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BACK TO SCHOOL EDITION

CINEMATOGRAPHY

LOVE AT FIRST SIGHT:

Anna Foerster, ASC on Cinematography, Cameras and Shooting Digital

HDSLR

DP ANDREW RODGER, MGTC

DSLR Challenges, Solutions and Workflow

SCREENWRITING

CINDY CHUPACK

on Writing for Television

MUSIC AND SOUND

How to Communicate with Your Composer

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How To Design Effective CROWDFUNDING CAMPAIGNS


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Publisher's Desk



Greetings,

Welcome to the Back to School Issue of StudentFilmmakers Magazine. This great edition features educational articles and interviews highlighting important topics in cinematography, camerawork, directing, music and sound, screenwriting, VFX, post production, film business, and more. For those of you who are newer students, make sure to check out David Kaminski's article in the On Campus Section, "How to Be a Successful Film Student." David's students have earned two Cine Golden Eagles, eight Telly Awards, and over 50 national awards for their work. They also have screened their films more than 200 times in festivals across the country and internationally.

On another note, don't misunderstand and think this magazine is only for young students attending highschool or college only. With the rapid changing production technologies, we are all students.

StudentFilmmakers Magazine is for all levels of filmmakers, storytellers, and crew. No matter what phase in your career you're in, this magazine has something for you. Whether you're a student or startup, teacher or professor, independent filmmaker or professional, you never stop learning in your career. You never stop expanding your skillsets and toolkits. You never stop growing as an achiever. You never stop practicing or exercising techniques you've learned over the years. You never stop looking for more answers and newer techniques, technologies, and solutions to learn and apply. You never stop learning.

This issue's Cover Story is an exclusive interview with Anna Foerster, ASC, who shares tips and insights, and talks with us about cinematography, cameras, and shooting digital. The Cinematography section also includes "A Conversation with Stephen Goldblatt, ASC, BSC." Inside the Direction section, Peter Kiwitt writes about "Directing for Cinematography" and explains what you should know before planning your shots. The Music and Sound section highlights important tips and helpful pointers for film and television composers, as well as an exclusive interview with Mateo Messina. In the Call for Entries section, Keith Mitchell shares "3 Important Things" new and emerging filmmakers should know about the film distribution landscape. The Screenwriting section includes exclusive interviews with Cindy Chupack and Guillaume Laurant. In "Crowdfunding for Filmmakers" (Business section), StudentFilmmakers Magazine editorial staff talks with five successful filmmakers about crowdfunding and fundraising. Klaudia Kovacs, Steve Taylor, Gleb Osatinski, and John Trigonis share their advice and some important do's and don't's. There's a lot more in this super edition.

If you're at IBC this year make sure to stop by the StudentFilmmakers magazine Media Supporter Booths, 36 & 37, Hall 8/9 Walkway. Pick up your complimentary magazines, and sign up for print and digital subscriptions. If you're new to industry tradeshows, you might be asking, "What is IBC?" Every year, the leading minds and wisest investors come to IBC where professionals engage in the creation, management and delivery of entertainment and news content worldwide. This year IBC2013 will be held September 12 through September 17 in Amsterdam at the RAI Exhibition and Congress Centre.

Looking ahead, our next magazine edition in production is the Holiday Edition of StudentFilmmakers Magazine. Write to us and tell us what filmmaking tools you want to give or receive for the holidays, and you might be featured in the StudentFilmmakers Magazine "Holiday Top 10." The Holiday Edition will be featured at DV Expo in Los Angeles, CA, and GV Expo in Washington, DC. Pick up your complimentary editions at our exhibit booths at the shows, and sign up for print and digital subscriptions online.

Truly,

Enjoy the magazine.

Kim E. Welch

Publisher / Editor-in-Chief

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Anna Foerster, ASC Talks Cinematography, Cameras and Shooting Digital

by Kelcie Des Jardins



Anna Foerster, ASC on the set of White House Down.

LOVE AT FIRST SIGHT

TIPS FOR ASPIRING CINEMATOGRAPHERS

from Anna Foerster, ASC

- It's easy to get hijacked by technical novelties and it's good to stay up to date with the fast developing technical stuff. But don't let that dictate your choices.
- Stay physically in shape. Somehow those 16 hour days will seem less of a marathon.
- Most importantly, every choice should be story driven. Who steps in the light? Who stays in the shadows? When do we not see in someone's eyes? When does the camera move? What lens? It's all story driven and often depends on blocking. This is where the collaboration between director and DP becomes really meaningful.

Anna Foerster, ASC, is quickly becoming one of the most desirable cinematographers on the scene. The German-born artist, who has worked on almost every Roland Emmerich film since 1996, including "Independence Day", "Godzilla", "The Day After Tomorrow", "10,000 BC" and "2012", received numerous accolades for her cinematography in the Shakespeare drama "Anonymous" (2011). Between filming "White House Down", Foerster shares with StudentFilmmakers Magazine how she started working on films, talks cameras and shooting digital, and shares tips for aspiring cinematographers.

SF: **How did you start working with films, and why cinematography?**

ANNA FOERSTER, ASC: It is not so glamorous, but quite a funny story. Back in Germany, I grew up in an old house with a large garden and when I was 15 or 16, a friend of the family, who had been my babysitter, was shooting his student film in our garden. I was absolutely intrigued by the whole process. But several things stood out above all. The camera, the lights, and all the gear. And the DP. He explained to me what his job was and how he used the lights and the sun to tell a story. I was hooked. So in a very pragmatic way I started researching and found out that I needed to be an AC first before becoming a DP. It didn't even cross my mind that there were almost zero female DPs at that time. So I told my parents that I wanted to quit school and become an AC. Leaving school was not an option, but my parents took my very passionate decision seriously. They started writing me 'sick notes' while I was working as clapper loader on student films. So, 'why cinematography?' It's a bit like love at first sight. There was nothing rational about this decision.

SF: **Do you have any favorite cameras?**

ANNA FOERSTER, ASC: I used to love the old Mitchell Mark 4 camera and the Photo-Sonics highspeed cameras back when I was shooting miniatures and motion control. It was the mechanics that fascinated me. The sound of precision gears, even the smell. It's almost like being nostalgic about a vintage car. The last two movies I shot with the Alexa, and right now I would consider this my favorite camera. Besides being a very user-friendly camera, I really like the way it captures color. This isn't something you can necessarily pinpoint in numbers and graphs, it's a very subjective thing. But this doesn't mean that I will automatically shoot the next film on the Alexa. It is a great advantage to be comfortable with a specific camera but this shouldn't be driving the decision of which camera to use. I don't think anyone should get emotionally attached to a specific camera. In the end it's a tool and we have to choose the right tool for each job. Simple as that.

SF: **Are there any cameras you would like to work with in the future?**

ANNA FOERSTER, ASC: Yes, a camera that can go from, let's say, 50 ASA to 3200ASA without changing its characteristics and latitude, so you don't need to use extensive ND filters.

SF: **In your opinion, what do you think is the biggest challenge cinematographers face today?**

ANNA FOERSTER, ASC: I think by now producers and directors have realized that shooting digital doesn't mean you don't need time and equipment to light. That misconception has already changed and hopefully explaining this is no longer a challenge for DPs. The fact that 'film is cheap' now allows us to shoot and shoot and shoot. Our responsibility is to still make sure that what we shoot is meaningful. It's not the quantity that counts.

However, the biggest challenge now, in my opinion, is keeping control of the look through post. The DI process and the integration of VFX. Even on a big studio production the DP doesn't get paid to sit through DI. This is where the final decisions are being made and it is our responsibility to be there for that. But often DPs can't give it the full attention because of schedules or simply because they can't afford it.