holds titles as Technical Supervisor, Technical Consultant, and Director of Photography on various independent projects. Kanehann is an active member of the Society of Camera Operators, International Cinematographers Guild, and Steadicam Operators Association. He is the founder and President of CineKane Entertainment, Inc.

WHAT BROUGHT YOU INTO THE FILM AND TELEVISION INDUSTRY?

DAVE KANEHANN, SOC: I started in high school working a side job at a local production company doing various Production Assistant jobs. The company I worked for was Lightstorm Entertainment, James Cameron's production company, which was an incredible place to start for anyone who wanted to work in Camera Department - that was my "first" big break. I spent many hours on various test and experimental shoots working and learning from incredible craftsman in all departments. During my time at Lightstorm Entertainment, the "Titanic" years, I picked up anamorphic focus pulling and assistant cameramen skills. At the time we were a bit ahead of the curve with High Definition and 24P and that early experience parlayed into moving up in to camera operating. My "second" big break came from working on Sitcom pilots with Director of Photography

Dave Kanehann, SOC.

Wayne Kennan, ASC. I learned a lot by watching Wayne and his crew, everything from the political roles on set, lighting, camera choreography and blocking scenes; all practices I still carry with me today.

WORKING AS CAMERA OPERATOR FOR THE REALITY COMPETITION SHOW, "SO YOU THINK YOU CAN DANCE", HOW WOULD YOU DEFINE YOUR ROLE?

DAVE KANEHANN, SOC: Reality competition shows like, "SYTYCD", "American Idol", "America's Got Talent", and the like, have many different modules to them. These shows mix ENG field documentary style, pre-taped location stage auditions and Live Studio performances / eliminations to make an episode.

My role on "SYTYCD" as a Camera Operator is outside the studio in the docu/reality side of the show. I, along with an individual sound mixer, work directly with the Producers and primarily light and shoot contestant interviews.

Occasionally, I will travel to contestant homes to shoot back-story packages. I am very grateful; it's a wonderful show to be a part of if you like to travel. The production team is amazing, and it's a cohesive crew, which is very important on "traveling" shows.

WHAT CAMERAS DO YOU USE?

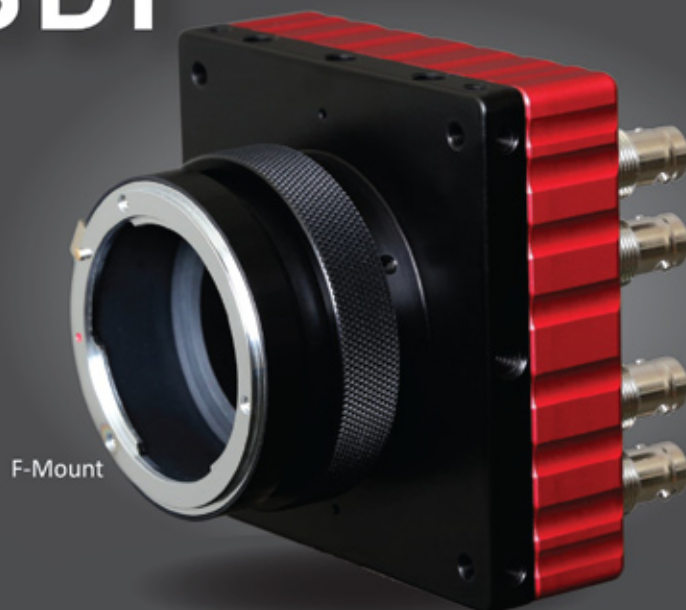
DAVE KANEHANN, SOC: A lot of different formats comprise the look of "SYTYCD". On the documentary side of "SYTYCD", we shoot on the PDW-F800 XDCAM, for our structured interviews, and interviews involving our host Cat Deeley. In the Studio-style traveling auditions, we use the Sony 1500 broadcast cameras fibered back to portable fly-packs specifically built and supplied by Pacifico Television Engineering for image processing and recording of the stage cameras. The CBS based Live show element is similar minus the fly-packs and everything is fibered to a control room. In our travels, we also carry

a half dozen or so Sony Z1u's, and Sony FS700's for slow motion shots and additional documentary footage. To the producer's credit, they really support trying and experimenting with new camera technology to push the look of the show.

WHAT IS THE GREATEST DIFFERENCE BETWEEN SHOOTING REALITY SHOWS, "SO YOU THINK YOU CAN DANCE" AND "TABATHA'S SALON TAKEOVER"?

DAVE KANEHANN, SOC: The greatest difference between "So You Think You Can Dance", a reality-competition and "Tabatha's Salon Takeover", a more typical reality "follow them around all day" show is structure. "SYTYCD" is a formula and does not deviate from the audition, performance, judging, and elimination structure; whereas "Tabatha's Salon Takeover" is very host centric, where each episode is a new "salon in trouble" in which Tabitha lends her expertise to help the failing business turn itself around.

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TELL US ABOUT CAMERA TO POST WORKFLOW WHEN SHOOTING FOR REALITY TELEVISION.

DAVE KANEHANN, SOC: The camera to post workflow varies according to sub genre of reality show. Every show is different. A basic "reality TV" model follows this workflow from the camera; the XDCAM Disc or media is handed to production, in which the time-coded content is digitized and logged. At that point, they content is transcribed and the producers and editors begin to assemble story beats based from the transcriptions and content logged during the photography. The video content, once an assembly cut made for the episode, is graded and passed through color

correction and the specific LUT for the look of the show is applied. After picture lock, final color correction and audio sweetening, the content is turned over to the network for distribution.

WHAT'S AN INTERESTING "CHALLENGE AND SOLUTION" SHOOTING A REALITY TV SERIES?

DAVE KANEHANN, SOC: A few years back I recall a 3D shoot where I was the steadicam operator and the output on the camera had failed and the latency was unacceptable for framing a shot in motion. I had to mark out specific points along the two minute move and memorize where I was in space and where the actors were in relation to the steadicam, I then did the

shot completely blind. I did two takes; the first one was perfect. Better to be lucky than good.

CAN YOU SHARE WITH US YOUR INSIGHTS ABOUT BREAKING INTO THE INDUSTRY?

DAVE KANEHANN, SOC: Be as specific as possible when it comes to telegraphing your intentions in the business. The clearer you can be, in what you want to do or achieve, the more others can help you get to where to you want to be in the industry. Secondly, don't forsake the process, the bumps and bruises that come along the way are a part of learning. You can learn from something form every situation and every job no matter how big or small the gig.

Dave Kanehann, SOC.



A person with curly hair is silhouetted against a bright, warm light source, likely a window or a large light panel. They are operating a large, professional motion picture camera. The camera has a large lens, a viewfinder, and various attachments. The person is wearing a dark t-shirt and shorts. The background is a bright, out-of-focus area, possibly a studio or a set.

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CINEMATOGRAPHY | DIRECTING | EDITING | PRODUCING | PRODUCTION DESIGN | SCREENWRITING

NOW Church STEPS UP ITS PRODUCTION QUALITY WITH BLACKMAGIC STUDIO CAMERAS HD

Ocala, Florida based NOW Church is a large and growing Christian church that includes an active local congregation, as well as members throughout the world. To help spread its message and keep its community informed, NOW Church provides weekly sermons and regular events, as well as streamed Bible lessons and weekly broadcasts of sermons on the Internet and via local Florida broadcasters. To capture NOW Church's high-energy worship and rock concert-like presentations, the church invested in two Blackmagic Studio Cameras HD.

After seeing the Blackmagic Studio Cameras at NAB, Ricky Perinchief, owner of Proton Global, a Florida based design and consulting firm, recognized right away that the cameras would be perfect for NOW Church, which he also attends. Within a few weeks, they had ordered the cameras and had them installed and working. NOW Church also uses two Blackmagic Pocket Cinema Cameras and a Blackmagic Cinema Camera (EF).

The Blackmagic cameras are used around the church for wide shots, stage zooms

and tight body shots of the pastor, singers, plays and all action unfolding on stage. The Blackmagic Studio Cameras operate as the two main cameras for the church, with Camera 1 using a Sigma 50-150mm f/2.8 lens, shooting tight to full body from rear center of the church, and Camera 2 capturing full shots of the pulpit from the left using a Panasonic Lumix G 12-35mm f/2.8 lens. A moving Pocket Cinema Camera is set up on a 40 foot track running over the heads of the crowd to the stage/pulpit. All cameras are fed into a Blackmagic Design ATEM 2 M/E Production Studio 4K via HD-SDI cables, and two via wireless transmitters, with the ATEM located 120 feet away from the main stage.

As with most churches this size, the technical staff is made up primarily of volunteers, and the Blackmagic Studio Cameras' huge 10 inch screens and focus control have really helped the volunteers catch all of the details during every event. It has also allowed the church to capture a much more professional looking broadcast, while still being affordable and easy for the staff to learn on.



LITEPANELS EXTENDS SOLA, INCA SERIES



Chris Marchitelli shows Litepanels Fresnel Series lights at NAB. Photo by Jody Michelle Solis, HD Pro Guide Magazine, www.hdproguide.com

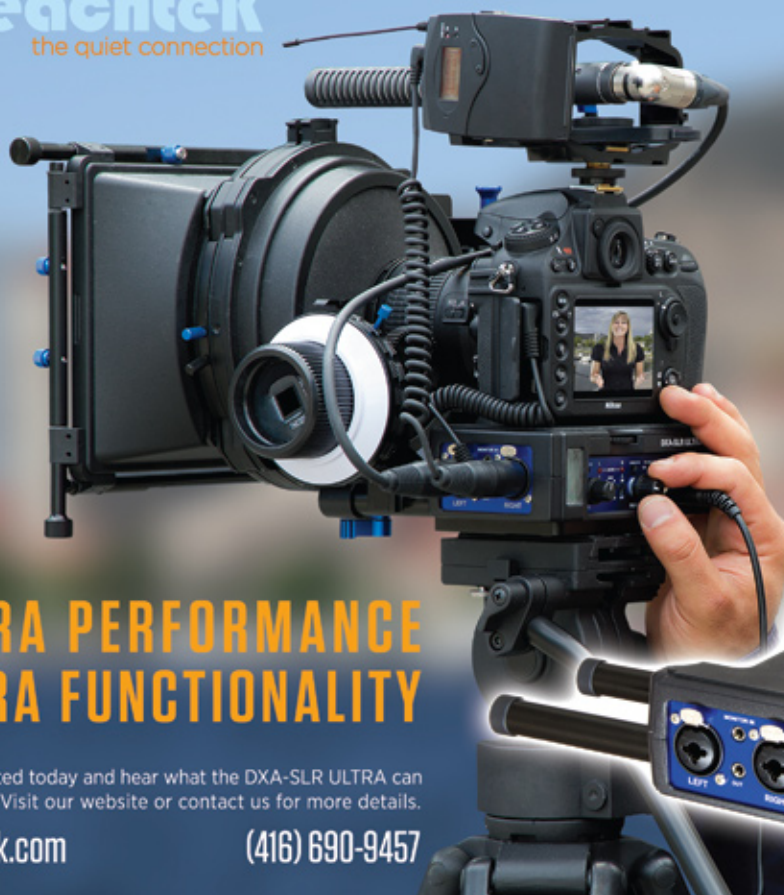


Litepanels Sola 9

LITEPANELS has introduced the Sola 9 and Inca 9 LED Fresnels. Designed for both studio and location applications, the daylight-balanced Sola 9 and tungsten-balanced Inca 9 boast an output brighter and stronger than a traditional 1K Fresnel while drawing only 189 watts of electricity. The custom 9" Fresnel lens, with a beam angle from 54-15 degrees, emits an even, collimated light source that can be focused and controlled for maximum flexibility. The Sola 9 and Inca 9 both include 8-way barndoors, a standard yoke with junior pin for easy mounting and positioning, and an AC power supply.

For more information, visit WWW.LITEPANELS.COM.

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Social networking sites can be a great source of business. Our target professional social networking site gives you a refreshing new social media outlet through which to contact people and build your contact database. Additionally, using our site can put you in the spotlight, dramatically expand your professional network, and position you as an expert in your field of expertise, as well as introduce and market yourself, your company's new products, services and events. And, for icing on the cake we will be selecting from network members for featured articles in our magazines.

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68TH UNIVERSITY FILM AND VIDEO CONFERENCE

Stop by the Tiffen Table at UFVA 2014

Stop by the Tiffen table at the UFVA conference (www.ufva2014.com) hosted by Montana State University in Bozeman, on August 7th & 8th. Product Manager, Jena Rappolt-Noyes from Tiffen will be on hand to demo the latest in Tiffen Dfx software and optical filters. Tiffen Regional Manager, Mark Bender will offer "hands on" presentation of Lowel Lights, Steadicam Stabilizers, Listec prompters and more. (www.tiffen.com)



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Don't Forget to Visit the HDPROGUIDE Magazine Table at UFVA 2014

Pick up your complimentary magazines at the conference. Meet and network with magazine editorial staff, and sign up for free digital subscriptions at the table. See you at UFVA!

STOP BY IO INDUSTRIES BOOTH #11.D67 AT IBC2014 IN AMSTERDAM

IO Industries launches their new 4KSDI camera at IBC2014 in Amsterdam, at Booth #11.D67. This year the annual IBC tradeshow hosts their exhibition from September 12 to September 16, 2014. IO Industries designs cutting-edge digital video equipment. Since 1991, the company has focused on providing customers with high performance and high quality solutions for all types of digital video applications. Their products are designed and built in Canada, at their headquarters in London, Ontario.

With deep roots in uncompressed digital video recording and high-speed imaging systems, and more recently, compact digital video cameras, their experience leads their product designs and brings them into custom projects ranging from deep-sea to outer space.

HD Pro Guide Magazine talks with Andrew Searle, Global Sales Manager for IO Industries, Inc.

TELL US ABOUT THE CAMERA.

ANDREW SEARLE: Our new Flare 4KSDI camera is a compact, professional 4K camera head with a Super 35 global shutter sensor and quad-link 3G/HD-SDI outputs. It can shoot up to 60p in both 4K (4096x2160) and UHD (3840x2160) formats with either 10-bit 4:2:2 or RAW output, or up to 30p with 4:4:4 RGB output. There's an interchangeable lens mount with PL-mount, Canon EF-mount and Nikon F-mount options, and all camera settings can be adjusted remotely with our handheld remote control or from 3rd party remote control panels. Multiple cameras can be synchronized together with a tri-level-sync reference, making it great for live events or 360° multi-camera systems.

WHAT DISTINGUISHES IT FROM OTHERS?

ANDREW SEARLE: For one, there's no recording inside the camera – you'll need a separate 4K field recorder like an AJA Ki Pro Quad or Convergent Design Odyssey 7Q – but this is what allows the 4KSDI to be as small as it is (92x92x75mm, 600g – without lens). This small size lets the 4KSDI get into the spots where no other 4K camera can fit today, such as tight POV angles in race cars, inside small gimbals for helicopters (or drone hexacopters) or in underwater housings for deep-sea exploration. It also makes jib work a lot simpler, allowing you to use much lighter units like the Polecam system.

WHAT ADVANTAGES DOES IT HAVE OVER OTHER CAMERAS THAT ARE IN A SIMILAR MARKET?

ANDREW SEARLE: This is the first camera available of its type (ie. remote-head POV-style camera) with 4K output, so it's going to open up doors for anyone using HD or 2K cameras for remote camera work in reality TV, sports production and aerial video production, just to name a few applications. You can think of it like a building block camera, since it's so flexible on lens mounts and recording options. It's a platform that's a lot more flexible for overall configuration than what you get with the other 4K cameras available today, but it still provides the video quality people expect.

HOW MUCH IS IT GOING TO COST?

ANDREW SEARLE: Come see us at IBC to find out!

WHEN WILL IT BE AVAILABLE FOR PURCHASE?

ANDREW SEARLE: Before the end of 2014. The first units will be shipping to customers by November 2014 if not earlier.

WILL YOU HAVE WORKING PROTOTYPES AT YOUR BOOTH AT IBC?

ANDREW SEARLE: Yes we will.

WHAT ELSE WILL YOU BE ANNOUNCING OR DEMONSTRATING AT YOUR BOOTH?

ANDREW SEARLE: We'll also be showing our 2KSDI-ENR camera, the upgraded version of our popular 2KSDI mini-camera that we announced earlier this year at CineGear Expo in Los Angeles. This camera shoots 2K, 1080p and 720p up to 60p and also 50i/60i for live broadcast, also with a global shutter sensor. The "ENR" in this version stands for Extended Noise Reduction. This version has some really great advantages for low-light operation over the original 2KSDI camera due to some new noise removal methods we've developed. As well, it eliminates the 'black sun' issue seen previously in some high-brightness situations.

For more information, visit WWW.IOINDUSTRIES.COM/PROVIDEO.



SPECIFICATIONS

Sensor Type: CMOS w. Global Electronic Shutter
 Sensor Size: APS-C/Super 35, 22.53mm x 11.88mm
 Dynamic Range / Sensitivity: 60dB, 10 stops
 Output Format: 10-bit 4:2:2 (Y'Cb'Cr'), 10-bit 4:4:4 (RGB) or RAW (Bayer)
 Output Interface: 4x 3G/HD-SDI, 4K/UHD via SMPTE 2036-1
 White Balance Control: Automatic (AWB), tracking AWB, or manually adjustable
 Color Adjustment: Color matrix, saturation
 Black/White Adjustment: Master pedestal, black gamma, knee level & slope
 Camera Control Interface: RS-485, handheld remote for OSD or PC control, up to 1000 ft
 Synchronization: Tri-level sync input (BNC)
 Exposure Control: Automatic (AEC) or manually adjustable

OUTPUT MODES

Quad-Link 1.485Gb/s (HD-SDI)
 UHD 3840x2160p: 23.98, 24, 25, 29.97, 30
 4K 4096x2160p: 23.98, 24, 25, 29.97, 30
 Quad-Link 2.97Gb/s (3G-SDI)
 UHD 3840x2160p: 50, 59.94, 60
 4K 4096x2160p: 47.95, 48, 50, 59.94, 60



COMPACT AUDIO ADAPTER FOR CAPTURING PROFESSIONAL AUDIO ON DSLR CAMERAS AND CAMCORDER

Beachtek announces its new **DXA-POCKET** compact audio adapter for capturing professional audio on DSLR cameras and camcorders. Ideal for the Blackmagic Pocket Cinema Camera. This two-channel device is designed to easily attach wireless mics and small, self-powered, camera mounted microphones such as the popular Rode VideoMics that have unbalanced mini-plug connectors. The innovative design gives it several mounting options making it a very useful and practical accessory.

The **DXA-POCKET** is extremely easy to set up and use. Exceptionally low noise preamplifiers provide very clean, wide bandwidth audio for full rich sound. Dual trim controls allow you to adjust the signal levels independently while the VU meters make it easy to set the precise recording levels for optimum results. The rugged extruded aluminum chassis has an integrated mounting shoe which can be used to either attach a wireless receiver or as a comfortable hand grip with the supplied rubber insert. Its compact size fits neatly under or over the camera for plenty of flexibility.

This **DXA-POCKET** will be available through leading video dealers on Sept 26th, 2014. It will have suggested list price of \$249.00 in the United States.

Beachtek is the original and most popular producer of XLR adapters for DV camcorders and DSLR cameras. The company specializes in unique audio accessories for the demanding videographer.



Beachtek is located in Kelowna, British Columbia, Canada. For additional information about Beachtek or the products that they offer, including full specifications on the DXA-POCKET, visit their web site at WWW.BEACHTEK.COM or call (416) 690-9457.



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Interview conducted by Jody Michelle Solis

HD Pro Guide Magazine Asks AFI Conservatory

WHY FILM SCHOOL?

HOW DOES FILM SCHOOL GIVE YOU AN ADVANTAGE OVER THE SCHOOL OF HARD KNOCKS?

AFI CONSERVATORY: A key component to any successful program is the extent to which it provides access to industry professionals and to future employment opportunities in addition to the quality of the education provided. Of equal value is the chance to cultivate career-long, professional relationships with classmates and alumni. These human connections cannot be quantified, but they are at the heart of AFI. Alumni of the AFI Conservatory (a graduate film school), for instance, are loyal to one another in the workplace because they trust their training. They know that every AFI alumni from every discipline is a storyteller at heart – someone who can adapt to the creative rigors and production exigencies of all forms of motion picture entertainment. Therein lies the key to the Conservatory's success. Alumni acquire the technical skills needed to support their creative abilities, so they are well positioned to fill a variety of roles across all genres and platforms. Graduates enter the field in many different capacities. And here is where someone, who didn't go to film school, looks and points a finger - because a graduate might get a similar level job as the person who didn't attend film school. But the film school

graduate is more likely to rise in rank or turn a part-time job into a fulltime job based on experience and knowledge gained at school.

HOW DOES FILM SCHOOL HELP STUDENTS SHARPEN AND HONE THEIR SKILLS IN WAYS, COMPARED TO IF THEY "DIDN'T" GO TO FILM SCHOOL?

AFI CONSERVATORY: In general, students look for graduate schools that let them work with master mentors who have professional experience and expertise to share with their mentees. At the AFI Conservatory, students (or Fellows, as we call them) learn by doing. It's a hands-on production-based collaborative environment. In their first year, students develop and produce three short films ("Cycle" projects). In their second year, they develop and produce a thesis project that is cleared for distribution possibilities and for the film festival circuit. At the same time, as hands-on production guides the curriculum, Fellows study their individual craft in an intimate classroom setting. It's an intense two-year program that Fellows thrive in. During these two years, students are mentored in several ways. For example, we have Narrative Workshop every week where First Year Fellows' cycle projects are screened and analyzed by peers and teachers in a very supportive environment. Fellows are encouraged to see what is

working and to learn from their own and others' mistakes. Many of our AFI alumni have expressed how much they grew as storytellers because of workshops like this. In addition to Conservatory-wide workshops, students are similarly mentored in their individual disciplines where workshops are run by faculty such as Stan Salfas (Editor, *DAWN OF PLANET OF THE APES*, *CHERNOBYL DIARIES*) and Andy Wolk (Director, *UNFORGETTABLE*, *THE CARRIE DIARIES*, *DEFIANCE*).

WHAT FILMMAKING PROCESSES DO STUDENTS LEARN IN FORMAL EDUCATION, COMPARED TO IF THEY DIDN'T GO TO FILM SCHOOL?

AFI CONSERVATORY: Going to film school accelerates the acquisition of hands-on skills and the professional work experience needed to achieve positive results in the workplace. At the AFI Conservatory, you focus primarily on one discipline, and collaborating with other artists, learn the unique roles of what others bring to the story making process. From the start, AFI Fellows function like working professionals in a team of collaborators, one from each discipline, who together are responsible for creating a movie. After an initial month of Boot Camp, where Fellows shoot assigned scenes to explore point of view, collaborate

on set, and problem solve under pressure, they segue into cycle film production. Using real time production schedules and budget constraints, the cycle teams are responsible for developing, producing and delivering three narrative visual stories. Each team consists of one member from each discipline who fulfills their respective roles and takes leadership as Cinematographer, Director, Editor, Producer, Production Designer, and Screenwriter. The process is very much akin to a studio environment. However, cycle films are not screened outside AFI, allowing Fellows to take risks and find valuable lessons in successes and failures to use in future films. All of this takes place in a safe, mentored environment, enabling Fellows to fully explore character journeys, visual worlds and environments, and their perspective on point of view.

HOW DOES FILM SCHOOL HELP STUDENTS WITH NETWORKING, COMPARED TO IF THEY DIDN'T GO TO FILM SCHOOL?

AFI CONSERVATORY: Film schools are where many legends get their start. At the AFI Conservatory, many Fellows have met and continued to work together with other Fellows in life-long relationships. For example, Bradley Buecker (AFI Class of 2003), Dante Di Loreto (AFI Class of 1991), and Brad Falchuk (AFI Class of 1996) all work together on *AMERICAN HORROR STORY*, *GLEE*, and other productions. Dawn Prestwich (AFI Class of 1985) and Nicole Yorkin (AFI Class of 1985) worked together on *THE KILLING*, *FLASH FORWARD*, and more. They learned each other's individual working styles and compatibilities while working on AFI cycle and thesis productions and found their creative partners here. 30% of our Fellows are international, which gives an important cross-section of stories, voices, and people to work with. Fellows also connect with faculty who are working professionals and luminaries in their own fields. We have a master seminar series named after film legend Harold Lloyd where filmmakers such as Steve McQueen (*12 YEARS A SLAVE*), Brian Grazer (*RUSH*), and Julie Delpy (*BEFORE MIDNIGHT*), screen their current films and speak with our Fellows. Our faculty bring visiting filmmakers to the classrooms where they mentor Fellows on their projects. These filmmakers include Mindy Kaling (*THE MINDY PROJECT*), Michelle McLaren (*GAME OF THRONES*, *BREAKING BAD*) and alumni such as Autumn Durald (AFI Class of 2009, *PALO ALTO*) and Rachel Morrison (AFI Class of 2006, *FRUITVALE STATION*). Our location in Hollywood also helps us to bring international filmmakers, such as Haifaa Al-Mansour (*WADJA*), Agnes Varda (*VAGABOND*) and Hany Abu-Assad (*OMAR*). AFI alumni work on most major productions



in Hollywood and know the skill level of AFI graduates. AFI becomes a natural network in the entertainment industry, which might otherwise seem impenetrable. The AFI family is one for life.

FOR NEW GRADUATES, WHAT ARE THE TYPICAL JOBS THEY GET?

AFI CONSERVATORY: The typical jobs that graduates get vary. AFI graduates have the skills to step into work when other professionals need an Assistant, so they have the advantage of knowledge and experience to jump right in without additional training. Some AFI graduates paved their careers by winning prestigious awards. Julian Higgins (AFI Class of 2010) started that way, winning the Student Academy Award for his thesis film, *THIEF*, then went on to guest direct on *HOUSE, M.D.*, and has worked on several shorts released on the festival circuit, including *WINTER LIGHT* and *HERE AND NOW*. Other alumni have formed creative teams that go on to make movies such as the independently released *THE PRETTY ONE*, by alumni Jenée LaMarque, Steven Berger, Polly Morgan, and Anne Costa (all AFI Class of 2010).

WHAT PERCENTAGE OF NEW GRADUATES FIND MEANINGFUL WORK IN THE FILM INDUSTRY?

AFI CONSERVATORY: The vast majority of our graduates work in the film industry in some capacity and in their discipline of study—about 81% of our graduates report that they are working in entertainment. One of our recent Production Design alumni, Kate Weddle (AFI Class of 2013) is part of the Art Directors Guild's internship program as an Art Department Assistant on the award-winning drama, *SCANDAL*. Others, like Editing alumna Lilly Urban (AFI Class of 2013) finds meaning in dividing her time between reality T.V. (*FAKING IT*), narrative (*ALL IS FORGIVEN*), and documentary features (*SPECIAL BLOOD*) after winning Second Place in the Drama

category of the 35th College Television Awards with her team for their thesis film *YOUNG AMERICANS*.

AFI CONSERVATORY'S ALUMNI NEWS: "WE HAVE 27 ALUMNI WHO ARE UP FOR 26 NOMINATIONS FOR THEIR 18 SHOWS IN THE PRIMETIME EMMY AWARD NOMINATIONS!"

WHAT WOULD YOU SAY IS THE BIGGEST ADVANTAGE OF THE FILM SCHOOL EXPERIENCE?

AFI CONSERVATORY: The biggest advantage of the film school experience is that the artists acquire a working knowledge of the history, craft, and art of motion pictures. At AFI, they are able to develop narrative skills that are neither platform specific nor media specific -- these skills translate to all platforms and to media: story is story is story.... Storytelling is an art and a craft that is difficult at best and that requires a lot of practice. AFI instills the tools that help filmmakers practice their craft and become better storytellers. This is a place for people who know what they are—Cinematographers (DPs), Directors, Editors, Producers, Production Designers, and Screenwriters—and who want to get better at what they do. Going to film school is an investment. It should be considered part of a career path. Our programs at the AFI Conservatory are perfect for filmmakers who have some experience in the industry. We are especially looking to hear untold stories by unique voices. Our Fellows want to immerse themselves in an intense environment where story comes first and they get to make movies with the masters.

IF YOU ARE INTERESTED IN A FILM CAREER OR WANT TO KNOW MORE ABOUT THE AFI PROGRAMS, PLEASE EMAIL ADMISSIONS AT ADMISSIONS@AFI.COM AND CHECK OUT AFI.EDU.

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FOTOCARE
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Foto Care is a photography and videography retail store and rental house located in Chelsea in New York City. At Foto Care, we are extremely passionate about photography but even more passionate about the lifelong journey that photographers embark on.

We will do absolutely everything we can to support that journey. It is for this very reason that our commitment to the photographic community we serve extends well beyond a purchase. Or two. Or three. We believe the better we know our customers, (their needs, desires and goals) the better we are able to support them (guide them, educate them, celebrate their accomplishments) no matter what their experience level or where they are in the world. We have held this belief since 1968 and to this day, not a day goes by where we don't strive to over-deliver on it.



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Videoguys.com is family owned and operated and has proudly served videographers and producers like you for the past 25 years. For three generations, we have been shooting footage of our growing families and have

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CAMERAS



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CAMERA SUPPORT & ACCESSORIES



SHAPE wlb
www.shapewlb.com

SHAPE wlb Inc. is a creative and innovative company. We have been working in the movie business for over 15 years. We manufacture supports and custom-built equipment for video/photo cameras. Our company fills the demand for specialized camera complementary equipment. Our products are designed for both the amateur and the professional cameraman.

Our products greatly reduce the weariness and constraints of operating a camera during long hours. All of our products are proudly made in Canada with a lifetime warranty on all CNC machined parts. SHAPE products are available at many dealers on an international level as well as via our website. We also develop and manufacture custom-built equipment for video/photo cameras. Let us know what your specific needs, projects or inventions are, we will gladly take up the challenge.

continued

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- **Dr. Werner Vogels**, CTO and VP, Amazon
- **Tony Wang**, General Manager, Twitter UK

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IKAN CORPORATION
www.ikancorp.com

ikan designs and manufactures digital video and DSLR gear used by independent filmmakers, videographers, and professional photographers. Our mission is to build products creative people want and need at a reasonable price. ikan's commitment to delivering quality gear with exceptional customer service sets us apart from competitors who offer similar products. These traits have helped us become the leading manufacturer of affordable production gear for use in the field or in-studio. Not only are our products designed for ease of use, durability, dependability and maximum portability, our staff is uniquely equipped to address production needs for television studios, churches, events, K-12 and college media departments.



LITEPANELS
www.litepanels.com

Emmy® Award winning Litepanels, a Vitec Group brand, is the innovation leader in LED lighting for TV/film. Continuing to expand its suite of flicker-free, color accurate, fully-dimmable LEDs, Litepanels will be debuting the Hilio D12/T12 (daylight & tungsten balanced), Sola 9 Fresnel (daylight), & Inca 9 Fresnel (tungsten). Also available, the new Sola 4 Traveler Kit & 1x1

LS Traveler Kit collection. These environmentally friendly fixtures can pay for themselves with power savings and long life.



ROTOLIGHT
www.rotolight.com

Rotolight are the award-winning manufacturers of the Rotolight RL48 Ringlight and the Rotolight ANOVA - The world's most advanced LED Flood Light. The Rotolight is a compact, ultra-lightweight LED ring light that simply slips over your shotgun mic (or hot shoe, using the Rotolight Stand) and delivers warm natural light for HD cinematography and photography when you need it, so you'll never miss that perfect shot. Rotolight can be accurately dimmed (using Neutral Density filters) over a range of 1.5 aperture stops. The 48 Ultrabright LED's provide give that great 'ring-light' effect but without 'Red-Eye' or shadows. The RL48-A 'Stealth Edition' has a matte black rubberized outer coating which minimises reflectivity and acoustic resonance, and makes the ring weather resistant. The package also includes a Filter-Holder and custom Lighting Gel Kit (made by Lee Filters).

AUDIO SOLUTIONS



BEACHTEK
www.beachtek.com

Makers of the world's most popular professional audio adapters for DSLR video cameras and camcorders. Beachtek makes audio adapters that allow our customers to connect professional audio recording equipment and microphones to their cameras. We have been designing and building these camera/microphone accessories since 1997 and consistently rank throughout the world as one of the best and most popular solutions for the semi-pro and professional videographer.

STOCK MUSIC



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We have thousands of premium royalty-free music tracks and over 400 collections to choose from. Our very high standards ensure that you won't find mediocre content...ever. We don't charge additional licensing fees at check-out. Premium music starting at \$5 per track and topping out at \$30. You won't find music of this quality at prices this low anywhere. How can we license so inexpensively? Because unlike virtually everyone else, we own 100% of the copyright, publishing and master recordings of every track we license. This ensures the highest quality with absolutely no copyright issues.

STORAGE SOLUTIONS



AKITIO
www.akitio.com

Akitio is a storage solutions company dedicated to providing forward thinking technology to the consumer. With each product we develop, 4 core ingredients are considered: easy to use, attractive, environmentally friendly, and affordable. It's value without compromising quality. But it doesn't stop there. As easy to use as are products are, it's always nice to know there is someone you can talk to if you ever need help. That is why we are committed to providing exceptional customer service and support. You are not just buying a piece of equipment. You are buying piece of mind.

FILM & VIDEO CONTESTS



ONE TO WATCH
www.onetowatch.org

Created by The One Club, producers of the prestigious One Show Awards and Creative Week, One To Watch invites the most promising and dynamic creative professionals under 30 to enter. By identifying the best young creatives today, One To Watch serves both as a platform to promote emerging talent as well a bellwether for the industry. Winners will be celebrated at Creative Week in New York and will be featured on One Club properties, including the One To Watch website and One. A magazine. Join an international group of like-minded individuals who understand the value of good creative. If you're doing great work and want to be acknowledged, if you want to catapult your career, and if you're under 30, make sure to enter One To Watch.

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ALLEX "SHOW US YOUR MOVES" VIDEO CONTEST

www.libec-global.com/allex

Libec, manufacturer of high quality professional camera support systems, entered the consumer DSLR camera market with its ALLEX system. The new style tripod system allows aspiring DSLR filmmakers, freelancers and small production teams pro level production values via ALLEX's unique integrated ball head, slider and tripod system. The ALLEX system will be available for purchase via Libec Sales of America starting in August. "We're excited to extend our legacy of making the best camera support systems in the world by introducing ALLEX to the growing U.S. market," says Takuma Sudo, president of Libec Sales of America, Inc. "Owners of small DSLRs and early adopters of new styles of filmmaking are demanding high quality camera support, and the ALLEX new tripod system is based on Libec's 60 years experience developing best-in-class equipment for professionals. No other manufacturer has ever developed a tripod and slider like ALLEX, as one integrated system." Enter the contest by July 1, 2014. Watch videos on the contest website now.

TRADESHOWS & CONFERENCES



IBC
www.ibc.org

IBC2014 is the essential global meeting place for everyone engaged in creating, managing and delivering the future of electronic media and

entertainment technology and content. Featuring an influential conference and world-class exhibition, IBC immerses 50,000+ professionals from 170 countries in an unrivalled experience which affords you the chance to trade and educate, to debate and connect, to challenge, strategise and innovate with the very companies and leaders shaping the market. Join us in Amsterdam this September.



UNIVERSITY
FILM & VIDEO
ASSOCIATION

UFVA
www.ufva.org

The 68th University Film and Video Conference gathering of filmmakers, scholars, and teachers will be held at Montana State University in Bozeman, MT from August 6-9, 2014. The University Film and Video Association is the organization to share ideas about developments in film/video education, scholarship, technology and artistic pursuits.



**NEXT | VIDEO
CONFERENCE + EXPO**
www.nextvideoexpo.com

Providing valuable education and skill enhancement, Next|Video Conference + Expo helps professionals better understand, evaluate and implement the technologies and business practices that will impact the future of video. A multi-tier conference, Next|Video is programmed with five distinct tracks: Next|PRODUCTION, Next|POST-PRODUCTION, Next|STREAMING TECH, Next|DISTRIBUTION, and Next|ENTERPRISE MEDIA. The event will also feature the Next|Video Expo, Keynote Luncheon

and a Networking Reception. Customizable registration options include an all-access pass, one-day conference options, and expo access. The all-access pass includes the Wednesday Keynote Luncheon and Thursday Networking Reception. Available options and rates are viewable at nextvideoexpo.com/registration-options.



PROFUSION EXPO 2014
www.profusionexpo.com

ProFusion is about bringing together the latest technology and the brightest minds in the industry. The primary mission of ProFusion is to showcase and celebrate the pro imaging industry in Canada. To that end, over two days, our focus is to celebrate Canada's burgeoning pro imaging market by bringing together the latest technology and the brightest minds in the industry. If it's new and exciting and you haven't seen it yet, chances are you'll get to see it launched at ProFusion. Over the years we've showcased many 'first time in Canada' product launches, including the most talked-about cameras, lighting, software and more. And it's not just about seeing new gear, it's experiencing it in an intimate, interactive environment, unlike any other tradeshow.



PHOTOPLUS EXPO 2014
www.photoplusexpo.com

The PDN PhotoPlus International Conference + Expo is the largest photography and imaging show in North America, attended by over 22,000 professional photographers and enthusiasts. Explore over 220 exhibits, see thousands of new

products, attend over 80 conference seminars, keynote presentations, special events and much more.



CCW EXPO 2014
www.ccwexpo.com

CCW+SATCON, now produced by NAB, is the East Coast's most significant content and communications event with more than 7,000 attendees and 300+ exhibitors. CCW+SATCON is where the core of your community comes together to get business done. Connect with industry visionaries, see next-gen innovations and get the solutions to advance your ideas, content and creativity. Set in New York City - the epicenter of broadcast, media and entertainment - CCW+SATCON is the East Coast's most significant content and communications event.



GV EXPO 2014
www.gvexpo.com

GV Expo is Washington's largest technology event for pro video, broadcast, AV professionals. Learn about cutting-edge video technologies and techniques at Next|Video Conference @ GV Expo and DC Post Production Conference, two conference programs designed to teach, enlighten, and inspire attendees. Get hands on with the latest video gear in an exhibit hall featuring over 175 suppliers, dealers and distributors and attend networking opportunities to further your knowledge, career and agency mission. If you shoot, edit, post, store, or distribute video or need AV solutions, you must attend this important technology event!

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Many Thanks



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www.hdproguide.com
www.studentfilmmakers.com



**ELIANA
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Award-winning Cinematographer, Eliana Alvarez Martinez trains her eye as intently on the story as on the aesthetics of every project she tackles. Her work ranges across genres, styles and subjects from Vérité Documentaries to NatGeo Wild's "Caught in the Act," and the PBS web series, "Black Folks Don't." Currently Alvarez is directing the documentary, "Spirit of Discovery," and shooting for filmmakers and show-runners around the globe. She also teaches at New York Film Academy.

www.elianaalvarez.com
<https://vimeo.com/elianaalvarez>



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International speaker Jen Grisanti is an acclaimed Story/Career Consultant at Jen Grisanti Consultancy Inc., Writing Instructor for Writers on the Verge at NBC, former 12-year studio executive, including VP of Current Programming at CBS/Paramount, blogger for The Huffington Post and author of the books, Story Line: Finding Gold In Your Life Story, TV Writing Tool Kit: How To Write

a Script That Sells and her new book, Change Your Story, Change Your Life: A Path To Your Success.

www.jengrisanticonsultancy.com



KEN WHITE

Ken White is a lighting cameraman, editor and producer, with skills in video, audio and digital technology. His knowledge of modern production techniques, creative direction and brand messaging ensures the accurate and timely completion of multimedia projects. Ken has written commercial broadcast music and plays multiple instruments. Ken has been studying Japanese and his goal is to become multilingual. Landscape painting and photography are passions as well.

www.kenwhitepro.com



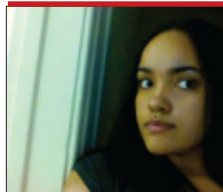
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Wynona Luz is a NJ/NY based writer. She has published various articles related to filmmaking, television, and broadcast in HDPROGUIDE Magazine's print and online publications.



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Currently traveling around the globe, Manuel Valladares conducts interviews with directors and screenwriters for HDPROGUIDE Magazine and HDPROGUIDE.com.



**ERICA
MCKENZIE**

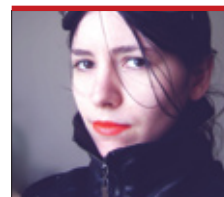
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OLSZEWSKI**

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**TINCUTA
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Tincuta Moscaliuc is the very beautiful and talented designer of Welch Media, Inc.'s HDPROGUIDE Magazine and STUDENTFILMMAKERS Magazine.



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Carlos Sánchez studied Marine Biology at the UABCS, La Paz, México and he has a PhD in molecular evolution at UEA, Norwich, UK. He has been developing research on molecular systematics of marine invertebrates. Currently he teaches Invertebrates Biology, Benthic Ecology, and Integrative Systematics courses at UABCS.

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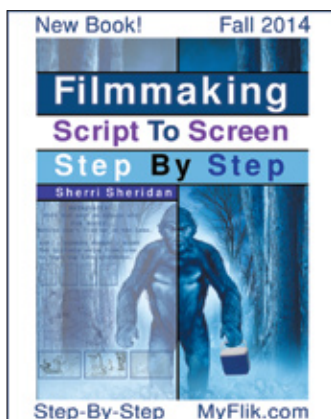
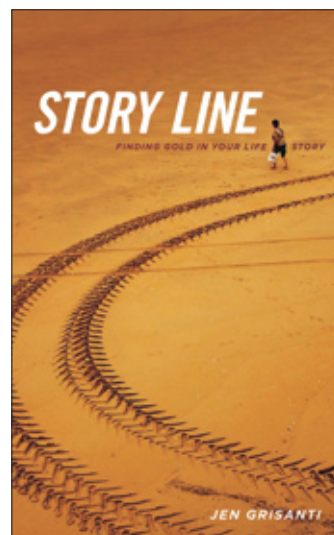
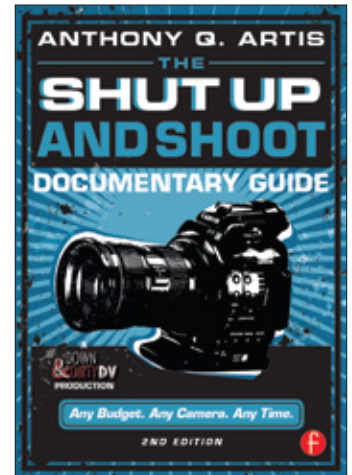
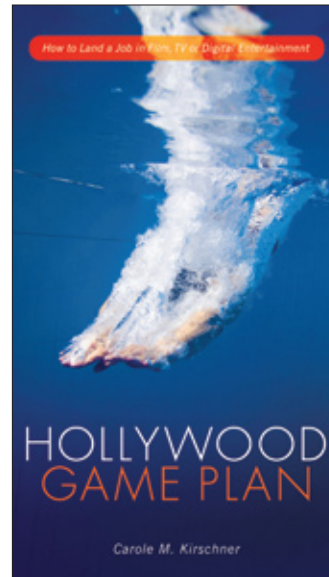
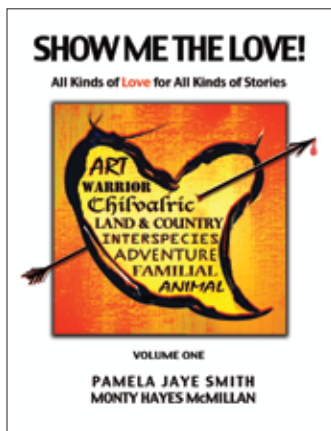
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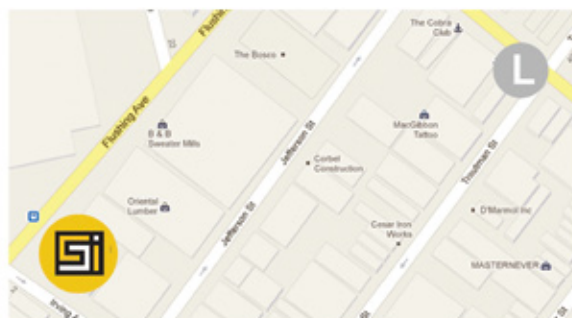


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