



crewsnews

Spring 2008, Volume 16, No. 1

Letter From the President

New Look, Time-tested Brand

Crews Control Casts Net Around New Trend

Team People Day Hires:
Crews Control Quality In a New Service

Crews Control: Advice from the Field

Ben Crews: Man of Wanderlust

contents

Letter from the President Andrea Keating

A lot of change can take place over two decades. Businesses come and go as quickly as houlder pads and gaucho pants. No.1 hits on the music charts become known as "One Hit Wonders" in record time. Babies are born, medical advances occur, the political landscape changes and colleagues come and go. But one thing that remains true over time, and surpasses the change swirling around us, is commitment - commitment to core values.

Crews Control celebrates 20 spectacular years in 2008. It hasn't been without change and certainly it hasn't happened without some challenges along the way. But, in our commitment to our original core values of serving an industry with a consistent focus on quality in our niche product – our crew talent – we have more than survived. We have thrived.

The film and video industry – in fact, the entire communications field -- has changed. The way we produce, view and receive images and messages has been revolutionized. From my window on the industry, I see the biggest changes have occurred in the advancements in formats going from one or two to dozens and the increase in the outsourcing of production services.

The business model of the internal corporate production department has changed. Much of this is due to advancements in technology. Today, there are multiple formats for gathering content and our in-house clients are now producing for multiple distribution methods -- standard video, web, and now, handheld.

But from the first day we started in 1988 with one client to the 2,000 we earned over the years, I have learned that while technology revolutionizes the platforms and vehicles for our messages, there

is simply no substitute for good video production. Communications professionals demand great footage – the very foundation of putting together a great Production.

This year brings with it some very palpable changes for Crews Control. Ten years ago we moved into our suite of offices here on Prosperity Drive and before spring rolls into summer we'll be moving to a brand new location. It doesn't seem that long ago that we all hauled boxes of files and set up equipment here. For us, this location was emblematic of our growth and has treated us well. We look forward to settling into our new real estate and will let you know when we switch off the mica lamps here for the last time and turn them on in their new home.

The most obvious change you will notice with this newsletter is our brand new look! Not unlike Fashion Week in New York, the best looks are built on a classic and we feel like we have accomplished that here. We talk more about our new graphic look on page XX in the newsletter.

Speaking of the newsletter, we hope you enjoy the new format and the information that we are sharing with you and will share in the future. We're open for suggestions and some of you may be featured in future issues.



I was asked recently what, if anything, in 20 years has remained the same. I didn't even have to think about it. All the technological advances in the world will never eclipse the fact that this is a people business. From Day One, our goal at Crews Control has been to represent the most creative camera people in the world. Creativity is a uniquely human attribute; we feel we have mined that around the globe successfully. However, in addition to that, we want to make sure that our camera people are not only great behind the camera, but excellent to work with. We expect that every time they go on-location for one of your shoots, they are motivated, excited and ready to be a pleasant, creative addition to your team.

Thanks for being part of the Crews Control family. We look forward to seeing you on your next shoot!



New Look, Time-tested Brand

Faith wasn't only the title of a song that went to No. 1 in 1988. While George Michael was singing about it, Andrea Keating was applying it, along with some know-how and hard work, to launch a brand new concept in the video and film industry: outsourcing camera crews. In an industry that had, for years, been dominated by a big studio, big production mentality this was definitely different.

How would producers feel about hiring local crews in lieu of taking their own camera people with them to an on-location shoot? No one knew for sure, but the recession was hitting and corporations were downsizing their internal production departments. Money spent during the earlier part of the decade on elaborate in-house production facilities were becoming wastelands. Companies just didn't have the budgets to fly camera people everywhere they needed to shoot. Enter: Crews Control.

With her first crew in Kansas City, Andrea Keating, founder and CEO became an industry innovator by launching the first camera crewing agency in the world. From ideas sketched out on a napkin, the rest, as they say, is history.

Her concept has been the seed of other

companies, but never duplicated. That may be because Keating is an integral part of the operation on a daily basis, still approving – and disapproving – camera people from around the world based on their camera work submissions. She is particular and exacting about every detail of her business from her marketing material and branding to streamlining administrative processes for clients and crews. Every corner of the business has her signature on it.

That's why, when she decided that Crews Control needed a logo-lift, as with everything, she applied certain standards. That's when, and why, she hired Vitamin, Inc. headquartered in Baltimore, Maryland. Vitamin is a boutique design and marketing firm focused on enhancing brand perception.

"For Crews Control, we wanted to create something contemporary, yet classic, with a unique edge," says Vitamin president, Michael Karfakis.

"The mark [logo] was conceived as a metaphor representing the three facets of Crews Control: the client (the lighter half), the crews (the darker half) and Crews Control's excellence in customer service -the unified mark, dashing to save the day."

Keating's mark of brand management is consistency. While she acknowledges the 20th anniversary as a significant milestone, she also has carved a deep niche already and wanted to maintain that with the company's new look.

"We've kept our strong colors as part of our look," she says. "Crews Control has grown, is moving into a new home, and I felt it was time to make a change to reflect the fresher Crews Control of 2008 vs. 1988."

With Keating's decisive nature, Karfakis says that within two weeks of building concepts to picking the colors, Crews Control had its new look. Karfakis advises those who want to take the leap into a new mark or refresh the old one to give it 60-120 days depending on the scope of work and ability of the client to make decisions.

Twenty years ago, Crews Control was emerging as a new force in the industry. Two decades later, it's launching a fresh presence. In the words of George Michael; gotta have faith-a-faith-a-faith.

We hope our crews and clients around the world enjoy our new look which is incorporated not only here in the newsletter, but with a fabulous new and innovative website. Visit us at www.crewscontrol.com and see what else is new!

Are you analog... or digital?

Where do you stand as the world converts to digital camera technology?

Our recent survey (see sidebar, below) of camera formats currently in use reveals that half of corporate shoots still use Beta-SP, while only a handful use high-definition (HD) solutions.

To someone outside the industry these figures might be misleading, says Kevin Braband of Braband Film & Video in San Francisco. "Most of all, the results show a large legacy investment by corporations in the highly reliable Beta-SP platform."

Sony stopped manufacturing Beta cameras and decks four years ago. Since then, the plethora of camera formats, both analog and digital, has been daunting. But one thing is clear: the switch to digital technology is happening nationwide.

"These days, when a video camera dies it's replaced by something without tape," says Braband. Popular tapeless options include Sony's XD-Cam and EX, as well as Panasonic's P2.



where creativity meets its match.

Crews Control Casts Net Around New Trend

In their signature style of cutting edge marketing and creative, value-added service to clients and crews, Crews Control will begin launching Information Overdrive, a brand new video podcast series. Designed to bring technological and creative insight into industry trends, standards, equipment, marketing and more, Information Overdrive will be available for downloads beginning in mid-March 2008.

Producer, host and Crews Control Production Manager, Rebekah Toth, will launch the new podcasts, the first of which will introduce Crews Control and their services. The following podcasts will cover the dissection the ENG crew and the best way to record audio for transcription.

"The podcast information will be technical in nature, but creative in execution," says Rebekah. "We want the podcasts to have value to our network of professional clients and crews, but we also want it to be presented in a way that is interesting and fun."

Information Overdrive will be produced in Crews Control's home base in Maryland using DVCam and Mini-DV. Whether they are on-location or in-studio, Crews Control's podcasts will explore everything from short cuts on Final Cut Pro, behind-the-scenes interviews with Panasonic about P2 workflow at the HD Expo to must see new toys from the NAB (National Association of Broadcasters) convention in Las Vegas

"We are very excited to bring this new resource to the Crews Control website," says Crews Control CEO, Andrea Keating. "How better to service our clients and crews worldwide than with this growing communication trend?"

The podcasts can be found online at www.crewscontrol.com/podcast where you can subscribe to receive upcoming additions.



"Right now, there is no 'go-to' camera," notes Chris Cardno of Visual Edge Productions in Bethesda, MD, who (like Braband) must stock all of the popular camera formats for his clients. "Until networks and corporations gravitate toward a single solid-state, disk, or card-based technology, the Next Great Format is anyone's guess."

Fortunately, when corporations do make the move to full digital workflow, they'll find many

time- and money-saving advantages over how they handle footage today:

1. Easier access and better organization.
2. Unlimited identical copies.
3. Immediate access
(e.g., for transcription and editing).
4. Shorter path to re-purposing.
5. Simpler workflow
(i.e., a single format and no down-conversions).

Crews Control's Camera Formats Survey

Format	%	Format	%
Beta-SP	48	DVCPRO 250	3.5
DVCAM	29	HDV	2.5
MiniDV	8	Digibeta	2
HD (full size)	4.5	XD	0.5
		No camera listed	2



Crews Control Quality In a New Service

Imagine a world where you had hundreds of talented individuals, in every corner of the globe, ready to work for you. At your fingertips, at a moment's notice. Now imagine that these very people are part of your team, but you don't have to worry about health benefits, payroll, or workman's compensation.

The beautiful part — you don't have to imagine your new team. It's here, it's now, and your Rolodex just got a lot bigger because of a concept called **TeamPeople DayHire.**

Now, whether you need an entire production team or just a single make-up artist, you can book through TeamPeople's DayHire division.

After perfecting the original business model of matching producers with just the right on-location crews, Crews Control founder Andrea Keating has spearheaded the creation of TeamPeople DayHire. TeamPeople DayHire answers the classic client call for a wide array of production professionals anywhere in the world with the hallmark Crews Control quality behind it.

Unprecedented convenience

Camera crews are still the signature niche of Crews Control, but now there's a convenient partner, at the ready, to help fill out production needs for local professionals. From equipment to personnel, TeamPeople DayHire is dedicated to providing every production team member or piece of equipment producers might need on location or in their own studio. Whether you need an audio person, a grip, a stylist, or a producer/director — or all of the above — "your team" is just a phone call away.

"What we do is qualify creative talent all day long, every day," explains Rhonda March,

Operations Manager for TeamPeople's DayHire division. "We find out who's working the most, and who's really good, in every city. And we put every candidate through a rigorous screening before signing them up for representation. We review applications, evaluate reels and résumés, and call on referring professionals and coworkers," says March. "We know more about a city's freelancers than its best producer. When you call, we have people in every category ready to hit the ground running for you."

Peace of mind

Let's face it, when booking unknown location personnel, you worry. Will they be able to match the style I need? Is their lighting up to par? What happens if the audio fails? Every detail can be stress-inducing.

TeamPeople is confident about the creative specialists that it represents. "We carefully screen and select the right creative location production person for each project," explains March. "We actively seek feedback from our clients after the shoot to confirm we made a good match, and we find out how to make it an even better experience the next time."

"It doesn't matter whether your request is for a stylist or production teams in five cities," says March. "Every job is important to us, and our reputation rides on every one."

All that and equipment, too!

With technology changing so rapidly, many companies don't want the overhead and liability of owning the latest equipment cameras. Also, it can be costly to ship equipment to a location shoot. Over the last year, TeamPeople has discovered that providing clients with dependable location equipment is one of its fastest-growing areas.

Because of negotiated rates with vendors nationwide and in Canada, the TeamPeople DayHire can provide cameras, decks, green screens, lighting kits, craft services — even a one-ton grip truck — at competitive prices.



Supplement your in-house team

In our rapidly growing world of communication tools, video and film are just part of the world of media. TeamPeople DayHire can assist you with any media production job, including web and “new” media, and can supplement your in-house capabilities as well.

In July 2007, TeamPeople DayHire placed two Flash designers on a Fortune 500 companies web production team. Both designers are still there — another quality match that speaks for itself. “Our clients use TeamPeople DayHire not only on location but also to supplement staffing for their in-house departments,” states March. “Budget restrictions and hiring freezes often restrict companies from recruiting and hiring the talent they need. TeamPeople DayHire provides the perfect option for recruiting and staffing your in-house department with freelancers while avoiding any issues of co-employment. TeamPeople talent work on your projects, but are our employees.”

TeamPeople’s high standards

Industry standards are difficult to set, let alone maintain. The DayHire team has the same exacting

philosophy and expectations as its sister company, Crews Control, when placing talented professionals.

Says March, “Everyone here has worked in the industry and understands the pressure, the job descriptions, the specs, and what it’s like to need really good people both on location and in your facility.”

So, the next time you need a director, gaffer, make-up artist, grip, or any other production position to fill out your team, call another team — TeamPeople.

Contact Rhonda March at:
Rhonda@teampeople.tv or 202-587-4111.



teampeople

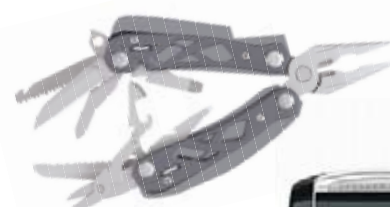
www.teampeople.tv



Crews Control:

Advice from the Field

From extra snacks to change for parking meters, Crews Control camera people are ready for nearly every major challenge or minor annoyance when out on-location. Some of our folks in the field were nice enough to set the camera down for a minute and share some insight into their trunks and rucksacks! You might call these people the MacGyvers of Survivor given some of their preparedness skills:



- > **Tom Brunstetter** never leaves home without warm cards, Duvateen, dimmers & chimeras and his favorite Gerber tool.
- > **Oktai Ortabasi**, concurs with Tom that Duvateen is a must-have --he also adds to that list extra BNC cable, ND .6 roll of gel and a cart.
- > **Hal Rifken** says if it's drama you want – bring a theatrical ellipsoidal spotlight along with a wide assortment of background patterns and colored gels that make a blank white all look more interesting. Hal also brings a six-inch flat screen LCD for field shoots so the client can always see what he's shooting, a "high-hat" for low angle shots and something he throws in at no extra charge – a plywood platform with Dexter wheels on PVC tubing, which gives the shoot "Hollywood" production values.
- > **Gene Moffett** would never be caught without a second camera, extra batteries and his cell phone. Oh, and power bars!
- > **Mike Pellegatti**, uses a white cloth towel for covering his camera, or a stationery umbrella, to protect it from the heat of the desert sun to keep the camera cool when shooting outdoors. A heavy rubber band also comes in handy for Mike to get some smooth pans and tilts by creating a fluid head – hold the rubber band in one hand and put the other end around the handle. Mike says it "smoothes out the pans and tilts quite nicely."
- > Raleigh-Durham-based **Glen Kantziper** knows from experience that even if the client states they "won't need it" – take it any way. This includes extra tape stock, sound gear and a basic make-up kit.
- > **Steve Slocomb**, brings large black cloth to cover windows, use as a drape in a background or as dirt cover for laying on your back while shooting (hey, it happens!) and padding for talent who might end up sitting in an uncomfortable position or spot. Steve uses a Leatherman, in lieu of a Gerber tool, a polarizing filter and two lead shot bags.
- > **Ron Strobel** brings a product called No Shine, since "guys" he said "tend to like it better than powder."
- > **Craig Kaufman** in Missouri brings a production book with copies of the Crews Control contract, location and producer contact information, style sheet, generic talent releases, log sheets, AICP checklist, FedEx forms, and phone numbers for local production resources.

And we thought they were just pretty faces that shoot great film footage!

Ben Crews:

Man of Wanderlust

Ben, has for sometime, been a sublime fixture in the Crews Control offices... sitting on a desk, hiding in a ficus tree and occasionally showing up in the fridge. All the while he was listening to Crews Control Production Managers book exciting shoots all around the world... and wishing he too could go on location.

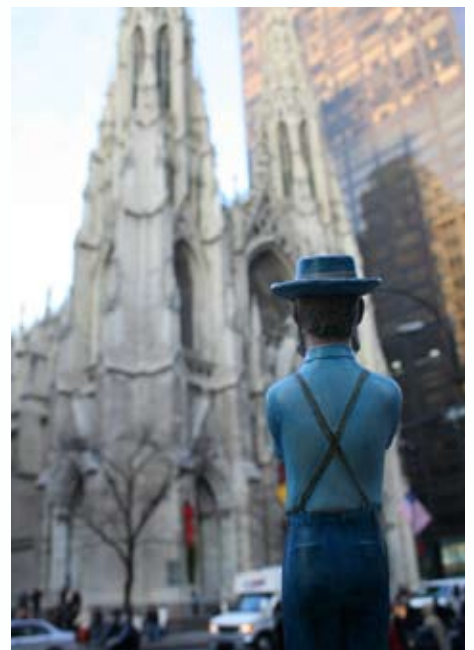
One day... when a crew of ours from New York was visiting, the wanderlust was too great for Ben... and he jumped in the camera man's duffle bag for his first adventure. He saw mighty things, he did. The spires of St. Patrick's Cathedral, the lights of Times Square and the aroma of fresh pretzels on a Manhattan corner put him into sensory overload.

He's a Travelin' Man

In February, he traveled to the Chicago Auto Show where McCormick Place was a little taxing for his short legs. He hob-knobbed with

automotive journalists – and got his own press pass at the XM Satellite Media Center, smelled fine leather interiors and disapproved of all the modern technology. From his hotel room he marveled at Lake Michigan, fought horizontal snow and tossed at glance at Navy Pier. He even tried to purchase a new pair of suspenders, but the Magnificent Mile was bereft of that particular fashion statement.

March rounded the corner with spring in the air and Ben thought paddle boating at Baltimore's Inner Harbor might be a healthy outdoor activity, but alas, the concession had not yet opened for the season. Not all was lost, however, as Ben found the perfect crab cake with Old Bay, got patted down by security at the World Trade Center and enjoyed seeing the 68-foot high Hard Rock guitar (you can see that thing six miles away!) at the Power Plant. Next time: Camden Yards!



Roomie on the Road

Ben's recuperating under the ficus after his big winter travels, but soon he'll want to venture out again. His travel plan is simple. He travels via Crews Control clients from location to location as they work with Crews Control crews. Along the journey our clients and crews can feel free to take digital photos of Ben's adventures and forward them to andrea@crewscontrol.com for his Adventures of Ben blog on the Crews Control website. To find out more on Ben Crews and his blue-shirted ways, log onto www.crewscontrol.com and click on Where's Ben?



Spring 2008, Volume 16, No. 1

contents

Ben Crews: Man of Wanderlust

Crews Control: Advice from the Field

Team People Day Hires:
Crews Control Quality In a New Service

Crews Control Casts Net Around New Trend

New Look, Time-tested Brand

Letter From the President

crewsnews



8161 Maple Lawn Blvd
Suite 120
Fulton, MD 20759
www.crewscontrol.com

FIRST CLASS
U.S. POSTAGE

PAID

Permit No. 504
Spencerville, MD

Address Correction Requested