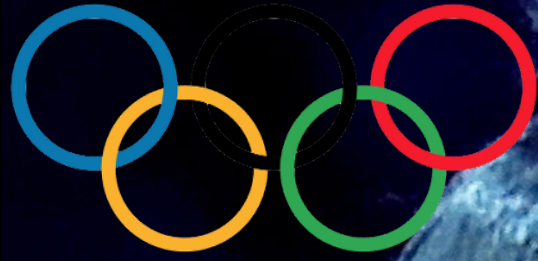


INSIDER GUIDE

JULY 2021 ISSUE 10

FERROCITY MAGAZINE



7,000 hours

NBCUniversal coverage
of 2020 Tokyo Olympics

It's in "Scanity"
HDR 4K Prasad Colorlab

Legally Speaking

Christopher Schiller gives tips
on acquiring rights for a
novel adaptation.

Making Music Remotely

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Prasad, the world leader in film preservation, digitization and restoration, has formed a strategic partnership with Colorlab., to offer film scanning services via its Scanity HDR 4K Film Scanner with WetGate.

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

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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.


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TIME MACHINE

Legally Speaking, It Depends:

Ins and Outs of a Novel Adaptation
Entertainment attorney Christopher Schiller gives tips on acquiring rights for a novel adaptation.



"We knew it would be a chance to put ourselves and our new skill set in high demand. NONE of us thought it would happen in less than 12 months. But it did and there is no looking back."

~ Joe Scacciaferro



FROM JOE

EDITORIAL

Well, it's been a while since we've had a chance to chat. That's not because I didn't want to, it's primarily because the industry is coming back online and everyone is scrambling to get started again. That resurgence has FerroCity soaring as we prepare to launch FerroCity rev 2 with a ton more member experiences.

2020 was an eye opener for all of us professionally. Whether you were just starting out or a 30 year vet, suddenly everything we knew to be "normal", (that word has always been a stretch in our business) became completely unknown. From the highest executive to frontline interns, it was lights out for us professionally.

Many were able to adjust, adapt and kept moving. Some were frozen in their tracks, waiting for the lights to come back on and some just bailed. The lights are back on but the industry as we knew it will never be the same. Yea, some of you got lucky. You were able to wait out the storm and your craft basically stayed the same. But for most, your world just got turned upside down. The bean counters realized events, programming, shows, recording, etc. can be produced a lot cheaper with a lot less personnel and overhead. 2020 gave them a chance to measure the audience's willingness to accept "less" and still show up. Meanwhile, we in the trade developed an arsenal of new technologies to produce, operate remotely and consolidate production positions. Some of us learned the necessary skills to operate and produce in these environments, some didn't.

This forced technology evolution accelerated a change that many of us saw coming a while ago and had already been preparing to embrace the change. We knew it would be a chance to put ourselves and our new skill set in high demand. NONE of us thought it would happen in less than 12 months. But it did and there is no looking back.

Pro sports are a perfect example of adapting to this change. They realized they could produce programming with half the crew. Which means half the travel expenses, half the meals, half the payroll, half insurance, half the... half the... If you don't think that caught the eye of the executives and put a smile on their faces, you may not understand what drives the entertainment biz ... "the bottom line profitability."

As I said in the beginning of this writing, .. "many were able to adjust, adapt and kept moving." These folks jumped from the back of the line to front of the line in one move. How? Simply, they adapted. First, most of them were always in search of acquiring new skills prior to 2020. They learned early on that in order to stay relevant and employed they needed to constantly stay in front of changing times. Second, they were able to lean on their personal network / contacts to find others who were adapting and moving forward.

"It's better to have and not need, then to need and not have." That simple phrase will save and support your career for life. It's the phrase that moved many to the front of the line in the blink of an eye. As we continue to come back online there will be an abundance of work. Some of it will need traditionally skilled workers. A lot of it will move to the new generation of technology. As 2021 plays out, and let's pray the pandemic stays behind us, our industry will look very different. Creatives will embrace the new technology and start creating projects around it. They already realized they are no longer bound to the "old ways." That in turn will build the need for adapted frontline production people to step up and create in this new world.

"It's better to have and not need, then to need and not have."

I am strongly urging you to NOT wait to see how it all plays out, then try and jump in. It's like going to the community pool on a hot August day. Whoever shows up first gets in the water. The rest stand outside the gate sweating in the heat. You need to be prepared and hunt down that opportunity. If you're not sure where to start or who to talk to, check out FerroCity's free trial. I'm not saying that's your only option. I am just reminding you it's there and why not travel on an interstate rather than hack your way through the brush.

Just remember **"It's better to have and not need, then to need and not have."**

Ciao,

Joe



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Everything You Need to Collaborate on a Music Project Remotely

Making music with someone in another state or country isn't simple. Keep these tips in mind and you'll have an easier time.



BY KRIS WOUK

PUBLISHED NOV 28, 2020

Collaborating on a musical project is often much more fulfilling than working on something alone. That said, it's not always easy to get together to work on a project at the same time and in the same place. Thanks to the internet, that's not the roadblock that it used to be.

As long as you've got access to a computer and the internet, you can work together no matter how many thousands of miles apart you may be. Following certain guidelines will make this less of a headache, which is why we've laid out a few tips here.

What Are You Looking To Do?

Before we move on, it's important to figure out what you want to do. The tips we've gathered here are for working on recordings for tracks or even whole albums, meaning you may not (and probably won't) be working on a song at the same time. If you're looking to perform with friends, we're not covering that here, but don't worry. Just take a look at our tips for jamming with your band online. This can also be a great way to hammer out some rough ideas before you commit to recording them.



Before You Start

There are a few obvious things you'll want to know before you get started. For example, you'll need ways to communicate, whether it's over text messages, calls, emails, or a chat service like Slack or Google Chat. You can make music using just a digital audio workstation (DAW), which we'll look at in the next section, but you may need a few other things. A MIDI controller or keyboard can be handy if you want to control virtual

instruments, but you don't absolutely need one. If you plan on actually recording instruments or vocals, you'll need a little more gear.

To start, you'll need a microphone or two, but you'll also need an audio interface. Even if you're not recording instruments, these can help you accurately listen to the music you're making.

Agree On The Basics

To make working together smooth, you'll want to agree on a few things to start. This can include naming conventions and file or folder structure, but more specifically, we're talking about audio. First things first, pick an audio bit depth and sample rate you'll use across the entire project. For smaller, easier to sync file sizes, the lowest you should go is CD quality, which is 16-bit/44.1kHz. Even that is hard to recommend, as the minimum bit depth we'd recommend is 24-bit.

Sample rate is less important. If you're aiming to use your music for a video, you can go for 48kHz or 96kHz. If you're recording with high-quality mics, you may want to push higher to 192kHz, but for many projects, this may be overkill. The one thing you want to avoid is having to convert between bit depths and sample rates. This will degrade audio quality over time and can even result in track lengths no longer matching if you're not careful. It's better just to agree on a standard from the beginning.

Choose Your Digital Audio Workstation

Audio files are relatively simple, so as long as the DAW you use can export standard WAV files, it really doesn't matter which one you use. You can even all use different DAWs if you want or need to. That said, this can complicate things.

If you use the same DAW, you'll have an easier time sharing projects back and forth, especially if these use virtual instruments or MIDI heavily. There are several free or affordable options, like GarageBand if you're an Apple fan, or Reaper if you're using Windows, Linux, or macOS. These are far from your only options. If you're on a budget, take a look at our roundup of free music production software.



Pick Your Plugins

While plugins are an essential tool for getting your final mix just how you want it, they can make collaboration even trickier. Because of this, you'll want to agree with your collaborators on what plugins you're going to use, and how you're going to use them before you start working on a new project.

If one person uses a copy of a plugin on a track that you don't own, that track will sound very different to you compared to how the other party is hearing it. If it's a virtual instrument, you won't hear the track at all. You can get around this by rendering or freezing tracks, but it can get difficult to keep track of. If you and your collaborators are using the same DAW, the safe bet is to stick to stock plugins. For example, if you're using Logic Pro, you can count on the same virtual instruments and effects being there for everyone.

Of course, you can all make sure you have the same plugins installed, but these can get expensive. If you're looking for ways to spice up your mix on the cheap, take a look at our list of the best free VST plugins.

Decide On A Sync Solution

Sync is one of the most important factors to decide on when it comes to collaboration on a musical project. Making sure your files sync quickly with your collaborators is key. Traditional cloud storage services will work well enough, so you can take your pick. Dropbox is one of the most popular options, but if you're particularly invested in the Google, Microsoft, or Apple ecosystems, those companies' cloud storage options will all work fine.

There are also a few cloud storage and syncing options aimed specifically at musicians. Pibox is meant for remote collaboration, so in addition to cloud storage and syncing, it also includes live chat and screen sharing features. If you're a beat maker or producer, you're likely already familiar with Splice.

While you may know the company more for its royalty-free samples and sounds, the company also offers music-oriented sync and backup features. Supported DAWs include Ableton Live, Logic Pro, StudioOne, FL Studio, and even GarageBand.



Want To Keep It Easy? Use An All-In-One App

So far, we've focused on a more traditional type of setup, using standard DAW software and tools. If you prefer to live outside established norms, there are some new and interesting approaches to musical collaboration worth checking out.

Soundtrap is an online DAW aimed at letting users collaborate with each other. The major advantage here is that you're not sharing large files back and forth and hoping everything syncs properly. Soundtrap uses a freemium business model, so basic features are free. If you want everything though, you'll need to pay for a subscription, which starts at \$7.99 per month.



Soundstorming uses a less traditional approach but aims to deliver the same results. If you're collaborating with people who aren't especially tech-savvy, this may be your best bet. It's a simple iOS app, so you don't even need to have a computer or DAW involved. Soundstorming even has built-in tools to help you copyright and promote your music.

Soundation is another option that works directly in your browser. This is a full-fledged DAW with not just support for remote collaboration, but built-in loops, audio effects, and virtual instruments. You can start using the software for free, but you won't be able to record live audio. For this, you'll need either a \$1.99 per month solo subscription, or a \$6.99 per month premium subscription.

Don't Forget To Keep Listening

Performing together live and recording the results has been tricky to date, but Aloha is trying to solve that problem. Built on top of the Elk Audio OS, Aloha promises low latency and ease of use. The software is still in its early stages and isn't open to the public at large yet, but it's worth keeping an eye on. All the recording gear and software in the world won't make a difference if you don't have any good ideas. That's why it's important to stay inspired. One of the easiest ways to keep yourself inspired is to listen to more music. Even better, try listening to music with your collaborators. There are plenty of ways to listen to music with your friends, no matter where they're located.

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HOW TO PREPARE AND ANALYZE YOUR NEXT MOVE IN THE BUSINESS



The technology powering NBC's Tokyo Olympics coverage

By **Dak Dillon**
newscaststudio.com

NBCUniversal will present 7,000 hours of coverage of the 2020 Tokyo Summer Olympics across its platforms including NBC, NBCSN, Telemundo Deportes and Peacock.

At the heart of this production effort will be a variety of tools and solutions.

NBC to present Olympic primetime show in 4K HDR to select markets.

Cameras and Switchers

NBC will utilize nearly 100 Sony cameras at event venues, for athlete interviews and at press conferences. Cameras including Sony's HDC-3500 – which allows for IP-enabled transmission – will be utilized along with XDCam camcorders including the PXW-Z750, PXW-Z450, PXW-X400 and PXW-Z280. For slow motion replays, Sony's HDC-5500 and HDC-3500 4K/HDR high-frame rate cameras will be utilized.



NBC Olympics will use several of Sony's production switcher models including the flagship XVS-9000 IP-ready switcher and the XVS-8000 and XVS-6000 video switchers designed for IP- and SDI-based production. The switchers will handle feeds from each venue to NBC Olympics' production facility in Tokyo, as well as to originate HD cable coverage across NBCUniversal's various networks and platforms.

"For the Tokyo Games, NBC Olympics has been planning for several key advancements as we progress towards UHD and a new generation of infrastructure," said David Mazza of NBC Sports. "This includes the conversion of the IBC to a fully IP system and the combination of 1080P, 4K and HDR workflows, all while protecting the 1080i SDR streams for our main broadcasts. Sony has been key in assisting us with an updated menu of equipment, and consulting with us on how to ensure these processes run as efficiently as possible while maintaining the highest of quality pictures and reliability."

Graphics and Augmented Reality

Ross Video will provide augmented reality graphics for NBC's coverage of the Tokyo Olympics via its Rocket Surgery creative unit, using Voyager with rendering from Epic Game's Unreal Engine.

INSIDE THE BIZ DEEP DIVE
INSIDE THE BIZ DEEP DIVE
INSIDE THE BIZ DEEP DIVE

INSIDE THE BIZ DEEP DIVE



“Ross Video’s Voyager product will help the NBC Olympics studio operation bring a next-level immersive visual to our studio presentation, bringing augmented reality to our primetime coverage,” said Michael Sheehan of NBC Sports. “Instrumented Jib & Steadicam will give our creative teams the flexibility to use this great new technology in ways to help tell the stories of these Olympic Games.”

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Ross Video works closely with NBC Sports on other marquee properties including “Sunday Night Football.”

Real-time graphics, meanwhile, will be handled by Chyron’s Lyric X, a 4K-ready graphics creation and playout solution. Lyric systems will be used in Stamford to enable an agile workflow for adapting graphics and getting them to air quickly. Additional Lyric systems will be deployed in a dedicated control room in Tokyo to support flexible graphics creation and playout for a select group of events.

The two primary studios for NBC Sports in Tokyo will feature LED video walls powered by Chyron’s Prime Video Walls solution. A single Prime system will feed high resolution graphics and video content to various screens, regardless of size or aspect ratio. Powerful data-binding to scene elements will simplify data visualization.



INSIDE THE BIZ DEEP DIVE

Remote Production Tools and Workflow Solutions

Signiant will provide file transfer software allowing NBC Sports to move petabytes of footage between its Stamford headquarters and the International Broadcast Centre in Tokyo.

“File movement is central to all of our remote workflows both in Tokyo as well as in our broadcast center in Stamford. We are excited to see how it optimizes our transfers



and provides greater resiliency across our domestic and international transfers. Signiant is enabling us to scale up to handle our Tokyo Olympics workload and our increased file sizes due to our HDR and 4K production efforts,” said Darryl Jefferson of NBC Sports.

NBC Sports moving primetime coverage outside for Tokyo Olympics



Signiant’s network optimization technology allows transfer of the footage over standard IP networks, reducing latency and packet loss. The software also allows for content, including advanced graphics work and pre-recorded footage, to be transferred securely back to the broadcast center in Tokyo.

Grass Valley will provide audio and video routing

solutions alongside control and monitoring systems for NBC Sports using a Cisco Spine and Leaf switching topology through the GV Orbit NMOS compliant router control. Over 70 IQUCP modular gateways using both the 25GbE and 50GbE product versions, 170 Densitè+ XIP-3901 IP audio/video, SDR/HDR, IS-04/IS-05 processing modules and 16 MV-820-IP multiviewers, underpinning a robust, reliable and future-proof infrastructure. System management is enabled via the GV Orbit dynamic orchestration system, allowing production teams to leverage the power of IP using familiar SDI workflows.

Telestream will provide media capture and automated processing workflows through its Lightspeed Live Capture and Vantage media processing platform, allowing a mixed HDR/SDR workflow.

INSIDE THE BIZ DEEP DIVE



The Lightspeed Live Capture systems will receive 1080p59.94 HDR signals from the events and create media simultaneously to two different formats. As the 1080p59.94 HDR is recorded in XAVC Class 100 HDR (Hybrid Log Gamma or HLG) format, Telestream's Vantage software, running on an array of Lightspeed G6 servers will process the media as it's growing. SDR versions will be created in XDCAMHD 422 at 1080i59.94. The HDR to SDR conversion will be done through a new advanced color processing pipeline in Vantage utilizing color processing Look Up Table filters (LUTs) that translate HDR (HLG) to SDR (Rec. 709). In real time, while Lightspeed Live Capture is under

record, Vantage will check both HDR and SDR assets into Avid Interplay. The Vantage system provides frame chase editing capabilities of both the HDR and SDR product, allowing Avid operators to edit on the fly from the live files as they are being recorded "It's truly been a collaborative effort between Telestream, NBC Olympics, and Avid to develop this dual path HDR/SDR production workflow," said Scott Murray of Telestream. "The work we've done here will enable these types of workflows to be repeated for productions of all sizes in a more cost-effective manner going forward."

Avid will also support the coverage through its MediaCentral and Nexis solutions.

NBC Olympics will deploy Avid's MediaCentral solutions to drive Tokyo-based remote and on-site workflows that will generate content for linear, OTT and social media platforms. Meanwhile, Avid Nexis shared storage and Media Composer will be utilized for real-time content production and delivery. MediaKind will supply video contribution and distribution solutions for the coverage. Amagi Cloudport cloud-based channel playout platform along with Amagi Live will be used to create Olympic Channel's live coverage in UHD. NEP Group will provide mobile broadcasting units including Supershooter 8, ST1 and ND6, along with on-site support for various events including the Opening Ceremony.





XT-VIA servers from EVS will be utilized for on-site and in Stamford. With over three times the internal bandwidth of the flagship XT3 server, the XT-VIA provides 12-plus channels of 1080p and six or more channels of UHD-4K in both SDR and HDR, with a performance level that answers the high demands of NBC Olympics' production.

Audio

RTS will provide broadcast intercoms for NBC with over 600 ports, using OMNEO for local communication and RVON for international comms. Calrec will provide the sound of NBC Olympics including a mix of Artemis and Brio audio consoles as well as six RP1 remote broadcast mixing systems. In total, there will be six Calrec Artemis consoles in Stamford with a 64 fader Artemis and a Brio console in the Main Control Room in Tokyo. Also in Tokyo is a 32 fader Artemis Beam handling the audio in the 4K control room for "immersive" audio broadcasts, and two 40 fader Artemis consoles used in NBC Olympics' fly packs for 'immersive' beach volleyball and golf production. For the remote production workflow, six RP1 units will connect NBC Olympics studios in the IBC with Stamford control rooms, as well as two studios on-site in Tokyo, basketball and volleyball venues to their home control rooms. Two Brio consoles are also in use at the downtown studios splitting the audio for redundancy between RP1 and Brio.

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ARE YOU AN IMPOSTER?

CONTRIBUTING MEMBER SUBMISSION

Editor Note: *The FerroCity Family is very excited to present with great honor, a third article written by FerroCity community member, 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**

Are you an Imposter?

So, you finally got that promotion or met that goal, congratulations! Your career is finally looking like how you've always dreamt it would, all that hard work is finally paying off. Yet, you can't help but feel like this just wasn't meant to be. Words of encouragement often welcome but never seem to silence the insecurities you've placed on yourself. Why is that?

Imposter Syndrome is the belief that you as an individual got your esteemed role, or acknowledgment for your work not because you deserved it, but rather over a stroke of luck or some oversight. Leaving you to feel like a fraud, or imposter.

While comparing ourselves to our peers and those above us can be a great motivator, imposter syndrome differs from this natural sense of competition in various ways. One prime example of this is the feeling of humility and self-esteem. While true humility relies on our own assessments, people who struggle with imposter syndrome feel that they don't belong in whatever environment they are in and tend to unintentionally sabotage it.

ARE YOU AN IMPOSTER?

CONTINUED FROM 13

Pauline Clance, and Suzanne Imes first came up with the term “Imposter Phenomenon” in their article “Psychotherapy Theory, Research and Practice” in 1978. While studying a group of high achieving women, these psychologists discovered that many of their female clients were unable to recognize and accept their achievements.



Rather than attributing their success to hard work, they categorized it as a stroke of luck, who they knew, and the ability to appear much more capable than they felt themselves to be.

While this was the first study to put light on this issue, thousands of research papers and tests followed closely behind. Through these findings we are able to understand that imposter syndrome is by no means limited to only women. According to Time Magazine, an estimate of 70% of the population of both men and women experience these feelings at some point in their lives. Clinical Interviews done by Manfred F. R. Kets de Vries for Harvard Business suggests that specific family structures can have a big impact on whether or not you develop imposter syndrome later on in your life.

When you have a family that stresses the importance of your achievements while diminishing the importance of human warmth it tends to become a breeding ground for Imposter Syndrome.

With this style of parenting, kids are raised to believe their parents will only notice them once they excel. This slowly develops into the insecurity that no matter what you do it will never be enough. Almost as if your achievements and life accomplishments define whether or not you are deserving of words of encouragement or even love. Funny enough, this feeling can also be common in individuals who are not expected to succeed in their day to day. If the child's ambitions and dreams are inconsistent with the families expectations this can cause the parents to withhold words of encouragement.

Often leaving the child, now an adult, to wonder when their success will end rather than just enjoying it for what it is. The order in which a child is born can also play a role in this with first born children being the most likely to experience imposter syndrome. Older children are often expected to help out in care of the younger ones, around the house, and even sometimes as a third parent and when done incorrectly can have a major strain on a child's internal views.

For a lot of “imposters” there seems to be a disconnect between their self-assessment and their abilities. Feeling incompetent, and being incompetent are to very different things, however those who struggle with imposter syndrome often can't tell the difference.



They feel this way, so other people must feel it about them as well, right? Wrong. Valerie Young, a career counselor and author of award-winning book *The Secret Thoughts of Successful Women: Why Capable People Suffer from the Impostor Syndrome and How to Thrive in Spite of It* states that “the root of the problem appears to be very unrealistic notions of what it means to be competent” and says that people “set this internal bar exceedingly high.” However, when they occasionally fail like humans tend to do, rather than learning from it, and moving on an “imposter” will adopt negative behaviors in order to combat this failure such as perfectionism or procrastination.

Now for most, getting on with your job and taking it day by day can be enough to combat these insecurities, however some may need much more than that which is perfectly okay! So long as what you are doing is working, no one can tell you it is wrong. Working on your self-assessment is a great first step. A strong sense of self acknowledgement can make a difference between carrying on despite a failed project, or sulking in it over and over again until future opportunities are no longer in your reach.



Pauline Clance also suggests in her 1978 article to keep track of all the compliments you receive within the workplace in order to help you retrain your mind to focus on the praise, rather than just blowing it off. Those with imposter syndrome struggle to accept the acknowledgements because we are so focused on the failures, almost as if it is unnatural for us as humans to fail.

My favorite strategy that I have picked up throughout this experience however is talking with others. Once you make an effort to communicate with others about these insecurities you will quickly realize just how many of your co-workers feel the same way. Seeing those I admire and look up to also struggling with accepting their own achievements can change your perspective on your own insecurities. Now sure, I know this is much easier said than done; after all, who would have the courage to put themselves out there and talk about their work ethic when the possibility of your



own boss agreeing with the idea that you're a bad worker is staring right at you. However, it doesn't have to necessarily be your co-workers that you talk to about this. It could easily be peers in the same field, or even those that you look up to who most likely experienced these same insecurities that can help validate what you're feeling. This way you can still air out your insecurities without having to worry about what your boss will say. Imposter syndrome has a talent of festering slowly over time rather than it being this obvious wave of emotions.

Talking about it, even in the smallest of ways can help avoid it.

When I first started my role with Ferrocitiy, imposter syndrome had me believing that at any moment my associates will be able to call my bluff. I was even hesitant to get too comfortable or familiar with those I was working with simply because my insecurities had me believing I wasn't going to be there long. I found myself in a position I always dreamt of, yet was never in before there was no way I was supposed to be here, right? It got so bad I caught myself dismissing this opportunity as if it was already gone while it was still in the palm of my hand.

I was convinced every phone call I got from my boss was going to be the one where he fires me despite the fact that I did nothing wrong. Luckily, because I was able to catch these thoughts before they got out of hand as well as working with people who have no problem sharing words of encouragement, my imposter syndrome slowly started to fade. I knew what these thoughts were, I knew I wasn't the only one feeling them and that in itself was enough to remind me that these thoughts are not real.

At the end of the day, we are all imposters to an extent. We play specific roles of who we are depending on where we are. This is completely normal, however once we start placing an enormous and sometimes impossible amount of pressure to succeed on ourselves that's when it can become self-sabotage. A weak sense of



self-assessment can very well be the only thing holding you back from you and your dreams. So remind yourself to work on these potentially harmful insecurities, even if that means asking for external validation from time to time.



JAMES TEIPER



TEIPER TIDBITS

Teiper-Tips & Tricks v. 6

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

-By James 'JT' Teiper

TIP #6.1: If it Can Happen...

Whether working on set or location, mishaps will occur. Sometimes these can be frustrating and quite dangerous. On rare occasions, however, they can be hilarious.

In the mid-90's, I was a juicer (set electric) on a MOW (Movie Of the Week) shooting around LA. We had just arrived at a fancy restaurant to film (yes, film) an intimate scene.

The DP wanted little candle-like lamps on each table. We didn't have battery units then, so each lamp had to be wired to a series of dimmers without visible wires or trip points. This task fell to me.

We were way behind and the mood was tense. We were all rushing- which is precisely when mistakes occurs. I was nearly finished wiring the 'hero' table (where the action happens), when the director started blocking the shot. Mind you, I'm under this little table covered with a nice, long tablecloth.

The female lead sat, unaware of my presence. Yes, you know her and I'll leave it there.

For some reason, I became flustered and closed a crimp connector that wasn't set right and 'BANFMF!'. From outside, a momentarily flash revealed me kneeling between our star's legs.

The flash caused me to rub the black carbon residue from my fingers onto my eyes. As I tumbled out, she saw this raccoon-faced idiot emerging from under her table and said, "Check, please!".

See- That's funny stuff right there...

I'll do a real bit on safety another time...

TIP #6.2: The Branchaloris

A Branchaloris is not a forgotten dinosaur from the late Spazmotic Period as I once believed. Instead, it turns out a branchaloris is really a sacrificial token to the art of mutilating local shrubbery.

With permission, one removes a leaf-abundent specimen from a discreet location. Depending on one's intentions, it is mounted to a stand or wielded like the forest's broadsword. This last one is known as 'Hollywooding'. Well, actually, hand-holding any grip stuff during a take is 'Hollywooding'.



Photo: Branch waiving

Another application of this tool is as a foreground element. The branchaloris is stand-mounted and placed very near the lens at one end of a camera move. This close proximity gives the movement some motion perspective that is missing on only distant objects. The picture shows such a rig for a slider setup.

Please remember, the branch (whether oloris or not) is our friend. For us, it gives all.

And some folk don't like theirs snipped-up without their say-so. So I fiddled-up this witty little ditty- "Cover your butt before you go cut!"

Coming up in the next Tips & Tricks-

'The Beauty of Bounce Boards' Questions? Comments?
Tips of your own?

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Until next time, **Focus Forward!**

A branchaloris is often used to simulate motion by being shaken in front of, or passed through, a light source. You've likely seen this effect on nighttime bedroom walls or sitting on moonlit porches.

They also are used quite often to make process shots. A 'process shot' is movie-speak for fake driving stuff. But more on that in a future 'Tips' entry...



Photo: Foreground element



Prasad Corp and Colorlab Form Partnership to Bring Scanity HDR 4K film with WetGate to the United States

Brie Clayton July 19, 2021

CREATIVE COW

Prasad, the world leader in film preservation, digitization and restoration, has formed a strategic partnership with Colorlab, the Washington, DC digital film laboratory, to offer film scanning services via its Scanity HDR 4K Film Scanner with WetGate. It's the first scanner, equipped with Prasad's proprietary WetGate technology, to be installed in North America.

The agreement unites two companies that have been making rapid strides to advance the art of film preservation and restoration and meet rising global demand. Originally founded in 1972 as a 16mm film laboratory, Colorlab has processed millions of feet of film, while expanding and evolving into a full-service facility with a global clientele. Prasad has been involved in film and video post-production for 65 years and, as owner of DFT (Digital Film Technology), holds IPs for the world's best scanning systems, including Scanity HDR and OXScan 14K.

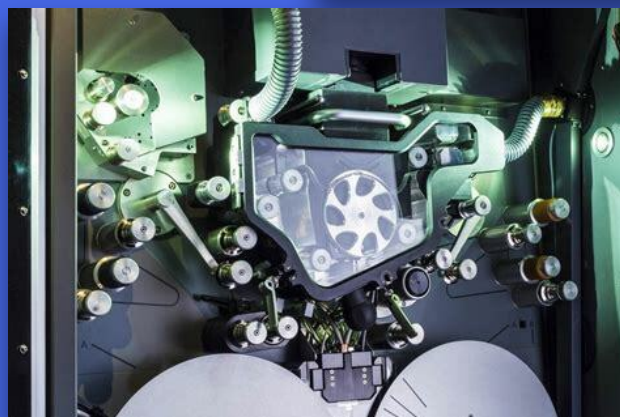
The Scanity HDR 4K Scanner sets the standard for excellence in scanning through its uncompromising ability to handle a range of difficult issues common in historically aged or damaged film. With optional WetGate technology, the system makes the process of handling fragile film elements smoother and safer.



In filling surface deficiencies with fluid at the point of scan, it delivers near-perfect quality transfers, saving time and downstream processing, while significantly improving the results.

“Prasad is excited to introduce the Scanity HDR 4K Film Scanner with WetGate to the U.S. marketplace and thrilled to have Colorlab as our partner,” says Tracy Balsz, Vice President at Prasad Corp. “Together, we will supply the film community, on the East Coast and across the country, with an unsurpassed 16mm and 35mm digitization solution.”

Colorlab expects the Scanity HDR 4K Film Scanner with WetGate to be used to scan a wide range of archival media for preservation and monetization. The facility’s clients include major motion picture studios, institutional and private archives, independent producers and many others worldwide. “Our mission is to provide the best digital solutions in preservation and restoration of archival films,” says Thomas Aschenbach, Owner and President at Colorlab Corp. “Scanity HDR with WetGate is an exciting addition to our complement of solutions for archival film digitization.”





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Legally Speaking, It Depends: Ins and Outs of a Novel Adaptation

Entertainment attorney Christopher Schiller gives tips on acquiring rights for a novel adaptation.

CHRISTOPHER SCHILLER

JUN 11, 2013

Many of you probably wanted to throw the book at me after the last column's admittedly brief listing of potential problems or pitfalls to avoid when pursuing a novel adaptation. I admit I had to cram a lot into little space, nearly running over my word limit, to barely scratch the surface and so ended up with a scary overview of a complex and vast array of expression possibilities.

It really shouldn't be an intimidating endeavor and it can often be uniquely rewarding (like in a separate "adapted screenplay" award) if you just go about the task with an awareness of what is in play. Let's narrow down the focus to a single kind of adaptation to make the discussion less unwieldy. Let's examine the task of adapting a novel into a screenplay.

Someone Else's Story, So Ask First

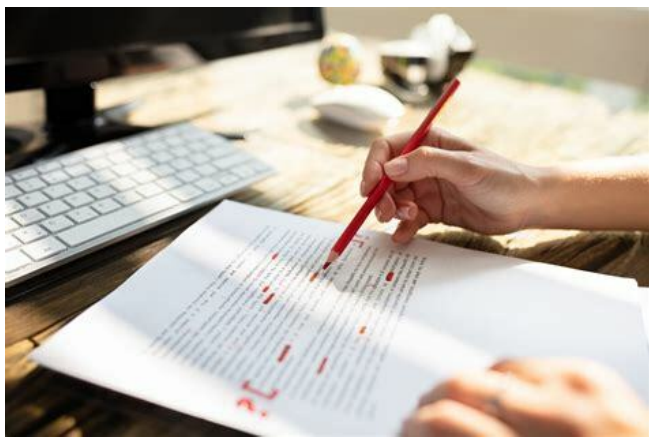
The first major element to recognize is that the material you will be writing is forever intertwined with someone else's work. And that relationship will always be a dependent one. This is statutorily memorialized in the right given to the original copyright holder of the novel, namely the ability to authorize and/or create Derivative Works.



Editt...

A Derivative Work is anything that derives from, as in is inspired by, carries on from or otherwise uses, creative and protected elements of an original work. Most common examples are conjured when considering sequels or parts in a series. But when a work changes form, like novel to screenplay, it is also a derivative work and therefore the rights to create one are controlled completely by the original copyright holder. This is an absolute and highly restrictive right.

If an unauthorized screenplay is written and the original author/copyright owner hasn't approved or doesn't want it to exist, they can halt its production, keep the screenwriter from showing it to anyone and in extreme cases even require the screenwriter to destroy all copies. All the work, sweat and talent put into writing an unauthorized adaptation would be completely wasted. It is in the screenwriter's best interest not to attempt to write an adaptation of a novel without first getting permission from the copyright owner. But instead of this being an obstacle or burden the writer should look at this as a good thing, as long as you approach it properly.



Lone Wolf vs. Part of a Pack

For one thing when you write an adaptation you don't stand alone with untested product (e.g. a spec script) to try to sell. An adaptation has hypothetically calculable sales potential building on the proven success of the novel. A producer likes to know that someone has already shown interest in the subject

matter before they spend money to make the film. It makes things less complex and producers are always looking to make their lives simpler. Keeping that simplicity is a strong reason why a screenwriter should not just somehow get the rights to a novel and go away and write it. From a producer's perspective an independent screenwriter who has acquired the film adaptation rights to a

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book becomes an obstacle more times than an asset. Even if the script is one the producer would like to produce and the writer someone they want to work with, there will be two levels of negotiations that will have to be navigated. In addition to the screenwriter's demands, the owner of the underlying rights in the derivative work will need to be approached for using their material in the various forms that a film

production exploitation takes (i.e. marketing, sequels, spinoffs, Broadway, fast food tie-ins, etc.) Not to say that it won't work, but, be aware that you are creating an uphill battle to getting your screenplay made into a movie.

Collaborative Agreements

Joining forces with the novelist is a better tack. Not only do you get the creative collaborative boost working with someone who knows the story and characters intimately, but much of the groundwork of smoothing the legal path has already been done. (For example, the people whose life rights need to be acquired have already been sussed. You just need to ensure that their authorizations cover an adaptation into a movie and you as the writer.) This collaboration can be organized in a myriad of ways, but, regardless of which path is chosen, make sure to get the roles each party will play set in a Collaborative Agreement.

I use the admittedly ill-defined umbrella term Collaborative Agreement to cover the various forms of arrangements that the novelist and screenwriter can take on. The variations are nearly infinite and usually convey some reflection of the collaborative compatibility of the writers, their skill sets, egos, clout and various and sundry other minutiae that are important to one side or the other. You might say,

?

- **"Why bother since everyone is gung-ho to make a movie out of this book and putting an agreement down on paper only slows the creative process? If the end result is a**

And I'll reply, "Win what, exactly?" Everyone goes into an exciting new venture with expectations and assumptions.

It is easy to overlook what might be motivating the other participants in a collaborative endeavor because you are so focused on your own motivations and the joint goal. Whenever you are setting out to work with others the perfect time to sit down and be explicit about what you expect, what you are willing to do and what you are anticipating in reward is right at the beginning when everyone is in a good mood, enthusiastic and agreeable. (This is a general tenet that is applicable in a wide array of situations, by the way.)

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There are always surprises to be found about why someone is willing to work with you to achieve something and what they expect in return. Getting them straight and out in the open will avoid a lot of future headaches, bad blood and disgruntlement even if things go well. (Especially if things go well.)

Once you have figured out the share of the workload, who can speak to what issues, what compensation splits are



expected, and a list of other things that are specific to each unique partnership, you'll be ready for that big break in whatever form. Just make sure you take some of the quirks of an adaptation into account.

Potential Complications With Derivative Works

A film adaptation of a novel presents unusual issues that should be addressed before they become sticking points in negotiations. With the screenplay being a Derivative Work of the novel there is the significant question of what elements fall under the copyright of the original and which elements are part of the screenplay. If a new character is created, can the novelist use that character in the sequel novel version of the story? (Can there even be a sequel version of the story? Were the rights reserved or were they included in the studio's agreement?) This can get even more complicated if there is a series of books and movies. One character dies in the original book, survives in the movie, then is alive again in the second book taking off from the movie. (Can you name the movie/book series where I got this example? It's a monster of a franchise which has gained dimensions of late and hasn't died yet.) And if the novelist and screenwriter collaborate in a traditional way of writing, they become what copyright law terms Joint Authors.



Joint Authors all intended to contribute to the whole of a copyrighted work, no author's work stands alone independent of the others (usually) and they share in the rights and privileges of copyright ownership together. If the script qualifies as a joint authorship, the writers should be aware of the special rules

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that apply to joint authors, such as, without an agreement to the contrary, ANY joint author can make decisions about the work including selling all rights to a third party, as long as the decision maker shares the gains from that decision with the other authors. And no joint author can sue a fellow joint author for copyright infringement of the work.

Taking the special cases of joint authorship into account in the Collaborative Agreement is paramount to not being blindsided later. And even novelists who take on the adaptation of their own works by themselves have things to keep in mind with regard to the derivative work. For example, a producer may love the book, but not the script and bring in another scriptwriter to do another pass.

The novelist must be clear about what rights he or she still retains being the author of the novel while not overstepping authority for claims that only came from the original screenplay. And all parties must make sure that the rights to the novel that are involved in making a movie actually are still in the possession of the writer, since publishers often take many of those same rights for themselves. As always... it depends.