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NZCS Newsletter #3

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IN THIS ISSUE: Marc Swadel reporting on Imago, Shooting The Dead Lands with Leon Narbey, Shooting Cover Band with Drew Sturge, Shooting The Z Nail Gang with Chris Matthews, Postcard from Iceland from Marc Swadel, the next event – Opening the Creative Channels of Communication, Paul Richards reporting on the Big Screen Symposium, news of The Data Book Relaunch, and a new Tips & Tricks column.

IMAGO AND NZCS

IMAGO is 'The European Federation of Cinematographers' but is now the de facto world body.

The main purpose of the Federation is to champion and uphold the high standards achieved by the Cinematography Profession, and via a constant exchange of experience to promote the spread of culture on which the long-standing technical and artistic quality of the global Cinema industry is firmly based.

One of the things that most concerns IMAGO is to improve and maintain standards in technological equipment and also the quality of screening in cinemas.

Thus ensures that all the work that we, together with the directors and their collaborators, put into making a film, and the resulting quality, may be fully appreciated by movie-goers who, in many instances, are nowadays obliged to watch films which, owing to technical inadequacies and shortcomings, do not come up to the standard of the original.

IMAGO also has a view towards obtaining the legal recognition which would permit us to more effectively uphold this fundamental requisite of quality, in other words, to defend quality in the cinema, we aim to work simultaneously to have the Cinematographer recognised as co-author of the Film, which the Italian AIC and the Spanish AEC already do in their credits with a more appropriate and correct term that literally translated means "Author of the Photography". Legislative bodies are also beginning to acknowledge the legitimacy of the Directors of Photography (DoP) right to be recognised as co-author, but a great deal of work still has to be done.

Another important field in which IMAGO will take action, both by urging government intervention and becoming directly involved, is the methodical preservation and restoration - which can no longer be delayed - of European cinematic heritage, and by extension of developing these systems, give a template for other countries in preserving their films also.



IMAGO ANNUAL GENERAL ASSEMBLY (IAGA) + MASTER CLASS 2014

Report by Marc Swadel Full Member NZCS +ACS

I arrived into Greece, for the first time and readied myself for a solid 5 days of master class, meetings, new people and new ideas.

The first morning I met up with brother in arms Ron Johanson, the ACS President, who set the day up with a ready smile and a laugh.

We met up with IMAGO President Nigel Walters BSC and walked down to the fantastically appointed Greek Film Archive complex for the first of two days of the Conference, which consisted of master classes with Cypriot/Englishman Haris Zambarloukos (Thor/Mamma Mia/Sleuth) Academy Award nominated Austrian Christian Berger (The White Ribbon/Raffl/The Notebook) and Greek/American Academy Award nominated Hollywood heavyweight Phedon Papamichael (Descendents/The Monument Men/3.10 To Yuma/Nebraska/Walk The Line).

The programme included film showings, and demonstrations of the RED Dragon and Sony F65 camera systems, and had a capacity 200+ audience on both days.



DELPHI – IAGA

On the 3rd day, we all got on the bus for the 3 hr road trip to Delphi, ancient oracle of knowledge and wisdom for the Greeks. I was sitting with Ron ACS, and reflected how the last time an ANZAC delegation went to a European event on the 25th of April (some 500 miles away and 99 years ago) it was the birth of our common identities, and brotherhood, and how far the Europeans have come in that time – instead of shooting bullets it's now about shooting film.

It was a pretty full on schedule for conference – a lot was got through, a lot of discussions, discourse and seriousness, as happens whenever Europeans get together on a national level, but Ron was there to crack some jokes and pull things back when it threatened to get dryer than a desert.

I have filtered through what was discussed and have highlighted the main points covered below:

STANDARDS

A lively discussion was had over the state of standards in projection, and archiving. The words used here were 'Wild West' – manufacturers not talking to each other, standards being ignored. It costs 80K Euros for a calibrated DCI spec projection system, yet Sony are selling 4K gear that is not compliant, and other systems can vary wildly in standards.

IMAGO is proposing a cinema screen ratings system that will award 'IMAGO STARS' a mark out of 5. IMAGOS proposed standard is:

25FPS DCP

14-Foot Lumens Screen Luminance

SMPTE Standard commonality (not less than 75% of luminance as seen in centre of screen, measured from any seat in the cinema)

No silver screen.

Another conversation was had regards archive standards. The current leader is ACES (Academy Standard Encoding System), which uses Super DPX. The current next gen standard is Open EXR – which is a 16 bit format currently being supported by Arri and Sony – which apparently is the first man made format that exceeds the human eye in range and information. A big problem that was brought up was de-bayering, and the inherent limitations it presents. The consensus for the future was that soon everything will be shot raw, and this will help archiving greatly, so we are closer to a true and solid archive format that will be as close to uncompressed as possible. 35mm is still seen as the most future proof, and stable way of archiving films, but less and less films are originating on the format.

EDUCATION

A discussion was held about educational opportunities, as the changes of digital/CGI to the Cinematography landscape need to be taken into account, as well as canvassing what study options are available to budding students.

There are many attending Cinematographers who teach or run courses, and the idea is to research, and identify the needs of the industry, and also to see what national and European standards/qualifications exist.

Joshiko Osawa JSC from Japan related the JSC's programme. They take on 15 students a year, and have one lesson a week, to learn the foundations of being a camera assistant, and they make a short film at the end of the year. They students can make it with the help of rental companies or through their own connections; the aim is to shoot on 35mm. The core study revolves around 35mm, as there is not a great opportunity to study with 35mm, and the end result are students who are up to speed with that format, so have good employment prospects. The JSC have been running this for ten years, and have 100 ex students currently working in the industry.

An educational committee was mooted, and Tony Costa AIP of the Portuguese society was nominated to head it. I have volunteered to be part of this committee, and I will talk to education providers in NZ, as well as talking to our guys who currently work shooting for Weta etc.



MASTER CLASSES

Next up was a discussion on master classes, and the need for a programme of both national level (such as the Greek one) and 'signature' master classes called 'Imago Inspiration' – the first of which was held in Vienna with Director + Cinematographer pairs talking about working together, techniques and the like (Christine Jeffs and John Toon NZCS ACS were part of this along with Fellow NZer Michael Seresin ONZM BSC with Alan Parker and also Russell Boyd ASC ACS and Peter Weir). With Imago being international, communication in organisation will be greatly improved – the GSC had a two day master class with Phedon Papamichael, Haris Zambarloukos and Christian Berger, which was a great example of international co-operation, and was at full capacity both days.

There was also talk of other less formal promotional and networking events. The Polish society mentioned its very popular 'PSC – After Midnight' drink+talk sessions at Camerimage in Poland.

There was also talk on festivals and events – Camerimage, AIC Micro Salon, BSC Expo, Manaki Brothers Cinematography Festival and the Bucharest Master class.

EU LOBBYING

Fritz Neimann, a German Lawyer who has a successful history of lobbying the EU on behalf of Composers rights, was taken onboard to keep tight on the EU in regards to archiving, Cinematographers royalties, working conditions and also to research and advise on various EU funding bodies and opportunities for the Society itself, as well as funding for master classes and education.

WORKING RIGHTS

A Social Dialogue Committee was set up to concentrate and develop a solid framework of pan-European rights. The aim is for 'Fair Remuneration that allows one to survive in a dignified manner'. The outlines are:

- Provision of a minimum income
- Introduction of a model contract for freelancers
- Such a contract must include a percentage towards social security
- Representatives and groups who are not unions should be able to collective bargain.

There was a lot of discussion on this subject.

In general Eastern Europe have excellent moral rights over the image.

Jerzy Zielinsky from Poland, where they do have royalties for Cinematographers, told how they changed their name to the Polish Society of Authors of the motion image. As he said 'There is a need to build the perception in the public/govt. that we are, not only the co-authors of the film, but the authors of the motion picture images - even if this is not legally acknowledged.

Padrag Bembag SBS from the Serbian Society also added that 'we need to raise the profile of the Cinematographer in restoration and archiving of films'.

Ron from the ACS relayed 'how in Aust/NZ there are no official or legal recognition of the rights of Cinematographers - but Cinematographers should have these rights.'

Ciaran Kavanagh ISC Irish Society added how in Ireland 'Cinematographers don't feel that confident, or feel they have an authorship role'.

Cristina Busch (IMAGO Legal Counsel) underlined how 'the existing rights and attitudes to Cinematographers in Eastern Europe, as creators, helps to push for moral rights across Europe'.

The general consensus was strong, and a clear path forward could be seen. Already the Hungarian and Spanish societies are lobbying in their respective countries for stronger working rights for Cinematographers. With Fritz active in lobbying in Brussels from this year, this work will be focused on a European level.

THE VOTE

At 18.52 on the 2nd day of the IAGA - finally the vote was taken - a full 'YES' vote from all members to make Imago a world body. A 'YES' vote allows all associate members to join. New Zealand, Australia, Canada, Australia, Japan and Israel are all present at this decision - Australia and Israel joined did there and then, both Ron and Idan Or having the mandate to do so.

Idan, of the Israeli society gave a very warm and rousing speech, which at the end of, both he and Ron were bought in as deputy board members.

The fees for full members society's within of IMAGO are 28 Euros per full member of each society, capped at a maximum of 2000 Euros a year, per society.

THE GSC

I have to commend the GSC on the organisation and execution of the whole event - we had the master classes, a dinner with the Greek minister of tourism over looking the Acropolis, a visit to the Greek port town of Galaxidi (where in the museum, in pride of place, was a letter in Greek from the prime minister of New Zealand to the people of Galaxidi

thanking them for helping NZ soldiers to hide and escape in WW2) tours of Delphi and the Acropolis, and also a seafood dinner at the GSC President, Yiannis Daskalothanaisis's home.

The amazing thing, is that the 24 member GSC was formed in 2012, and was birthed in what can only be called an apocalyptic period for the Greek economy and creativity. For such a new society to come from challenging conditions to hold such a fantastic series of events is testament to the tenacity and vision of a group of people who have a desire and love for what they do.



SUMMARY

The progress made since my first attendance in 2012 has been remarkable. Since the French (AFC) left in a huff after being out voted by all other societies to one, on enlarging IMAGO to a world body, the waters have been cleared and with this clarity we have a force that moves as one.

The big changes are thus:

1 – a lobbyist in Brussels. This will mean that for the first time, someone will be targeting the EU parliament in regards to workers rights, I.P, Authors rights, and also with a fine eye for accessing funding opportunities. What this means for the NZCS – is that there is a voice at the EU table pushing on the fronts of royalties, I.P protection and working rights, with the long term goal of achieving a strong level of all three – which would be Europe wide, and should also be best practice and mandatory for co-productions – eg: if a co-production is made between NZ and a European country – the European laws would have to be recognised and followed, otherwise no dice. There are a handful of European societies, most notably the Polish, that have royalties for Cinematographers, and from here it is hoped to bring it across the rest of Europe over time. The fight is on.

2 – Archiving and projection standards. This is a big one – IMAGO is very active in pushing for a European (and hopefully a de facto world) standard for digital archiving and projection. Currently there area patchy few that reflect the modern digital reality, and it is fantastic to think that it is Cinematographers who are in the vanguard of keeping the quality of vision that we bring the finished work through to the screen, and beyond.

3 – Master Classes. Another exciting move forward over the last two years. The establishment of the Master Class Committee (which Ron ACS heads up) the fruits of which John Toon has experienced first hand, and the profile that it brings our art and works to the public eye is fantastic. The big wins for the NZCS here – aside from already having John and Michael NZCS, and NZ film on show at the top level of the art in Europe, are that we are part of an open dialogue with the rest of the world, with access and communication in regards to bringing some amazing Cinematographers to our shores, and having some of our guys giving master classes on a global basis. We have the added advantage of Ron and the ACS actively looking at bringing people over to our part of the

world, and indeed we can also reciprocate. The fantastic event in Athens with Cinematographers the calibre of Phedon Papamichael, Christian Berger and Haris Zambarloukos would never been possible without IMAGO. There are also other possible avenues that open up, of EU funding assistance in bringing European Cinematographers over to NZ/Aust.

4 - IMAGO is a world body! The only major societies not in are the Chinese (and HKSC), and the French (who are sulking off in a huff.. but may well be back in a few years). The American ASC are barred from joining due to the legal make up of their society, but maintain an open closeness, and usually have an observer presence through dual society members - usually AIC/ASC (the Italians recently opened up citizenship to those who have Italian great grandparents - thus opening up a door to Europe to dozens of ASC members - if any of our NZCS guys have Italian heritage - this could be your key to Europe!)

The advantages of our full membership in IMAGO are obvious, and we have the added strength and solidarity of joining with Ron and the ACS in the commonality that we share as countries and markets, as a united voice within IMAGO. I was at Cannes this year, where the NZ Danish Co-Production treaty was signed, and within it, a point I noted, of how under most of these treaties we count as Aussies.. and Aussies count as NZers. It also struck me how close we are to our mates over the ditch, in where we want to go - royalties, rights and protections, and how a closer relationship between our societies would benefit all on the regional and world stage.

LEON NARBHEY ON SHOOTING "THE DEAD LANDS"



As a cinematographer Leon Narbey has shot many feature films and documentaries including *Desperate Remedies*, *The Price of Milk*, *Whale Rider*, *Colin McCahan: I Am*, *Perfect Creature*, *Rain of the Children*, *No. 2*, *The Orator*, *My Talks with Dean Spanley*, and now *The Dead Lands* which is his fourth collaboration with Director Toa Fraser. In 1987 he directed and co-wrote the award winning feature *Illustrious Energy* and then followed with *The Footstep Man* in 1991. Leon contributed the following article on shooting *The Dead Lands*.

Glenn Standring's script offered us a vast landscape of potential, but then on closer reading 40 pages were written as night scenes in mostly wild bush and we lacked a budget that could afford massive 'moon-cranes' and riggers, so we went with 'day for night' for the majority of these scenes – avoiding the sky as much as possible, 'roofing' the action where possible with black-solids or tarps and sometimes back-rimming and side-lighting the actors so as to print down later in post. It allowed us to have a playful mythic quality reducing saturation to an almost monotone palette.

We established a series of DFN LUTs and test projected these at Images & Sound. Toa liked them, and he referenced how the poetic ambiguity that was achieved by Storaro with his DFNs in *Apocalypse Now* had such an effect. So we went this way for both budget and aesthetic reasons, and I'm sure Producer Matthew Metcalfe was happy with that choice.

Finding road accessible indigenous bush locations was one of our main concerns. The production wanted to base itself in West Auckland so Location Manager Sally Sheratt had a really hard task, however her immense understanding of the Auckland region was to our benefit. While in pre-production Designer Grant Major drew up a timeline drawing of the geographic journey that Hongi would ideally encounter. We tried to give that timeline a base, and it was also a helpful guide for my head to get a flow of the story. Rangitoto, Bethels, Piha and the Central Plateau all featured and only a couple of locations that needed 'fixing' by the excellent Visual Effects Supervisor George Zwier, in particular eliminating the motorway and suburbs of Mangere and South Auckland. George and his London team also built up one massive interior cave in which we had previously shot the actors against greenscreen.

Camera and lenses came from Imagezone with the 'A' camera being an Arri Alexa XT with my favorite Zeiss Master Primes 16, 27 and 40mm, a set of old but beautiful and light Zeiss Standards, an Arri Alura 45-250 and an old Canon 300mm. We used a set of Arri NDs that were popped onto the rear of the lens giving me an equivalent 200, 50 and 12 ISO, and then the unfiltered base of 800 ISO. We shot in RAW with a 2.35 ratio.

Ben Rowsell (First Assistant/ Focus Puller) was of immense support to me throughout the production. When I was toying with the idea of having a very close 'Action camera' (Ali style) for the fight scenes we tested many small cameras and went with a Sony F55 with its global shutter for sharper action. We wanted it light and small, so went with it in a stripped-down HD mode which was squeezed into a large perforated sewage pipe (for protection against the many patu and taiaha). After one day of shooting in this mode it became apparent that I could get just as close with the Alexa. Halfway into the production Toa wanted coverage from a 2nd camera most of the time. So the F55 was up-scaled to 4K and became the 'B' Camera. Grant McKinnon (Cinematographer / Lighting Gaffer) was the B Camera Operator picking off different frames within the same scene (with Kim Thomas doubling as his Focus Puller) thus allowing Dan Kircher (Editor) a variety of choices. Grant and I had worked this way on *The Orator* so we had a good understanding and Grant has an exceptional eye. Michael Urban (DIT) would clone and convert files from both cameras and incorporate LUTs in the truck so at end of day I could review them at home.

I tried to differentiate the characters in the film with lenses, forming an unspoken feeling that the audience could share. We adopted a close handheld mode with 24/27/40mm lenses for anything of a subjective nature for Hongi (James Rolleston) and The Warrior (Lawrence Makoare), and contrasted this with a more distanced flattened long-lens look for the baddy Wirepa (Te Kohe Tuhaka) and his warriors, thus trying to create a different relationship – one close and intimate, the other more alienated and flattened in space.

The actor's faces were another landscape to marvel at in close up and Make Up Artist Davina Lamont's moko designs were totally believable looking as if they were really chiseled and not just drawn on.

Toa and I were always after capturing emotion and feeling. How composition, lighting

and the camera's relationship to the characters on the screen enhances and supports that emotional flow is what it is all about for me.

(Photos by Matt Klitscher)



DREW STURGE ON SHOOTING "COVER BAND"



Drew Sturge has been a DP for 7 years, mostly working in commercials and promos. "Cover Band" was his first "Drama/Comedy" in a DP role.

"Cover Band" is a 6 part Comedy/Drama series for TVNZ, written, produced and directed

by the boys at the Downlowconcept.

“ Sex, drugs and other peoples’ songs”

The show is about a group of mates who re-form a once successful band to play covers in an attempt to pay the bills. Along the way we meet colorful characters who get up to all sorts of antics while playing many iconic New Zealand songs.



The main considerations in my approach to shooting this were flexibility and freedom for the directors, and to try to break away from the conventional fast turnaround comedy coverage and blocking (all hand held with mostly static actors and very basic coverage). We attempted to do this in a schedule shooting 1 episode a week, all location based and containing 2–3 musical performances per episode. I now have a much better understanding of why the aforementioned convention is so popular.

We shot very limited hand held coverage, as I wanted to save this look for when the band were performing together onstage. Predominantly we shot on sticks or Steadicam with minimal coverage. If the action and comedy played well in the Steadicam master we left it. I have a lot of respect for our directors, Jonathan Brough and the Down Low Concept trio for trusting in what we were trying to achieve and letting the shots hold when they were working. We wanted to keep the cast moving wherever possible so it feels as if the characters are always on a mission together. To do this we shot most “masters” on the Steadicam, moving from exterior to interior, room to room and on one occasion a 4 minute Steadicam shot that started in a lift on the ground floor and ended up at a 5th floor office cubicle.

This choice of shooting style often meant a big compromise in terms of lighting design. It was our camera package that made this approach possible; Imagezone supplied us 2x Alexa classics with Alura zooms and Zeiss super speeds. This combination meant we could use mainly in vision practicals with a bit of control and supplementing with hidden units where needed. Wherever possible I tried to facilitate cross shooting of coverage. This meant lighting setups were further compromised but I feel these limitations helped to create/honor the “grunge” look we were going for and were a small trade off to allow the actors room to improvise.

We captured in ProRes 422 HQ Log-C 1920x1080 and onlined at Department of Post, where it was great to see the images come to life after looking at LUT’s or Log for so long. I very much enjoyed the Alexa workflow and light weight codec for this type of production I didn’t find the 422 ProRes format too limiting, even when we really pushed it.

It is worth noting that the audio for all musical performances was recorded live onset with our actors playing their respective instruments. This was a real treat when it came to covering the band, we didn’t have to frame anything out or cut away to any hand doubles. It also added a priceless authenticity to the musical content and created many opportunities to capture natural and off the cuff interactions.

It was a great show to be involved with, lots of fun to make and a huge learning curve for me. If you get the chance check it out, it’s a bit of fun.

Watch episodes: <http://tvnz.co.nz/coverband/index-group-6069018>

Facebook: <https://www.facebook.com/coverbandtvshow>

(Cameras photo by Nigel McCulloch. Band photo by Toby Sharpe.)



SHOOTING THE Z NAIL GANG WITH CHRIS MATTHEWS



Chris Matthews is a cinematographer with a strong background in lighting and VFX, having gaffered the Miniatures/VFX unit of Lord of the Rings. He has been shooting full-time in Melbourne and Auckland for the last 12 years. His work consists mainly of commercials, some drama, and high end corporate work. He recently shot Z Nail Gang.

The Z Nail Gang is a self funded Lo budget feature film shot over five weeks in February 2014. Directed and produced by husband and wife team Anton Steel and Kylie Dellabarca Steel. Anton and Kylie are known to many as assistant directors on numerous large film and TV projects. As a DOP most of my work over the last few years has been in mid range commercials, promos and documentaries, and I hadn't done a Lo-No budget anything for a long time, actually I swore myself off them. This was however a script that came from the heart, combined with the passion of the filmmakers and people involved swayed me. Taking this further I could also provide a camera and lens package for them through my company. Myself, Anton and Kylie had also earned some favour tokens over the years, so it was game on.

Filmed around The Bay of Plenty it included locations not often seen in New Zealand Film and TV. These included Pukehina Beach, Te Puke, Edgecombe and the streets of Tauranga Night Ext to double as Wellington.

Getting the script I realized it wasn't what you'd expect as a first time lo budget feature, it had a cast of over 20, lots of action vehicles, and numerous locations. These included a large night exterior sequence with numerous vehicles and large crowds, and a scheduled two day shoot protest and riot sequence involving stunts and a helicopter.

As it was a comedy drama we wanted a lot of the the comedy to play out within the frame we framed mid two shots and used a lot of foreground background character interaction, we also framed in 2.35 which also gave us the ability to show off the landscapes.

This from my point of view given the short schedule and little to no lighting package except some LED panels and Kino's meant a fast ISO lightweight and small camera was a good consideration. The Canon C300 was chosen and we shot C-Log, this enabled me to shoot up to 1600 -2000 ISO if required but I did generally rate the camera at 800 native. The Log easily held all highlight detail in bright background and skies out of day Interior windows, often underexposing the Midtones by ½-1 stop if needed, knowing it could easily and relatively noiselessly pushed up later.

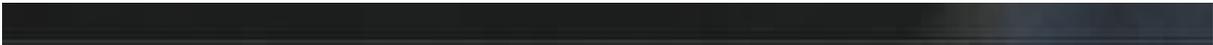
Using mostly Zeiss ZF primes lens's 28mm, 50mm , and 85mm with the occasional Canon L series 16-35mm ,24-70mm or 70-200mm zoom as well. We were also fortunate to have Simon Raby shoot and direct some second unit and B camera footage.

One group of scenes that stood out as a major problem was a night blockade of the Mining company drill rig and vehicles by the protestors. This took place on a bridge behind Te Puke in a deep Gully. The scene was set as a night exterior and there were no artificial lights to supplement or provide a base exposure.

Looking at lo budget as a challenge rather than a negative, we decided to bookend the scenes with Dusk for Night wifes, I knew these could be graded down to give us an ambience, we then used car headlights as our motivated source and also as some of our practical lighting. For the tighter coverage I had a 575HMI bounced into a soft pebble reflector as high as possible to provide matching ambience, as well as 650's to provide car headlights and some LED panels as fill. Whilst LED panels are a curse, colour spectrum wise they more than make up for convenience with V Lock battery options they have opened up a new world of shooting at night with fast ISO cameras and lens, in cars and tight interiors they are invaluable and I mostly end up bouncing them off foam core and walls to suplement the natural light available even on day interiors.

The film was graded by Gary Young in Da Vinci resolve, he also produced the DCP using DCP-omatic.

The Z Nail Gang was a labour of love for many and the cast was amazing who also gave so much time and enthusiasim. A credit also to the makers who shot and completed it in record time as it was self released in August and had a run in small art house cinemas, as well as local area cinemas.



POSTCARD FROM ICELAND - MARC SWADEL.



POSTCARD FROM ICELAND

Marc is a London based Director/Cinematographer who mainly works on music based projects. Over the last 20 years, he has shot stuff as diverse as The Strokes, Yoko Ono, X Factor, Ennio Morricone, Foo Fighters, Weird Al Yankovic, The Faces, Iggy and the Stooges and Nick Cave. His feature credits include 'The Chemical Brothers:Don't Think', The Stone Roses - Made of Stone', 'All Tomorrow's Parties' and the Korean drama 'Desert'. Marc sent this postcard from Iceland.

I recently undertook a week long assignment shooting 40+ acts at various venues in Rejkavik, as well as on a former cold war Nato base at Keflavik for promoter ATP concerts.

Performers over the week included Neil Young, Portishead, Mogwai, Slowdive and Interpol, and we were essentially shooting for the festival archive, with 3x cameras and multi-track recording.

It was an international crew, with myself Directing/DPing, and Belinda Snell from Canada, Fellow NZer James Atkinson, and Brit Mary Wing To as Cam Operators.

It took two and a half hours flight from London to reach Iceland, and one of the Festival staffers alerted us that our flight, which left at 830pm, would be riding the edge of sunset all the way from London to Iceland – and the sun was still up at arrival at 11pm that night.

The bulk of the shooting was at ATP Iceland – a music/film festival held on a huge base that had been operating since the 1940's until the Americans basically walked out in September 2006 – leaving a massive legacy of Americana behind – from the big American cars and monster trucks left by the servicemen, to the slightly unsettling 'David Lynch' air of the base officers club – with oak paneling and marbled toilets. We stayed in one of the several dozen refurbished ex-barracks, which had been turned into a hostel, but as we arrived earlier than the festival goers – discovered we were the only guests in a two hundred room complex. which along with the lack of darkness.. added to the otherworldly air of Iceland.

Land of the midnight sun is no misnomer – at the end of the Neil Young concert at midnight, the venues sides opened to flood the venue with brilliant sunlight!
Interestingly, after a few days of it, it was quite refreshing, and even after shooting 10 acts across two stages in one night, I wasn't feeling a wrecked as usual the next morning. But on reflection – the flipside would be grim – being here in the depths of winter, with no daylight 24 hours a day...

We managed to get a few days R&R, hired a car and drove about. We did the touristic things - three hours in the Blue Lagoon thermal lake.. got drenched by Strokkur, the giant geyser and wandered around Reykjavik looking for puffins.

Iceland is BIG – it's the size of England, with a population of 300,000.. and it is basically a huge volcanic plateau – with a breath taking mix of rough seas, geysers, glaciers and geothermal activity. In a word.. extremely cinematic.

I can see why Iceland is a creative hotspot, and how artists such as Bjork and Sigur Ros can be inspired by growing up there.

UPCOMING EVENT - OPENING THE CREATIVE CHANNELS OF COMMUNICATIONS

BIG SCREEN SYMPOSIUM REPORT - PAUL RICHARDS

The Big Screen Symposium 2014

The Big Screen Symposium 2014 was a very fulfilling weekend on many levels. Beyond the range of workshops offered, we all had the opportunity to network with the range of old contacts and new.

The Powhiri in the foyer of the Owen Glenn Building at the University created a great spirit of reverence and excitement, which flowed on through the weekend. With international guests like – Alix Madigan (Winters Bone), Lee Aronsohn (Two and a Half Men) & Actor Peter Mullan – alongside local voices of Taika Waititi, Gaylene Preston, Tom Hearn, James Napier Roberston, Toa Fraser, Tainui Stephens and John Barnett, we were spoiled for choice in a full programme of discussion groups.

The theme “The Power of Voice” offered all speakers a platform to discuss their subjects of choice, which ranged from production partnerships and development through to the future of our industry.

Dave Gibson (Film Commission CEO) gave two notable addresses. His closing speech provided another enthusiastic overview of the growth he is predicting for 2015 and beyond.

He suggested we all encourage New Zealand production people & crew who have left the country during the recent down turn, to get back here quickly!

From the Cinematographers Society perspective, it seemed odd that we were not represented this year.

We intend to have a stand next year and we’ll work with the organisers to include relevant issues in their line up.

There is a grand opportunity to position ourselves in the Professional Development arena, as collaborative passionate creative individuals who want to build a better understanding of our craft and technology.

THE DATA BOOK RELAUNCH NEWS

The Data Book is under new management and relaunching soon.

The Data Book’s new website will be relaunched in late November 2014 and next hardcopy book out early 2015.

So keep an eye out over the next couple of weeks for an email with your new login details and passwords so you can update your listing details for the 2015 book and new look website. If you aren’t listed in the current *Data Book* please contact Kelly on the email address below.

New to *The Data Book* website listings:

- Your social media profiles eg; twitter, facebook, imdb details
- Your agent and booking service details / links
- Upload your CV
- Showcase your product list
- Have your own photo gallery
- Broadcast your showreel

.....as well as the usual contact details, company descriptions and logo’s.

Special offer for NZCS members:

20% discount off standard, premium and elite listings.

Everyone is entitled to 1 free standard listing in 1 category.

The Data Book website has on average around 1000 unique international visitors per month and we will print 800 hardcopy books to be distributed at internationally and nationally throughout New

Zealand.

The Data Book was established in 1988 and is New Zealand's most comprehensive screen production directory.

Kelly Lucas the former advertising manager has purchased the *Onfilm* and *The Data Book* assets out of the former owner Mediaweb receivership.

For any enquiries please contact Kelly on mb: 021 996 529 or listings@databook.co.nz.

TIPS AND TRICKS:

* Lighting Gel Swatch on your phone – download lee Swatch at <https://itunes.apple.com/us/app/lee-swatch-official-lighting/id882232668?mt=8>

* If a due date falls on a weekend, public holiday or provincial anniversary, the IRD can receive your payment or return on the next working day without a penalty being applied.

If anyone has an article they would like to submit, or production/location stills, please send to dianne@nzcine.com

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