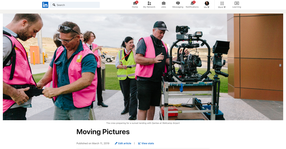


This ad contributes to LinkedIn's revenue

Moving Pictures

Published on March 10, 2006 | Edit article | View stats

Daniel Stedman
Senior Digital Photogr and Cinematrgr at University of Southern Queensland | www.linkedin.com/in/danielstedmanphotographer/cinematrgr

5 articles

After thirteen years of studio production I thought I had tired my hand at almost every style of production in a room. A little bit of drama, some music videos, plenty of advertising and the odd documentary. My job as a cinematographer and, as a film-case, sometimes a director, has taken me to the ends of the earth and back again. However, I didn't think I would return across a few years of production and publication in my career.

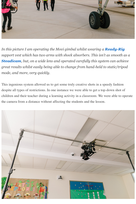
Recently, the **University of Southern Queensland** Marketing team asked me to work with them on the recreation of their home page website, www.usq.edu.au. This front page had previously been designed with a banner photograph followed by the usual drop down menus. The team wanted to update their website to carry moving pictures rather than still images. The idea was to create a dynamic website that would show the University to students, academics and study areas as a video banner which would change periodically.

This project was a new mode of production for me for two reasons. First, the shots we created were designed for a primary output of a single digital screen(s) that presented, without any "broadcast" or "cinema" aspirations. Secondly, the shots were, from the cinematrgr's perspective, at the point of production, two time not existing shots to be edited into a video presentation. Although, at a later stage montage videos were created for other advertising outputs. Due to these defining characteristics I presented the video clips as dice to still photographs in motion. These videos have many similar characteristics to still photographs: they are composition of a short moment, presented with minimal contextualisation, and, on hold on the website (or a bugle media) is a viewer's monumental gaze at social media photographs.

As these videos were thought of as stills during the design process we decided to capture them with a Canon 5D Mark II digital camera, which is well known for its quality of still and motion. The intent had to be that our camera with a piece of creativity while sticking to the university's strength of authentic presentations - real students and real moments. This meant we would spend several days shooting in many locations with only two to three shots per location. Large setups of lighting and grip equipment would often take longer than the quick, shot- motion shot.

*A large setup of lighting and grip equipment including two **tonne lug tonne foot half-grid cloth diffusion** screens with two **Arri Hog Fresel** ones Lights pushing through them, complemented by **two tonne lug tonne solid blacks** on the opposite side for contrast - all for an eight-second shot which is actually only four seconds of real time action.*

In order to get the maximum amount of footage out of these specific constraints I used a specially designed camera pivitol, called a Mevi, to smooth the camera's motion during hand-held shots. We didn't have the time to setup sliders or a dolly system myself or the key grip, Sa Karan, would operate the **Freefly Systems Mevi** by which I operated the camera remotely. The Mevi is a small, lightweight, gimbal for the environment Cardiston on the original Hand-held to the Mevi's remote head on the gimbal.



*As this picture I am operating the Mevi gimbal whilst operating a **Ronaldy Slip** support rent which has two extra sold shock absorbers. This set is so smooth as a **Steadicam**, but, on a wide lens and operated carefully this system can achieve great results whilst easily being able to change from hand-held to static tripod mode, and more, very quickly.*

This ingenious system allowed us to get some truly creative shots in a speedy fashion. Although, the Mevi is a very sensitive system it was able to cope in a variety of children and their teacher during a learning activity in the classroom. We was able to operate the camera from a distance without affecting the students and the lesson.

*The camera is placed on a 'gold post', setup constructed by key grip Mr. Karam (**ukgripsgroup**) and formed shortly down.*

*A precise 30 camera movement remaining, in this case, with Mr. **Mark's pipeline** system due to the camera pointing directly down. This remote method of operation allows the crew to remain either outside the classroom or in the corner out of sight behind some black fabric so that we do not affect the school students or their lesson and maintain as much authenticity as possible.*

The student's forum the camera is above them as it captures their work out of sight and silently get with full remote control over the camera and lens settings as well as the pan, tilt and motor action.

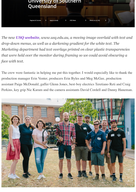
A still frame from the resultant video shows the students at their learning.

Another instance of remote operation occurred when we needed to capture an astronomer and telescope looking to the stars. We were able to mount the camera system on the pole and remotely operate the camera and lens from a distance. This system allowed us to capture such movie shots with very little setup time as this type of shot would normally require a scaffold tower or a camera jib/crane which can take hours of preparation.

*An example of the camera, gimbal and pole setup mounted on a **Matthews Triple Riser Combo Stand**.*

*A still of the resultant video shot captured from this high-angle. The astronomer, **Dr Belinda Nicholson**, looking up to the stars.*

The flexibility of this system also allowed for quick changes in the style of operations. We could change the camera from a static operation mounted on a stand and jibs to a stabilised hand-held operation, either carried in hand or assisted by wearing a support vest, or removed from the gimbal for other options, such as the confined space of a studio resolution.



*The camera has been removed from the Mevi rig so that I can operate it in this confined space easily. The **Arri Alexa Mini** is a good choice for this due to its compact size.*

The form of production has been an interesting challenge for me and definitely a new way of working. The use of the remote systems has allowed us to capture some unique shots when framing those remote-control pictures. We had to concentrate on the motion on show motion as it was, and we had to frame and light beautiful images in these over-sight. Below a frame grab shows how the images are formed on the website.

The new **USQ website**, www.usq.edu.au, is moving image centred with text and drop-down menus, as well as a darkening gradient for the text. The Marketing department had used overlays printed on clear plastic transparencies that were held over the monitor during framing so we could avoid obscuring a face with text.

The crew were fantastic in helping me put this together. I would especially like to thank the production manager Kim Venne, producers Erin Ryles and Meg Ryles, production assistant Paige McDonald, gaffer Glenn Jones, best boy electric Yoonsun Bon and Craig Pedicin, key grip Nic Karam and the camera assistants David Cardell and Danny Dunstan.

All the crew mentioned above minus the photographer, Julian Parentin.

As mentioned earlier in this article, even though there was no intention during the production process to create a video for a still photographer, I would like to thank photo-local Sam Ryles for his valuable camp assistance which from the beginning of the camera contract. Below is an example of one of these videos - some samples from this project were: television and cinema commercials whilst others ended up as Instagram stories or framed in the 9:16 aspect ratio or YouTube pre-roll adverts.

Daniel Stedman is an award winning Australian Cinematographer and Photographer who has shot commercials, TV, and the subject of interesting and a challenging cinematography due to advances in the virtual production of film. Daniel has also written widely for photographic and cinematrgr mags such as Australian Cinematographer and academic journals and books. Find Daniel's most recent publication here, or see other videos by Daniel here...

Report this

Published by
Daniel Stedman
Senior Digital Photogr and Cinematrgr at University of Southern Queensland | www.linkedin.com/in/danielstedmanphotographer/cinematrgr

5 articles

Topics (up to 5): #2D #digital #social #age #video #data #subject #aspects #ms #personal #in #ms #data #production #photography #equipment #camera #camera #filmmaking #film #photographer #arri #productions #filmmaker

Like | 10 | Comment | Share | 1 Reaction | 0 comments
Sort by: Most relevant
Add a comment...
4 Comments
Most relevant 2
Add a comment...

Dean Brennan • 1st
Videographer
2y

Just WOW. You're setups are insane **Dr Daniel Maddock**. Would love to come and hang out and watch you work some time mate.

Like · 1 | Reply · 1 Reply

Dr Daniel Maddock • You
- Lead Digital Pedagogy and Curriculum at University of Southern Queensland - Cinematographer/Ph...
2y

Thanks Dean!

Like · 1 | Reply

Sarah Robinson • 1st
Video Marketing Strategist | Helping You To Grow Your Business, Find Leads and Make More Sales Through ...
2y

Thanks so much for the in-depth behind the scenes post - it was a really great read - and it gave more value to the finished product.

Like · 1 | Reply

Load more comments

Dr Daniel Maddock
- Lead Digital Pedagogy and Curriculum at University of Southern Queensland - Cinematographer/Photographer/Researcher/Educator

More from Dr Daniel Maddock

Realism Through a Virtual Lens
Dr Daniel Maddock on LinkedIn

Journey of Discovery
Dr Daniel Maddock on LinkedIn

Budget Creativity - An Impressionist's Guide
Dr Daniel Maddock on LinkedIn

Capturing Authenticity for a University Promotion
Dr Daniel Maddock on LinkedIn

See all 5 articles

LinkedIn

About
Community Guidelines
Privacy & Terms
Sales Solutions
Safety Center

Accessibility
Careers
Ad Choices
Mobile

Talent Solutions
Marketing Solutions
Advertising
Small Business

Questions?
Visit our Help Center.

Manage your account and privacy
Go to your Settings.

Select Language
English (English)

LinkedIn Corporation © 2021

Messaging