

INSIDER GUIDE

FERROCITY

MAGAZINE

AUGUST 2020 ISSUE



VIRTUALLY PRODUCED



DRAFT

2020

EXCLUSIVE

MARK

STEINMETZ

All out production of
the NFL Draft from
the living rooms,
bedrooms and
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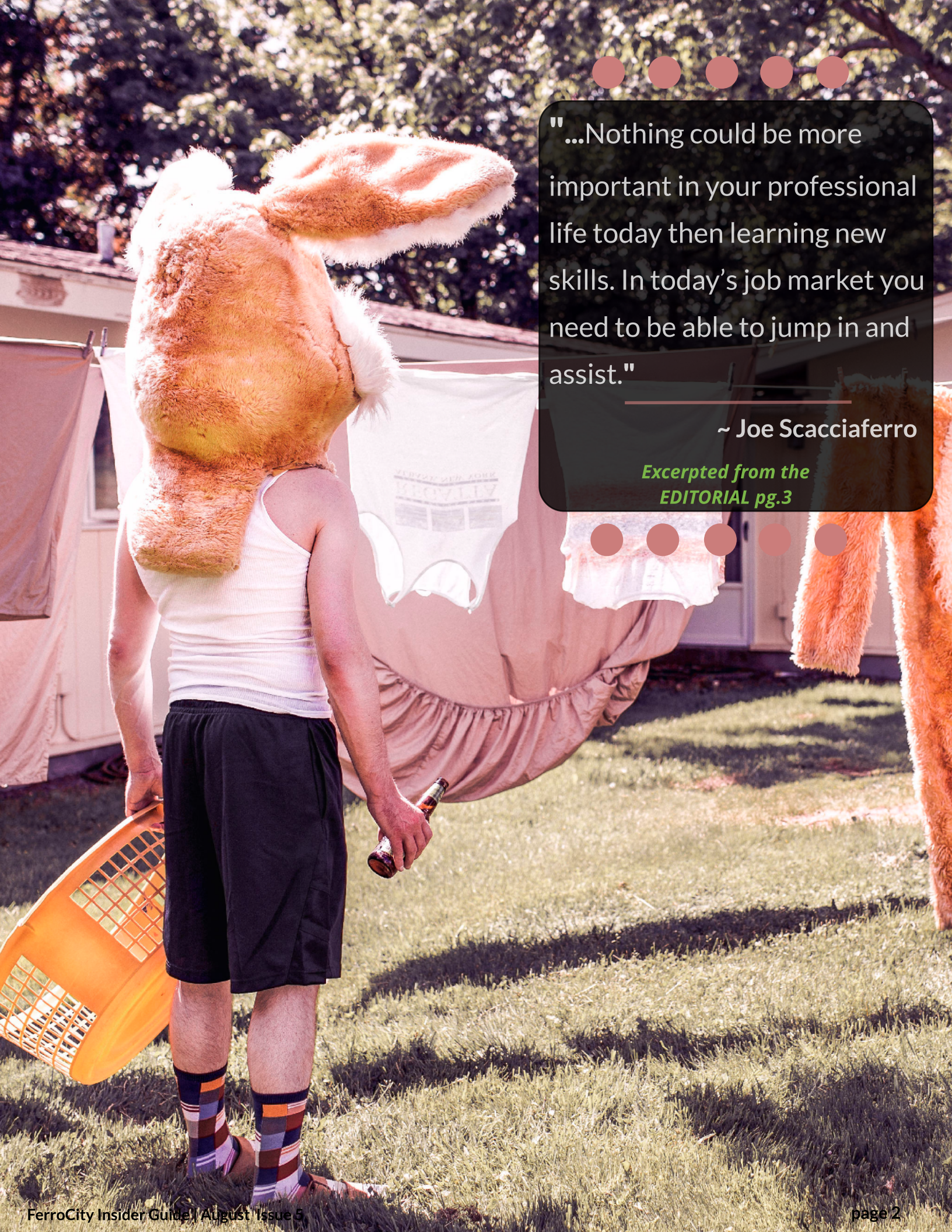
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"...Nothing could be more important in your professional life today than learning new skills. In today's job market you need to be able to jump in and assist."

~ Joe Scacciaferro

*Excerpted from the
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COVER FEATURE

The show must go on during the Corona virus pandemic. Broadway is dark, as well as other theaters, opera houses and concert halls. The sporting world mostly shut down YET.... Mark and the team at Bleacher Report successfully produced a full blown NFL Draft show from what is essentially, everyone's LIVING ROOM. This is a story and technical feat for the HISTORY BOOKS.



FROM THE CEO

Thoughts, opinion and commentary abound in this issue from FerroCity's Founder and CEO, Joe, speaks to having diverse skills, a community of respected professionals and how the confidence acquired over the years makes you better. Enjoy every second of this feature.



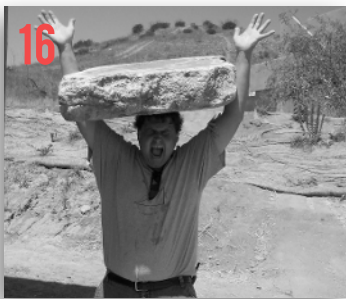
PODCASTING (NEW FEATURE)

There are many reasons people keep secrets. In business, secrets are kept to maintain an advantage or leverage. But in an industry where very little information is available, we trust you'll enjoy and value the insights SaVon will be sharing in this and ongoing articles.



LIGHTING HOUSE CALLS

Dennis Size makes house calls. No, Dennis is not a doctor, but rather one of the world's foremost lighting designers. Emmy award winning Size, Executive Vice President of Design at Lighting Design Group, is helping TV personalities, at home!



TEIPER TIDBITS

Jim Teiper or 'JT', as his friends know him, shares his thoughts regarding all things production.

In this edition, JT tackles awning tent puddles and how to create a really unique "Fractal" lighting hack.



CHON-IN THE LIVINGROOM

Ahead of their 3rd album, CHON wanted to connect with their fans, but how with Covid-19? The band turned to Kevin Garcia of MixOne Sound to create a special live streamed show right from the band's living room.



MEMBER FORUM

Dawlat Chebly came to our attention via a post she placed on the FerroCity's Community page. Her honesty, passion and sincerity for our craft could not be denied. Enjoy this article by Dawlat. A journey many Millennials are currently experiencing.

FROM JOE

EDITORIAL

Hello FerroCity community,

I grew up in an ethnic neighborhood. The majority of my neighbors were from Italy or Italian descent. Many of them were my family, aunts, uncles, cousins, etc. One vivid memory of that neighborhood was watching the older males stand, hands clasped behind their back, watching an “activity”. These activities might be construction or repair on a house, someone working on their car, general landscaping (although that term had never been used yet) or basically anything that involved people working on a project. Throughout most of my young life I wondered why these men always stood there and watched.

As an adult I came to realize what they were doing. They were learning new skills. Skills that would help them accomplish tasks. Tasks that required skills for unexpected jobs around their house. A diversity of new skills without which they’d have to pay someone to do or live compromised. Since money was tight and living compromised was never an option, they needed to learn new skills.

Nothing could be more important in your professional life today than learning new skills. In today’s job market you need to be able to jump in and assist where needed. In this issue’s feature article and podcast # 54, Mark Steinmetz, manager of Bleacher Report, states when he interned for Ferro Productions he made sure he learned all aspects of broadcast productions. What Mark wasn’t aware of at the time was the professionals Mark was studying were studying him. They were responding to Mark’s enthusiasm by teaching him all that they knew. What Mark may not have been aware of was my constant evaluation of his performance. It was his performance that gave me the confidence to allow him to interact with each of Ferro Productions’ professionals.

These are all unspoken observations professionals make when interacting with “Rising Professionals”. They are assessing your

attitude, desire, genuine interest in their skills and your ability to learn. Those assessments will determine how much effort and time they will spend teaching you their trade and their experiences in navigating the industries.

As you read or listen to Mark’s story you will see how those early days of observation and learning have served him well. He quickly rose through the ranks right up to the moment that COVID-19 changed all the rules. It was his foundation rooted in diverse skills, a community of respected professionals and the confidence he acquired over the years which set him up to rise to the occasion of breaking new ground and contributing to creating a new environment of broadcasting.

Mark’s story is inspiring and not unique. By that I mean, you can and will be able to achieve similar goals by establishing the correct foundation of Skills and Community. I would also like to point out that building this foundation isn’t only for those starting out. You can apply this method of acquiring new Skills and expanding your Community any time you need to pivot or further advance in your career. Change is a fundamental part of our industry. Technology can change how we produce thereby altering or eliminating your position. Downsizing, acquisitions, more cost-effective competition, pandemics; there are literally hundreds of forces working to change industry practices. Your job is not to predict all of them, rather it is to be prepared to react and adjust to them. Which simply means you must reinforce and expand your foundation and fundamentals. Practice what you did when you started out, learn new Skills and network with new people.

In either case, Rising Professional or Experienced Professional, FerroCity’s core philosophy of offering new and valuable skills combined with a community of diverse professionals willing to assist you making your quest of building a viable foundation easy.

Ciao,

Joe



THE ART OF PODCASTING

BY SAVON SLATER AND ITS HIDDEN
POTENTIAL



There are many reasons people keep secrets. Some prefer to withhold information to spare your feelings, others keep secrets as a sign of trust or loyalty. Most times in business, secrets are kept to maintain an advantage or leverage. But in an industry where very little information is available, the true definition of what a podcast is seems to be the secret that eludes creatives the most. I've been fortunate enough to stumble across an emerging artform, business and the best kept secret of multimedia.

Dating back to 2016 I've hosted more than 150 podcast episodes with a minimum recording time of 90 minutes. I've co-produced and/or interned on the Joe Budden podcast, recording two episodes a week for 2 years straight (minimum recording time of 120 minutes) and prior to that, meeting once a week to record. Contributed to over 150 views and streams across all major platforms. I've traveled to most major cities in the United States and have met some of the most notable figures within the culture, such as Nicki Minaj, Ne-Yo, Chance the Rapper and Big Sean amongst the few. Also, got a chance to meet a couple of legends in Mike Tyson and DJ Premier. Personally, I have been a part of viral moments which have gotten endorsed by Kim Kardashian-West. These milestones can all be credited to my willingness to take a chance on the new world of podcasting.

When people ask for my job description, the answer morphs each time. Some days I fulfill the role as the host of the Need to Know podcast. And others I'm a co-producer for Spotify's largest podcast, the Joe Budden podcast. I've also had the responsibility of being a showrunner while touring, a personal assistant, merchandise seller, social media marketing, and countless other titles that essentially equate to simply being a podcaster. Luckily, I'm not limited to what the perception of what my "job description" is. And if you're interested in podcasting or currently apart of one, prepare to fill those roles and potential others as well.



THE ART OF PODCASTING



**"Over the next few editions of the INSIDER GUIDE - I'd like to let you in on some of those secrets."
~ SaVon**

Unlike the secrets in the music industry or Hollywood, the secrets in podcasting stem from lack of knowledge or no sense of direction. Opposed to gatekeepers who dictate the landscape and climate of the industry. Podcasting is still deemed a new artform compared to the traditional ways of consuming content. Creators have never had more power or accessibility to reaching an audience from our home. It has become the most efficient way to create content if

done correctly. Not needing a budget of a movie studio or an executive to give permission to clear a sample on a song. Podcasting is currently in its "gold rush" phase and we're all trying to figure it out. There is no wrong or right way to go about it, just a way that works for you. In a business where downloads and streams have become the foundation to major corporations seeking to invest, your favorite podcast host can be just as valuable to streaming companies as your favorite artist.

Over the next few editions of the INSIDER GUIDE - I'd like to let you in on some of those secrets.



CLICK HERE

PODCAST

TECHNO WIZARD



The show must go on...



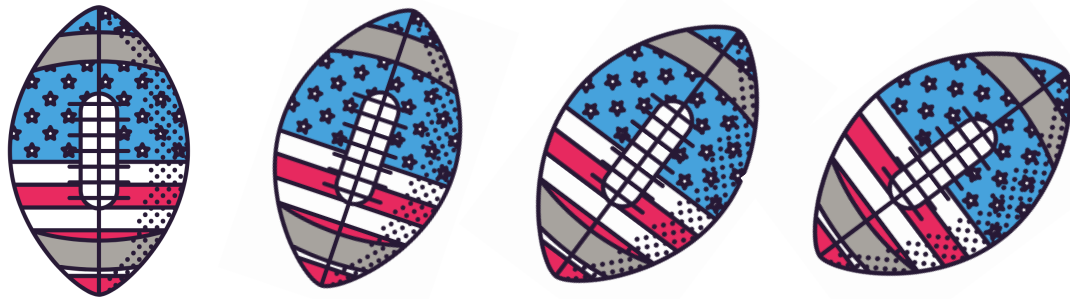
BY RICK HAAS

The expression, "The show must go on" has been tested, to say the least, during the Coronavirus pandemic. Broadway is dark, as well as other theaters, opera houses and concert halls. The sporting world shut down, some tepidly reopening months later. But live television has been able to continue, albeit with a different look. While some news anchors do broadcast, socially spaced, in their newsroom studios, most hosts and guests these days come into our homes from their homes. Viewers have been getting to know a bit about the living quarters of their favorite show hosts, and the celebrities that join them, via makeshift studios set up in their homes, or at the very least through Zoom and FaceTime when joined by guests.

And for NFL fans, they got a glimpse into the basement of the home of league commissioner, Roger Goodell. The NFL Draft was scheduled to begin on the 23rd of April. Originally slated as a three-day interactive extravaganza along the Las Vegas strip, plans had to be altered as the Coronavirus rapidly spread throughout the United States. But



MARK STEINMETZ



despite the scaled down setting, with the commissioner announcing each team's selections live and alone from his basement, this show would go on. Broadcast on a variety of outlets including The NFL Network, ESPN and ABC, it was also live streamed on Bleacher Report, a digital sports network owned by Turner Broadcasting.



LIVINGROOM STUDIO

The NFL Draft is one of the biggest annual events for Bleacher Report, of which they provide three consecutive days of live coverage. Going in with high production ambitions, their plans had to be radically altered as the country locked down due to the spread of COVID-19.

"The plan, since the beginning was: let's do this massive studio show and have people in Vegas, and doing hits to Vegas, and do a custom set build, and have celebrity guests on it, and do all



TECHNO WIZARD...

CONTINUED FROM PAGE 7

that. That was the original plan...things started to change with the news”, explained Bleacher Report’s Mark Steinmetz, Manager, Production Services. (A bit more on Mark, below)*

In mid-March, as the U.S. shutdown began with the Coronavirus on its deadly rampage, and Bleacher Report already into many months of NFL Draft planning, radical changes had to be made, with the Draft only a month away. Steinmetz, along with Technical Director Steve Pellegrino, bore much of the weight of carrying out that challenging enterprise. “There was no kind of talk of canceling it or not doing it. So we had to get creative really fast and explain to the company and the producers what is possible.”



PORTABLE CELLULAR STREAM

Always striving to top the previous year’s production, Steve, Mark and their tech team realized they were going to have to do more with a lot less. With so much of their normal infrastructure unavailable to them, such as multiple control rooms and studios and a central equipment room, as well as the personnel on hand, they spent countless hours devising and evolving a game plan. “We started thinking, how can we do this production, and do it the way we used to do it, let alone improve it. Because every year we want to make it better.”

Realizing their hosts, Adam Lefkoe, Connor Rogers and Matt Miller would have to appear from remote locations, the main challenge was how to technically bring them, and the other program elements together in a seamless fashion throughout the three days of coverage. “There are products out there like small switchers that can pull in remote guests internally, and then has playback built into it and has audio built into it and has graphics built into it. But the problem with that is you have one person operating the whole show, and this is a massive show, many moving parts, so one person really can’t operate that.”

After much open collaboration with the tech team, options for remoting out some of the positions, such as graphics,



LIVEU

playback operating the machine remotely and then sending to the TD...so we started thinking about how do we create this distributed production platform, as opposed to one person doing it all.”

A plan took shape in which they would use resources in their New York City studio that they could remote into and stream out via IP (internet protocol) to a switcher, as well as implement LiveU portable cellular streaming devices. It was decided, and cleared with Turner, that the main host, Adam Lefkoe, would appear from the New York City Studio, with a small technical team facilitating the shoot and feed, observing safe practices. Connor Rogers would appear live from his home in Hoboken, New Jersey, while Matt Miller would be brought in live from his personal office in Joplin, Missouri.



IN THE STUDIO





TECHNO WIZARD



CONTINUED FROM PAGE 8



MARK STEINMETZ

While the two remote positions would be fairly simple setups, Mark and his team realized that some technical help was needed from those locations as well. “When you have talent do the technical things, it can get frustrating very quickly. Even if you create the best process guides and walk them through every little thing, we’re all making changes up to the last minute. It just wasn’t working out in rehearsals, having talent frame up their own camera, control their own mic gain, plug in their own headphones...put a lav on themselves.” For that reason, a technical operator was sent to be on-site with both Rogers and Miller to help with camera, lighting and transmission. And in addition to the technical support with Lefkoe in the studio, as he was the main host, they were equipped with redundant packs, redundant transports and redundant IFB lines and multiple cameras, should anything go wrong. “Everything that you can think of that would go wrong, we thought of, because something will go wrong, and they did, but we tried to cover them as best as possible. But when you’re sitting at home, you can’t run and fix something, the show is over.”

With the remote aspect of the production mapped out, the technical hurdles of putting it all together remained. “So it all came down to transport and distribution...how do I mix here, and then send audio to the TD to have it embedded, and then dial in delays, so everything’s in sync and doesn’t drift out of time? What’s the best encoding that we use, how does the graphics op remote into the machine in New York?” While Mark’s explanation is an alphabet soup of technical terms...“the graphics we shot out via RTMP (Real Time Messaging Protocol), which the switcher took in via RTMP...not really a real switcher, it’s called live stream studio, and it’s able to pull in NDI (Network Device Interface), which is a transporter video over IP (Internet Protocol), but it’s mainly local RTMP, which is IP transport...and then at local SDI (Serial Digital Interface), which is LiveU...” what it really comes down to is Mark, as audio technician, and his boss Steve





**MRS. STEINMETZ
WIFE & ROADIE**

Pelligrino working as Technical Director, both from their homes, were able to utilize the internet to incorporate the various elements of streamed content into what turned out to be 17 hours of highly produced live content over three consecutive days, from multiple locations. “In this world of technology, it’s all coming down to IP, and networks, even the most high-profile shows, are running IP now as opposed to maybe satellite or other older transports.”

While using IP to deliver content has certainly been trending in the media industry, Steinmetz thinks the pandemic has sped the process in making this form of production and distribution a new industry standard. “This pandemic has kind of accelerated all that. This has all been sitting out there. But now there’s a real case for it.” And with these innovations, he feels media companies will reconsider the need for costly studios and travel. “Remote production is definitely going to pick up. For instance, why does someone need to go to the studio anymore to do a live hit on TV, when now there’s studios in a box that has a robotic camera with full control, a mic with full control, IFB is connected, and all you do is connect to ethernet or connect to Wi-Fi?”

In addition to NFL Draft coverage, Steinmetz is accustomed to the responsibilities that go with multimillion-dollar live shows and series, including Super Bowl and NBA All Star programming. With the pandemic, this year’s edition of the NFL Draft brought a boatload of challenges and unexpected changes, many of which he feels are here to stay. “I think this is definitely going to push the industry maybe five years ahead of what it would have taken without a pandemic.”

*A bit about the man who bore much of the weight of carrying out this challenging enterprise: At 28-years of age, Mark Steinmetz has had a meteoric rise in the media industry. As a media production student at William Patterson University, he landed a coveted internship in 2012 with Ferro Productions which provided him hands-on experience helping produce New York Giants programming. He parlayed this into a A-1 position at Ferro, and credits his years at Ferro for where he is today. After Ferro, he landed his first full time gig as an audio engineer and editor at CBS Digital, and within a year moved on to Bleacher Report in 2014. In five short years Steinmetz worked his way to the position of Manager, Production Services, where he oversees a full in-house production crew, which handle almost all of Bleacher Report’s video productions.

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"A" LIST HOME STUDIO

The GENIUS of Dennis Size

Executive VP of Design

THE LIGHTING DESIGN GROUP

BYRICK HAAS



Dennis Size makes house calls...



Dennis Size makes house calls. No, Dennis is not a doctor, but rather one of the world's foremost lighting designers. For decades the Emmy award winning Size, the Executive Vice President of Design at the prestigious Lighting Design Group, has practically lit it all, from Super Bowls to the Vatican, Royal Weddings, Presidential Debates, Olympic Games, to a host of well-known television shows, the list goes on and on. He has lit some of the most famous people in the world including several Popes, Oprah Winfrey and every President since Reagan.

So what's a decorated lighting designer doing making house calls these days? Helping TV personalities, at home due to the Coronavirus pandemic, get into your homes. Literally. Size has visited the homes of some of the biggest names in news and entertainment in order to build home studios they can broadcast from. Among those he's done this for are ABC News' George Stephanopoulos, talk show host Tamron Hall,

and the entire cast of ABC's The View. "So I've gone to the houses of all the ladies of The View. And we set up remote location studios at Whoopi's (Goldberg) house, Sunny's (Hostin) house, Joy Bihar's house, Meghan McCain's house. And they're broadcasting from their homes with 75 inch monitors behind them. With the studio set fed into the background." Which gave the look of what viewers would see if they were to be broadcasting from their New York studio.

In the course of installing these home studios, precautions were of paramount concern to minimize the risk of COVID-19 exposure. "No crew is allowed in the house of any of these people, other than the bare minimum. So, I was Mr. Lighting. Then there would be Mr. Video. Then there was Mr. Engineer." None of whom were permitted to bring assistants. "They didn't want a lot of people running around in these houses and take the risk of getting infected."

DENNIS SIZE

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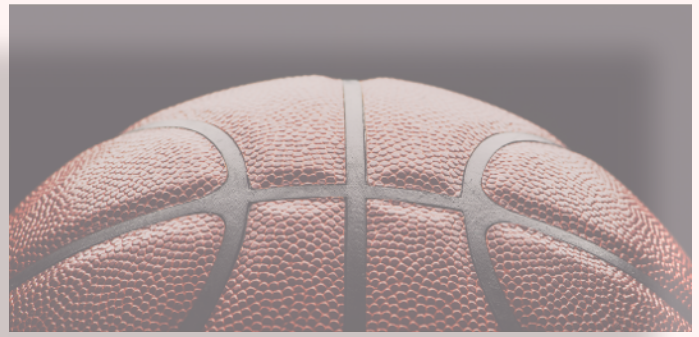


In the case of George Stephanopoulos, who, along with his wife, was infected with COVID-19. ABC didn't want him coming into the New York City studio, so an elaborate studio was set up in his pool house. "They put a 10 foot by 10 foot LED video wall behind him. They put in scenery in there...we literally turned the pool house into a studio. I brought in booms and studio lights and soft lights. I mean, all this craziness, a real camera. They took one of the ENG division cameras, mounted that. We set this whole thing up and left it on. That hasn't been turned off in three weeks...and George would go out to his little pool house, do his little broadcast. And that was literally it. Nothing got turned on or off. Until they lost connectivity." Connectivity proved to be a major obstacle to the more elaborate home studio set ups. As a result, they went with a more rudimentary set-up for most of the home studios. "It's been dumbed down to a point that some of the places, Whoopi Goldberg has a camera, but all of the other people either have an iPad or an iPhone...a lot of these people, when we set it up, they're literally just going to walk in, do their little bit for TV and leave and not even going to touch anything or turn anything on or off."



DENNIS SIZE

CONTINUED FROM PAGE 13



And with these simple setups, Size has helped TV personalities around the country install their own home studios remotely. For a March Madness special, Yahoo Sports wanted his help. "So I did a studio for one of the anchors in Phoenix, Arizona, one in Houston, Texas, one in Boston and one in DC, all on the same day via FaceTime with either the anchor himself, or a spouse, or a son or daughter, or somebody helping out."

Size said gear would be sent to their homes by their employers, and he would take it from there. "It's just when the box showed up, they didn't know what to do with it. So I ended up having them point the camera at the box and I would look in the box and say 'okay, there's this thing in there. That's a stand. It's the long tubes. Pull that out and just set your camera up, and I'll guide you



"...they're literally just going to walk in, do their little bit for TV and leave and not even going to touch anything or turn anything on or off."

CONTINUED FROM PAGE 14

through the process.' And it was literally crazy, via FaceTime, telling on-camera talent how to assemble the stands." Size would then look around the room via the camera and direct them on lighting and backgrounds. "The biggest trap of all, the laptop on the table, underneath them, with the ceiling behind them and they're shooting up their nose."

So for a top veteran of the lighting industry, who for decades has been accustomed to striving for perfection in helping set many of television's grandest events, the pandemic has stretched his versatility. While it's a different way of doing business, as so many have had to undertake during these challenging times, it's nothing he can't handle. "I don't want to sound like I'm the be all and the end all, but if I can't light my way through a one camera setup, then I better hang up my license for lighting."

While teaching a class at Carnegie Mellon several years ago, Size was asked what the secret of success is, "work hard and don't screw up. That's really all it is. Because if you screw up, you don't get a call back." And Size and his team at Lighting Design Group get plenty of call backs. "At any given moment you cannot turn on your television at any time of day and not see a show we're lighting." It's apparent Dennis Size will not be giving up that license anytime soon.



[CLICK HERE](#)



Pt. 1: Dennis takes us behind the scenes of the networks home studios during COVID19 isolation.

Size was asked what the secret of success is, "work hard and don't screw up. That's really all it is. Because if you screw up, you don't get a call back."

Vol. 1

TEIPER TIDBITS



Teiper-Tips & Tricks v. 1

A Monthly Selection of Clever Concepts, Fixing Fun and Secret Solutions

-By James Teiper



JAMES TEIPER

Hello! I'm JT, owner of Available Light in Oceanside, CA. I have worked exclusively in production lighting in Southern California since 1990. Because of my work, I have gotten to go to places and see things very few humans have. And I've learned some nifty little tricks along the way. In fact, I think I might start telling you my secrets, like a couple at a time. And maybe you could share your best tips as well. It could be fun, right? So let's get started-

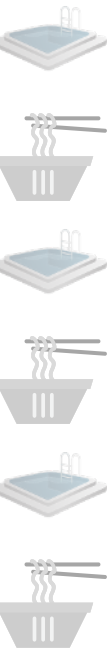
TIP #1 'Not Just Noodling'

So you put up a pop-up canopy as the rain begins. Soon it becomes a downpour. The ceiling starts bowing heavily inwards, so someone has to constantly push the collecting water off the roof.

Or-

Wedge some pool noodles between the ceiling supports so the water can no longer collect.

Problem Solved!



FRAGMENTATION



Most box stores sell 1'x4' wardrobe mirrors. These, besides being cheap, have many uses. One of my favorites involves quite a bit of tape, a hammer and some scissors.

Best to start with a clean, uncarpeted 4'x8' work space.

Carefully, take the mirror out of any frame it may have. Lay it face down on a level, even surface that supports the entire glass sheet. Taking 2" gaffer (or duct) tape, make long strips to cover the entire back. Always start pressing in the middle and work out to lessen any wrinkles. Trim all the overhanging tape.

Lay it down with the mirror-side up. Use 2' clear tape like Jaylar or packing tape to carefully cover the entire mirror face with a complete layer, minimizing overlaps.

Lay it down with the mirror-side up. Use 2' clear tape like Jaylar or packing tape to carefully cover the entire mirror face with a complete layer, minimizing overlaps.

Now- The Fun. Grab the hammer and lightly smash away until the mirror shards are around fist-sized or so. But don't hammer too much! As Hulk Says, "You can always smash more but not un-smash!"

Now, go outside into the sun and look for a darkened area like the inside of a garage or a shaded hallway. Use the mirror to shine sunlight in that dark area. Now twist the mirror around. Flex and bend- But not too much! Sometimes sharp edges will break through the tape and can easily cut. Inspect it for tears before each use. Now- Look at the pattern? See what happens when you move it?

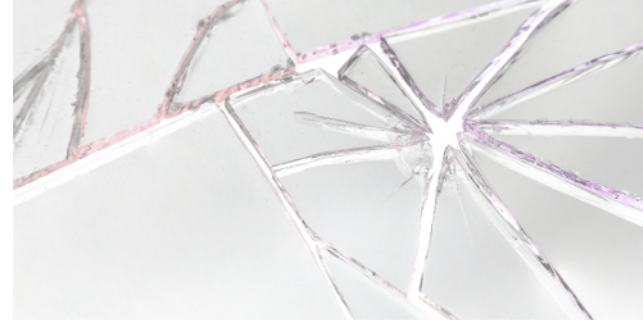


TEIPER TIDBITS

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On set, a larger light can be used instead of the sun. Rig the mirror to a grip stand on each end to lock in the position you want.

This gag is not something you'd use all the time but, since it takes up such little space, I always kept one on my grip truck. When it was actually used, it made a background image that you couldn't get any other way. And it was always a fun thing for the client to see us do.



If you like these Tips & Tricks or have tips of your own you'd like me to share here, please let me know at - JTeiper@AvailableLightAndGrip.com

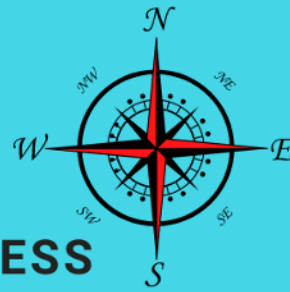
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INSIDE THE BIZ DEEP DIVE

“Live From The Living Room” With CHON

by

[Live Design Editor](#)

Reprinted from Jun 11, 2020 6:09pm



(CHON and MixOne Sound)

Ahead of the June release of their self-titled third album, CHON, consisting of guitarists Mario Camarena and Erick Hansel and drummer Nathan Camarena, wanted to connect with their fans. However, due to stay-at-home restrictions, an in-person performance was out of the question. So, the band turned to Kevin Garcia of MixOne Sound to create a special live streamed show, partnering with Ibanez guitars and Tama drums to air the performance across all of the parties' social media channels, including YouTube Live, Instagram Live and Facebook Live, garnering more than 80,000 viewers.

“Live from the Living Room” featured CHON performing their 2015 debut album “Grow” in its entirety for the first time ever, right from the band’s living room.



“Given we were live streaming in close quarters, along with respecting social distancing guidelines, space was at a premium and gear was limited,” explains Garcia. “We had one camera operator in the living room with the band, a stream tech and I were in the dining room/kitchen area, and our audio engineer was in a bedroom on the other side of the house.”

Even with production limited in terms of gear, crew and space, Garcia still had to deliver a flawless live stream, so he turned to Blackmagic Design. His setup included two Pocket Cinema Camera 4K and two URSA Mini Pro 4.6K G2 cameras, an ATEM Television Studio Pro HD live production switcher, a Video Assist 7” 12G HDR monitor/recorder and a DeckLink Duo 2 capture and playback card.

INSIDE THE BIZ DEEP DIVE

INSIDE THE BIZ DEEP DIVE

INSIDE THE BIZ DEEP DIVE

INSIDE THE BIZ DEEP DIVE



“I choose the Blackmagic Design cameras for their ease-of-use, color science and wide dynamic ranges,” explains Garcia. “The band wanted a ‘live from the living room’ look, and we couldn’t bring in a real lighting package. I used two lights and dialed the cameras in, and with the different LUTs, I was able to get it to look great. It still had that authentic vibe of being at home, but it didn’t have the bad tones that you’d normally see filming in a living room. We had several large windows as our backdrop and did the stream at 5pm PST with no cloud coverage that day. The cameras’ dynamic ranges allowed the band to be exposed well and not have the back windows blown out.”

All four cameras were fed into the ATEM Television Studio Pro HD, which was connected to a computer with a DeckLink Duo 2. “One of the URSA Mini Pro 4.6K G2s was also connected directly to the DeckLink Duo 2 just in case anything happened, so we had a spare master shot that bypassed the switcher,” notes Garcia. “We used the DeckLink Duo 2’s two outputs to send a program feed to the Video Assist 12G HDR to record onto an SSD via USB-C, so we’d be able to hand a recording to the band directly afterwards, and the other to a monitor just off camera for the band to be able to see while they were live.”

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Garcia continues, “I am very comfortable with the ATEM Television Studio Pro HD. The HDMI and SDI inputs came in handy when mixing the Pocket Cinema Camera 4Ks with the URSA Mini Pro 4.6K G2s, especially not needing to convert anything as it kept the workflow as simple as possible, which is what we needed for this project. Also, CHON’s songs are all over the place as far as timing and cuts, so the ATEM Television Studio Pro HD made it easy to use the preview and hit ‘auto’ to dissolve for all the cuts. It was the smoothest setup, and the way the switcher is laid out makes it very easy and comfortable to do that.”

With the ATEM Television Pro HD’s program out routed to the DeckLink Duo 2’s first input, Garcia was able to pick up the feed in his computer’s live switching program. “From there, I was able to connect to multiple streaming platforms either through a link already provided by the program or by acquiring a custom RTMP (Real-Time Messaging Protocol) and stream key. The program allowed me to stream to three locations simultaneously, and an external send was also being picked up in two OBS instances cropped to a 9:16 format to distribute a feed to Instagram,” explains Garcia



CHON



“Instagram has a different aspect ratio, and we had a few ideas on how to accomplish delivering to it, while simultaneously streaming to Facebook and YouTube,” he adds. “In the end, we decided to duplicate the stream over from Facebook and YouTube, while making sure the framing was able to work for both. Using the grid lines on the camera, we centered it to Instagram’s aspect ratio and had our camera operator panning as needed throughout the performance to make sure no one was ever out of frame.”

“Given the special circumstances, this project required a lot of flexibility. Even little things made a huge difference, such as having two inputs and two outputs on the DeckLink Duo 2. It helped with simultaneous monitoring, the backup shot and recording, and being able to hand a recording right over to the band from the Video Assist 12G HDR with no rendering or converting directly after the performance was such a luxury,” concludes Garcia. “Luckily, CHON was amazing, we had a great crew and we could rely full on the gear and our workflow to pull off a seamless live stream.”

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PANDEMIC BLUES

SPECIAL SECTION

CONTRIBUTING MEMBER SUBMISSION

Editor Note: The following article was written by a member of the FerroCity community, Dawlat Chebly. Dawlat came to our attention via a post she placed on the FerroCity's Community page. Her honesty, passion and sincerity for our craft could not be denied. Our CEO, Joe Scacciaferro, reached out to her directly. During several conversations Joe realized Dawlat's journey was a story that needed to be shared. A journey many Millennials are currently experiencing.

Dawlat is a brilliant young Muslim woman, fiercely passionate about craft and her heritage. She recently completed her Master's Degree in Media Studies and Media Management from New School. She was poised to begin her career until the pandemic altered those plans. All traditional methods of initiating a career or seeking direction from professionals have been deleted. The new rules have yet been established, leaving this generation in freefall.

We decided to give Dawlat a voice. A voice to tell her story thereby giving a voice to the generation trying to find their way in the dark. She will be a regular contributor to the Insider Guide as well as a featured guest on an upcoming FerroCity: Skills and Technology Podcast.



DAWLAT CHEBLY

Pandemic Blues

By Dawlat Chebly

2020, the year the world shut down. While every age group has different experiences with this pandemic, those of us in our mid-twenties, fresh out of college and struggling to make a name for ourselves, seem to be dealing with this shift in a different way. Generation Z is taking this opportunity to change the way their government system works. Baby boomers are focusing on making sure they are still putting food on the table and supporting their families. Millennials, well we have different priorities. Our whole lives we were told if we just went to college, studied hard, and did what needed to be done, we would have a successful future. But what happens when everything you were taught is suddenly no longer relevant to the new world?

2020, the year the world shut down. While every age group has different experiences with this pandemic, those of us in our mid-twenties, fresh out of college and struggling to make a name for ourselves, seem to be dealing with this shift in a different way. Generation Z is taking this opportunity to change the way their government system works. Baby boomers are focusing on making sure they are still putting food on the table and supporting their families.



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Millennials, well we have different priorities. Our whole lives we were told if we just went to college, studied hard, and did what needed to be done, we would have a successful future. But what happens when everything you were taught is suddenly no longer relevant to the new world?

When this all started and things were changing it felt like we as a generation were no longer needed. It was hard to look at the bright side because, well it felt like there was no bright side. As someone who's had to deal with this pandemic post graduation, with no job waiting for me, turning this situation into a blessing in disguise felt like I was being forced to pull a 100lb rock up a mountain. Not only was there no use for it, but more importantly it was both mentally and physically exhausting. I spent the majority of my life planning my future, but when those plans are no longer relevant to today's problems, over something you can't even control, it is hard to feel like anything has a purpose. So, like most I allowed myself a couple days to grieve for the loss of my graduation ceremony, my vacation plans, and even career plans. Once I was done grieving, it hit me that even though I can't control how the world is operating at the moment, I can control how I react to it. After all, those who refuse to adapt fall behind while those who are capable of adapting are succeeding. Granted, it is hard to feel like you are going through it the same as everyone else since our problems aren't as bad as others. Sure, we can't find a job and have to move back home, but some will say hey, at least you have a home. It is important to understand that in order to move on from this experience you have to give yourself time to grieve. Once that is over with then you can move on and ask yourself how you can benefit from this. I'm sure most of you have already read

countless articles reminding you to take mental health days, set daily goals, and reconnect with yourself, but what are you supposed to do after that? How are we supposed to live the dream of working a full time job, when no one is hiring anymore? How does one plan for the new world that no one has ever experienced before? Our parents, professors, and mentor's advice can still be taken however, it no longer feels as concrete as it used to because they themselves are just as lost as we are.

History has shown us time and time again that those who succeed despite the unknown are the ones that are remembered. We are living through a time where nothing really matters anymore, so instead of using that as an excuse to stay in bed and sulk, use it as an excuse to do whatever you want in the hopes of making it productive!





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For example, I have always loved creating content. I grew up pre-YouTube and always told myself if I just uploaded the videos I shot, I could've possibly benefited from it like many others, but since I was always too scared I missed out on an opportunity that could have changed my life. Fast forward to 2020, the TikTok generation; with nothing to do with the majority of my days I found myself re-creating again. Except this time it was not short films, but rather 15-60 second clips. Still telling a story and getting my voice out there, but for a different audience. Since I started doing this I managed to increase my following by minimum 5 a day. Two months in and I'm already about to hit 2K, and sure to a lot of influencers that is nothing, but for the 10 year old girl in me that was always too scared to get her voice out there, it makes me feel not only productive but almost as if my work is being seen, which is what every creator dreams of. If it wasn't for this pandemic and the country shutting down I would have never found the courage needed to get my work out there. If it wasn't for the overwhelming feeling of not knowing what comes next, I would have never joined FerroCity, never asked for advice and would've never written this article. I would have probably just continued applying to jobs the old fashioned way and waiting for an opportunity rather than putting myself out there despite how scary it was at first.

We, as a whole, are living through a once in a lifetime opportunity. Use this time to figure out how YOU want to live, both during and post pandemic. We're finally getting a break from our daily responsibilities. That

excuse of "I just don't have the time for it" no longer applies. We as millennials with no job have all the time in the world right now to figure out our lives. Generations before us had to figure that out while balancing school and work. Sure you probably don't feel like the most successful person in the world right now, but who does? The internet is filled with people achieving their goals, and living their lives, but that does not mean they didn't have to struggle to reach the top either. Just because the world feels like it stopped doesn't mean it actually did. Sure things are changing, but if you want to come out of this successful you have to change with it. We may be disconnected from the world physically, but with virtual reality and the internet, social distancing is no longer a valid excuse as to why you fell behind. Use this free time as an advantage, not for granted.



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