Students left blown away by creative media’s flagship new Chicago campus

SAE breezes into the windy city

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Globally yours!

Dear Readers,

The SAE Magazine is all about keeping you up-to-date with the achievements and developments of the global SAE Institute Network.

It is always a stunning sight as all the articles and photos arrive in the newsroom from all around the world as we put the edition together.

The colourful multitude of activities and developments across all continents shows that the students were right in choosing to study at SAE Institute. Let’s have a look at some of the more prominent stories making our pages.

With its new campus SAE Chicago marks a new milestone in the world of creative media education. Looking relaxed and in good spirits Director James Thomas’s team unveiled the new impressive premises, complete with views of the skyline of the multicultural metropolis on Lake Michigan. This is as it should be as the studios and seminar rooms will allow the dreams of young students to become reality.

This year is particularly exciting for the SAE Alumni team. The comprehensive SAE Alumni Convention is going to be held outside Berlin for the first time. Our hosts, SAE Amsterdam have found a fantastic venue in MuziQ where all the seminars, the trade fair and the party will be held in one place.

Don’t miss the chance to be a part of this great spectacle and save yourself hassle and money by booking your travel at the same time. Looking forward to meeting you in Amsterdam!

Visits to our Alumni show how well SAE graduates have found their feet in the industry. Be it Audioahead, Pipe Dream or Game designer; meet Tim Bergholz who has made a career for himself at Ubisoft in Toronto as a Senior Texture Artist.

Enjoy reading the magazine!

Globally yours,

Pan
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Enjoy reading the magazine!

Editor-in-Chief: Peter “Pan” Pulfer

eMails to the editor: magazine@sae-alumni.org
Web: alumni.sae.edu
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Exceptional low light performance with the new GY-HM600 Series, with fast file transfer to get your message home. JVC is ushering in a new era of mobile newsgathering with a line of ProHD hand-held camcorders that shoot and deliver news footage faster and better than ever. The GY-HM600 and GY-HM650 camcorders are each equipped with three full-HD sensors and a fixed wide angle 23x autofocus zoom lens, along with exceptional light sensitivity of F12 at 2000 lux. Additionally, the GY-HM650 features built-in FTP and USB network connectivity for WiFi, 3G/4G and LAN functionality, allowing footage to be transferred back to the station without a microwave or satellite connection. For further information on the camcorders, please contact info@jvcpro.de or visit our website at www.jvcpro.eu.
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Read about…

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■ Germany: SAE Rings the Changes: Mobile Application Development Diploma

■ USA: Global Ambitions of SAE Nashville’s New Director Lynn Dorton

■ Germany: Game Studies Expansion Puts SAE on Another Level

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Prior to joining SAE, Scott was based in the Asia Pacific region where he held senior executive roles for Study Group and Laureate education. He was instrumental in investing in education institutions in Malaysia, Thailand, Australia, and New Zealand. His work also involved engagement with a number of top tier public universities in the UK, Australia, and the USA.

Scott was a co-founder and chief executive of Neumont University, Utah which specialises in preparing industry-ready graduates in software development.

Before becoming involved in education, Scott worked for several leading financial service institutions.
Meet Our New President of America!

SAE USA has welcomed Scott McKinley as its new President and in the world of education he has clearly earned his stars and stripes. He takes on the role having spent the past 12 years in the field of global higher education.

Scott was based in the Asia-Pacific region where he held senior executive roles for Laureate Education. He was instrumental in Laureate entering and investing in education institutions in Malaysia, Thailand, Australia, and New Zealand.

His work also involved engagement with a number of top tier public universities in the UK, Australia, and the USA.

Prior to joining SAE, Scott was based in the Asia-Pacific region where he held senior executive roles for Study Group and Laureate Education. He was a co-founder and chief executive of Provo, Utah-based Neumont University, which specialises in preparing industry-ready graduates in software development.

Before becoming involved in education, Scott worked for several leading financial service institutions.

Specialising in the public equity and venture and growth equity financing markets they had an emphasis on the emerging markets in the world. Scott has lived and worked extensively in both Europe and Asia with assignments in Hong Kong, Singapore, Bangkok, London, Kuala Lumpur, and Tokyo.

He received his MBA degree from New York University and was awarded a BA degree in International Relations from Brigham Young University.

His passion for music runs deep including playing brass instruments and performing in live theatre as a younger man.
SAE Rings the Changes

SAE has never been afraid to ring the changes to keep up with the fast-paced world of creative media.

And from August every German SAE Institute is to offer the new Mobile Application Development Diploma. The course highlights developing mobile applications for smartphones and tablets. It focuses on the two most important, fastest growing operating systems iOS and Android.
German Students Engaged By New Mobile Phone Diploma

The Mobile Application Development Diploma will be conducted as a Blended Learning Programme. This is a combination of locally supported online classes, conducted in English, and face to face lessons. Tutorials, exams, projects with student fellows and individual supervision will also take place on a SAE campus.

The students will acquire the basics of object-orientated programming and learn how to handle the development environment Xcode and Eclipse. Alongside this they will create programs in Objective-C and Java, and during practical exercises they will create a range of mobile applications themselves.

Besides the technical basics of App Development, the course offers an important insight into mobile apps in Appstores, an introduction into project management techniques for software development projects and an overview of the mobile platforms Windows Phone and BlackBerry OS.

Students interested in the Mobile Application Development Diploma, should contact their local education advisor via: https://www.sae.edu/de/campaign/218
Global Ambitions of SAE Nashville’s New Director

SAE Nashville has appointed Lynn Dorton as its new Campus Director. And in an exclusive interview, Lynn from Tennessee reveals how her 10 years of education management experience – and why SAE students have every reason to be on top of the world.

Prior to taking up the reins at SAE Nashville, Lynn spent 10 years in Bradenton, Florida, where she was the director of student enrollment at IMG Academy - a private athletic training institute for youth, high school, collegiate, and professional athletes.

She also has extensive business development experience in the financial services industry and hands-on experience as a former owner of a contracting firm that specialized in government projects.

A glance at her CV also reveals she holds a bachelor’s degree in Business Administration from east Tennessee State University.
Global Ambitions of SAE Nashville’s New Director

SAE Nashville has appointed vastly experienced and respected education professional Lynn Dorton as its new Campus Director.

In an exclusive interview, Lynn, from Tennessee, reveals how she will put her 10 years of education management to good use – and why SAE students have every reason to be on top of the world.

Prior to taking up the reins at SAE Nashville, Lynn spent 10 years in Bradenton, Florida, where she was the director of student enrollment at IMG Academy - a private athletic training institute for youth, high school, collegiate, and professional athletes.

She also has extensive business development experience in the financial services industry and hands-on experience as a former owner of a contracting firm that specialized in government projects.

A glance at her CV also reveals she holds a bachelor’s degree in Business Administration from East Tennessee State University.

And she is clearly delighted to join SAE Nashville which she dubbed “the perfect place” for aspiring audio engineers and music business professionals “to gain essential classroom and studio experience from our industry-leading faculty which includes a number of Grammy-winners”.

She added that thanks to SAE students had the world at their hands and feet. “This knowledge will help to make our graduates employment-ready as they connect with our worldwide network of industry-leading alumni, who are always on the lookout for talented new people to hire.”

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Game Studies Expansion

SAE on Another Level

All German SAE institutes now offer game studies amid record demand

Game courses are becoming more and more popular.
In April more than 130 new students started game course studies at German SAE Institutes. And because of the high demand SAE Leipzig and SAE Frankfurt launched their first game courses. The expansion is further proof that SAE is leading the way, for it means that game courses are now offered at all German SAE Institutes: Berlin, Hamburg, Bochum, Munich, Cologne, Leipzig, Stuttgart and Frankfurt/Main.

The growing demand coincides with the fact that Game Art & 3D Animation is becoming increasingly popular. Depending on personal preferences, students can choose between the study programme Game Art & 3D Animation and Game Programming. While the Game Artist is in charge of the creative parts like creating characters, giving animations, graphics, model designs and games a unique look, the Game Programmer is responsible for the implementation and programming of games.

More information on Game Courses: https://www.sae.edu/de/campaign/302
Mr Engel began working in higher education administration in 1996 as the director of education for the Denver Institute of Technology in Denver, Colorado. And he brings 15 years of diverse higher education management experience to SAe Institute San Francisco. He was promoted to executive director of the school’s first start-up branch campus, which was renamed Westwood College. He later served as Corporate Director of Student Finance for the Westwood college group, which had grown to 17 campuses in six states. After this, he joined Ex’pression College for Digital Arts in Emeryville, California where he worked for nearly eight years, most recently as the Chief Financial Officer.

It has been named the best audio recording and engineering school in America by Vibe Magazine. And being a star enterprise SAE Institute San Francisco it was only right that it enlisted a ‘Captain Kirk’ to ensure it remains among the best on the planet. The Kirk in question is Kirk Engel who has been appointed new Campus Director. Mr Engel will oversee all aspects of the operations, management, and enrolment for SAE Institute’s San Francisco campus.
Mr Engel began working in higher education administration in 1996 as the Director of Education for the Denver Institute of Technology in Denver, Colorado. He brings 15 years of diverse higher education management experience to SAE Institute San Francisco.

Executive Director of the school's first start-up branch campus, which was renamed Westwood College. He later served as Corporate Director of Student Finance for the Westwood College group, which had grown to 17 campuses in six states. After this, he joined Expression College for Digital Arts in Emeryville, California, where he worked for nearly eight years, most recently as the Chief Financial Officer.

Mr Engel has a Masters degree in Education Administration and a Masters in Business Administration from Stanford. His Bachelor degree is from Cornell University in New York.

After joining the SAE team, Mr Engel said the San Francisco campus was second-to-none “for aspiring audio engineers and electronic music producers in the Bay Area to gain essential classroom and studio experience”.

He said the SAE network and knowledge gained would give them the required skills to secure jobs across the world.

SAE Institute San Francisco offers an accredited diploma programme in Audio Technology for full-time students and an accredited certificate in Electronic Music Production for part-time students.
Visit this year's SAE Alumni Convention in Amsterdam!

Socialising and connecting – The keys to the media industry
Visit this year’s SAE Alumni Convention in Amsterdam!

24th – 25th October, Amsterdam
Save the date & Make your travel arrangements NOW!

A lot of interesting seminars!
This event is one of the highlights of the year for the creative sector and the media. And when Amsterdam hosts the ninth convention in October, SAE’s valued Alumni as well as students, industry partners and experts will have the opportunity to exchange experiences and to meet and talk to new people.

If that was not enough, well known instructors will be holding numerous informative seminars, panel discussions and workshops about workflows, technology and state of the art developments.

This really is a flagship event with an estimated 2,000 visitors from across Europe, 50 seminars and 60 exhibitors all expected at the celebration of all things SAE.

SAE Institute Amsterdam

And we are thrilled to confirm that Amsterdam’s MuzyQ, the biggest music complex in Europe, will be our location for the exhibition, seminars and the legendary convention party.

Presenting at the SAE Alumni convention is always a very special experience. And we are now looking for professional and qualified speakers and lecturers for this year’s convention.

Our partners KLM & Air France are also offering special prices, which can be found on our website for further information.

Get your Early Bird Convention seminar pass by July 20th 2013!
www.sae-alumni-convention.org/pass

Thanks to our partners KLM & Air France for their generous support!
If you are interested then visit our website: www.sae-alumni-convention.org

Equally if there is someone you would like to see at the event you can also submit proposals or email Saskia: s.rinne@sae.edu.

You can also keep up to date by visiting our SAE Alumni Convention Facebook event site. We are really looking forward to seeing you in Amsterdam!

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Convention facts

- SAE Alumni Convention Party: October 24th, 2013
- Contact your local manager or Alumni Chapter President for more information about this special journey to Amsterdam.

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Our partners KLM & AirFrance are also offering special prices, which can be found on our website for further information.

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SAE Breezes

Into The Wind

Students left blown away by creative media’s flagship new Chicago campus.

Chicago is known for a plethora of iconic staples, including world-class cuisine, championship sports teams, Millennium Park, and the Magnificent Mile. The city of broad shoulders is an international destination, and is now home to the newest SAE Campus in the United States.
SAE Breezes
Into The Windy City

Students left blown away by creative media’s Chicago campus.

Photos: Annalise Freytag

by Annalise Freytag & James Thom...
SAE’s bold decision to choose ultra-metropolitan Chicago as a campus location is quite simply a game changer in the world of creative media education. The 19,000 square foot facility brings a whole new dimension to the city, and redefines the educational landscape. Construction began in April, 2012 with the initial rollout and grand opening in August of the same year. Located in the heart of River North, this downtown location was a perfect fit for this extraordinary campus. This premier Chicago neighbourhood is known for its copious galleries and art studios, so placing a creative media education facility here was an ideal fit.

The design of the new campus followed a pattern that would help create a new SAE rollout. This campus would be a leader in pushing the usual boundaries by offering all aspects of creative media. The studios were built by world-renowned designer Mike Cronin with every inch of the building meticulously planned out. Underneath the floors is a highly advanced technological grid, connecting every room together in the most efficient way. The figure 8 or infinity layout houses numerous elements and is equipped with its well reputed, industry standard equipment.

The north-side of the 19,000 square foot building is home to a large classroom with 10 student stations equipped with a 24-inch iMac, a Maschine Mikro, and an M-Audio Axiom. Each station also includes AVID Pro Tools, Native Ultimate and Maschine, Propellerheads Reason, and Apple Logic Pro software.

Across the hall is the Learning Resource Centre, which has an instructor office, library resources, and six iMac computer stations running the Adobe Creative Suite along with the software listed above. In the coming weeks, five additional stations will be installed featuring the same software complement on a Mac Mini computer, Mackie 1604 VLZ3 mixer.
Across the hall is the Learning Resource Centre, which has an instructor office, library resources, and six iMac computer stations running the Adobe creative Suite along with the software listed above. In the coming weeks, five additional stations will be installed featuring the same software complement on a Mac Mini computer, along with a Mackie 1604 VLZ3 mixer, a Focusrite Saffire.
Pro audio interface, and signal processing from dbx, TC Electronic, and Lexicon all wired into a patchbay. A Sony universal disc player and Samsung display completes each of the new stations.

The middle seam of the building holds four production suites built around Mac Pro computers with the matching software bundle, a Focusrite Saffire Pro interface, PreSonus Central Station, Yamaha HS80M monitors, a Maschine Mikro, and an M-Audio Axiom. Nearby are a conference room and a smaller classroom.

Along the west side of campus you will find a fully furnished visual studio with an en suite control room. Continuing down the hall are four audio control rooms, each with its own live room designed by Michael Cronin. All of the recording spaces for the present only one of the studios is complete and features an AVID Icon D- Control and a Genelec 5.1 monitoring system. Coming in May is the second studio, an 8-bus facility built around a 32 channel 32-channel Toft ATB console, a Mac Pro computer, Genelec monitors, and a wide range of outboard gear.

At the south-end you will find the Scratch Lab where there are eight student stations feature Stanton STR8-150 turntables. The remaining stations feature Pioneer CDJ2000s and DJM900s. All eight have Mac Book Pros, Serrato, Traktor, and KrK rokit monitors.
All of the rooms are interconnected, allowing students to access any of the recording spaces from any control room. At present, only one of the studios is complete and features an AVId Icon system with a 48-fader control and a Genelec 5.1 monitoring system. The second studio, an 8-bus facility built around a 32 channel Toft ATB console, will be available in May.

At the south-end of the building, you will find the Scratch Lab where there are eight student stations. Four feature Stanton STr8.-150 turntables. The remaining four feature Pioneer Nexus CDJ2000s and CDJ900s. All eight have Mac Book Pro computers, Serrato, Traktor, and KRK Rokit monitors.
Across the hall from the Scratch Lab is a large classroom and SAE Theatre. The 8.2-seat theatre facility is equipped with HD projection, a Stewart screen, and a Meyer Sound 5.1 channel surround system.

Additionally, the building includes a relaxing studio lounge, student commons kitchen and office space for faculty and administration. Future plans include building out the remaining two audio facilities – one around a traditional large format console and the other around a summing mixer and modular 500 style signal processing devices. Space is also set aside for digital arts labs where students will use Adobe Creative Suite products and Autodesk’s Maya.
Across the hall from the Scratch Lab is a large classroom and SAE Theatre. The 82-seat theatre facility is equipped with HD projection, a Stewart screen, and a Meyer Sound 5.1 channel surround sound system.

Additionally, the building has a relaxing studio lounge, student commons kitchen and office space for faculty and administration. Future plans include building out the remaining two audio facilities—one around a traditional large format console and the other around a summing mixer and modular 500 style signal processing devices. Space is also set aside for digital arts labs where students will use Adobe Creative Suite products and Autodesk's Maya.

Not only is the building a beautiful facility with an array of student resources, but it also is staffed by some of the best in the industry. Faculty includes producer and engineers Ricco Lumpkins and Marc McCluksy, Audio Engineer Brad Pack, Sound Designer Todd Beyer, Film Scorer Jon Pierre, and Reason Guru and Percussionist JoVia Armstrong. This strong faculty with industry credits partners with an experienced staff that includes James Thomas, Bill Smith, Christian Romasanta, and Annalise Freytag who together create an environment that is warm and welcoming to all students.

With SAE Chicago already coloring outside the lines in terms of the building layout, the art was no different.

SAE Chicago curated a juried art exhibition where local artists were able to showcase their work. SAE Chicago wanted to step outside the traditional methods of décor and really tap into the community, offering a resource for the city. As the ‘new kid on the block’, commissioning local artists was a way to shine a light on the campus and give the building a fresh breath of life.

SAE Chicago is fuelled by the SAE name and global message and takes pride in connecting with its local community. Indeed, since its opening the Chicago campus it has hosted copious community events with Chicago Public School district, After School Matters, Ableton Chicago, EARS, NARAS, and Grammy U, and many more. The Chicago campus will continue to fuel the creative media fire and is excited to bring a diverse offering of programmes to the Midwest.
Meet SAE’s Wizard of Oz

The amazing road to success of Chief Operating Officer for Australia Antonia Mocatta

For the past 12 years, Antonia Mocatta has worked for SAE Institute in a variety of academic and management positions. We caught up with SAE’s highly respected Chief Operating Officer for Australia who, in her own words, gave an exclusive insight into her fascinating journey so far and what she loves about her job.
After finishing a Master of Arts in Creative Media Practice my studies have taken a bit of a left turn— to reflect my interest in business and management. I completed a Master of Business Administration in 2011 and am currently undertaking a doctor of Business Administration.

Unwinding
You will usually find me somewhere outdoors, either going for a long walk with my dog and armed with a camera or going for a bike ride. I have recently acquired this amazingly light Cinelli single gear bike and it is so much fun around the city. I actually find my daily rides provide a great opportunity for reflection.

Music, live wherever possible, is also a big part of my life too. I’ve a penchant for progressive metal and love bands like Tool, Opeth, Meshuggah, King Crimson, Porcupine Tree, Animals as Leaders. I love the genre’s boundary-pushing complexity that both challenges and rewards.

The amazing road to success of Chief Operating Officer for Australia

I was fortunate enough to have spent my childhood in several countries—England, Hong Kong and South Africa and to have been immersed in their wonderful and varied cultures.

I moved to my father’s native Australia after I completed my undergraduate studies. I have lived in Sydney ever since. I have always been drawn to the arts and fascinated by technology. I originally completed a Fine Arts degree with a major in printmaking and photography. This was back in the bad old days before digital media, so I had lots of fun fumbling around with chemicals in the darkroom!

After a brief sojourn into commercial photography, and having always been a fan of surrealism, I was seduced by the endless possibilities of the then emerging digital imaging technologies (as defined by the album cover art of Storm Thorgerson), and I decided to go back to school.

First I completed a course in 3D animation — this was in 1993, and 3D Studio was very rudimentary at the time — then graphic design followed by web development.

All of this was a lot of fun and relates mostly to the first part of my career, although I still continue to make things whenever I have time—my typical evening is spent in front of the computer playing on Photoshop.

Technical skills and specific knowledge aside, what has served me the best throughout my career is learning how to think critically, analytically and strategically.
After finishing a Master of Arts in Creative Media Practice my studies have taken a bit of a left turn – to reflect my interest in business and management. I completed a Master of Business Administration in 2011 and am currently undertaking a Doctor of Business Administration.

Unwinding

You will usually find me somewhere outdoors, either going for a long walk with my dog and armed with a camera or for a bike ride. I have recently acquired this amazingly light Cinelli single gear bike which fun around the city. Daily rides provide a great opportunity for reflection.

Music, live wherever possible, is also a big part of my life. I have a penchant for progressive metal and love bands like Tool, Opeth, Meshuggah, King Crimson, Porcupine Tree, Animals as Leaders. I love the genre’s boundary-pushing complexity that both challenges and rewards.

Transferable Skills

Technical skills and specific knowledge aside, what has served me the best throughout my career is learning how to think critically, analytically and strategically. These, together with good research and communication skills, are probably the most important tools in my possession.

Your Journey

I got involved in the graphic design industry during the 1990’s. I freelanced for a few years, and then started a small agency, which I ran for about 12 years, doing print and web development work.
Throughout this time I was also lecturing in design and interactive media. This eventually grew into a Department Coordinator position with Computer Graphics College (acquired by SAE in 2001).

In 2007, I was asked to manage the Qantm Sydney campus and to oversee the rollout of their degree programmes.

Two years later I became General Manager (GM) for both the Qantm and SAE operations in Sydney. After several years of working as GM and involvement with various other SAE teams including Marketing and Information Systems, I progressed to the position of chief Operating Officer for SAE Australia.

In a nutshell a typical day would be: phone, meetings, email, research!

Seriously though, it is mostly about communication. This includes gathering information, collaborating with colleagues to establish strategy, conveying and implementing plans, following up to make sure things are on track, evaluating the outcomes, and so the cycle repeats.

Key to the success of the process is making sure everyone is on the same page, and tailoring the message so it is clearly understood by stakeholders at different organisational levels to get their buy-in.

Creative Inspiration

Never being satisfied with the status quo, looking forward to a challenge, and being open to learning is the only way to continue growing and to become better at what you do.
Voluntarily with various national functions within Marketing and Information Systems, I progressed to the position of Chief Operating Officer for SAE Australia.

**A Day in The Life**

In a nutshell a typical day would be: phone, meetings, email, research!

Serious though, it is mostly about communication. Gathering information, collaborating to establish strategy, conveying and implementing plans, following up to make sure things are on track, evaluating and communicating the outcomes, and the cycle repeats.

The key to success of the process is making sure everyone is on the same page, and tailoring the message so it is clearly understood by stakeholders at different organisational levels to get their buy-in.

**Creative Inspiration**

Never being satisfied with the status quo, looking forward to a challenge, and being open to learning is the only way to continue to grow and to become better at what you do.

I am inspired by the amazing work of others (creative or otherwise), as well as knowing that the results they have achieved are mostly down to focus, discipline and hard work. Comparable results are attainable if one is truly motivated to succeed.

**Career Highlights**

I have always found graduation ceremonies a highlight of my work at SAE.

It is very satisfying to see the proud, beaming faces of graduates, who I remember as anxious little newbies at orientation only a couple of years before.

It makes me proud to be part of something that is making a positive difference to people’s lives.

**Words of Wisdom**

There is probably an element of ‘geek’ in all of us in this industry, but I would warn against allowing technology to become too great a focus. The more important skills that will carry you through your career are having the ability to develop a concept with an understanding of cultural and aesthetic context.

It is important to know how to communicate, plan, and work with others to bring your ideas to fruition. Other than these things, be self-critical, and keep on questioning what you think you know.

In the words of renowned physicist and cosmologist Stephen Hawking: “The greatest enemy of knowledge is not ignorance, it is the illusion of knowledge.”
Robin’s remarkable rise from student to Brussels director

I was fortunate to be granted an audience with Robin Reumers the new director of SAE Brussels. His installment completes an inspirational rise to the top. Until recently Robin was Chief Technology Officer (CTO) at the acclaimed Galaxy Studios in Mol, Belgium. Here he was in charge of its technical infrastructure. A candid Robin said he is confident that his impressive career so far is thanks to his mentors who gave him the inspiration to give back what he had been given through teaching.
Robin Reumers’ remarkable SAE rise from student to Brussels director

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During my face-to-face interview, it is clear to see that Robin Reumers is a man who has a true passion for what he does. He starts off by explaining his start at SAE, where he was a student studying Audio Engineering in Amsterdam in 2006. Just a year later he was working as an audio supervisor, web programmer, and teacher. He explains that the same year he was invited to do a traineeship at Digital Domain in Orlando, Florida under the supervision of Bob Katz, who to this day is an extremely well known figure in the audio engineering industry. After working there for a total of three years (he was unable to acquire a green card, and therefore was not able to stay any longer), he decided to move back to his home country of Belgium.

Beforehand, he applied for a job at both SAE in Brussels, and Galaxy Studios in Mol, and was pleasantly surprised when he was offered both. Such was his impact that job at Galaxy and SAE lead to him being promoted. He went from mastering assistant and IT manager to CTO in charge of the technical infrastructure of Galaxy Studios. He also became the new director of SAE in Brussels.

Because of wanting to dedicate more time to SAE, he recently has decided to step down from his post as CTO. However he is still actively focused on various projects at the studio, such as being in charge of the technical aspects of a new building.

As we discuss his career, we both go off on tangents, whether it is his tastes in music or what he believes is the best way to record and why. Being a musician myself this is a topic that I find extremely interesting - and this is evidently the case for him as well.

Although his favourite genre of music is jazz he will listen to almost anything. He also reveals he prefers to use as few microphones as possible for recording to capture a true, authentic sound. It depends on the type of music being created and the sound has to represent that, he explains, as music is a communicative tool after all.

We both agree on the fact that a lot of music groups tend to over-produce their music, which makes it lack the fundamental emotion that comes with it. He also tells me about software that he helped to create along with Bob Katz and Charles Dye in his face-to-face interview, it is clear to see that Robin Reumers is a man who has a true passion for what he does.
Robin was pleasantly surprised when he was offered both. Shortly after starting his job, he was promoted from assistant and IT manager to CTO in charge of the technical infrastructure of Galaxy Studios. He also became the new director of SAe in Brussels.

Because of wanting to dedicate more time to SAe, he recently decided to step down from his post as CTO, but he is still actively focused on various projects at the studio, such as being in charge of the technical aspects of a new building.

During our conversation about jazz music, his favourite genre, we often go off on tangents, whether it is his tastes in music or what he believes is the best way to record and why. Being a musician myself, this is a topic that I find extremely interesting and this is evidently the case for Robin as well.

Although his favourite genre of music is jazz he will listen to almost anything. He also reveals he prefers to use as few microphones as possible for recording to capture a true authentic sound. “Music is a communicative tool after all. The type of music being created and the environment that, he explains, as fundamental,”

Asked about his hobbies, Robin said growing up he had a big interest in sport. Being an avid Barcelona supporter, he used to play football on a semi-professional level until he was 16, instead deciding to focus more of his time on music. He is also a keen tennis player.

Aside from sport, Robin lists IT programming, music and reading amongst his other hobbies. Quizzed on his plans for the future, a frank Robin says he intends to focus the majority of his time on continuing to teach Audio Engineering.
He also plans to continue to develop and innovate within the campus. An Auro-3D room has already been built, with a small Foley-stage being added later on, as well as an extended IT infrastructure and TV screens. These are capable of showing the locations and timings for lectures each day, all of which are useful and appealing examples of innovation going on within the school. And having seen his mentor Bob Katz write one of the most highly acclaimed books in the recording industry “Mastering Audio” it has inspired him to write and potentially release a book in the future.

If this was not enough, he is also in charge of the technical aspects of a new building being built for Galaxy Studios. Robin tells me that the current Galaxy Studios building only forms 40% of the entire construction, with the new buildings forming the other 60%. The first stage of the new building is close to being complete and will include a world class dubbing theatre. Revealingly he adds that he likes to keep his mind busy as much as possible. After an interesting and engaging discussion with Robin, we finalise our chat.
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Robin tells me that the current Galaxy Studios building only forms 40% of the entire construction, with the new buildings forming the other 60%. The first stage of the new building is close to being complete and will include a world class dubbing theatre.

Revealingly he adds that he likes to keep his mind busy as much as possible with projects and goals. After an interesting and engrossing discussion with Robin, we finalise our chat by talking about his inspiration and where the credit lies when it comes to helping shape his career so far.

In terms of guidance and mentoring, he is glowing about mentor Bob Katz and previous teachers during his time studying Audio Engineering in 2006. He believes that guidance from experienced professionals is invaluable in education and that it is extremely important for students to get first-hand experience in the subject they are studying. Such support is crucial in order for them to be able to practice their skills for a future career.

Before he leaves he suddenly turns mentor and gives me some essential advice of his own. This includes the following words of wisdom: “If you can find a good mentor it would change a lot of things and be very beneficial. “I was lucky enough to have great mentors who gave me the inspiration to give back what they’d given me, which is why I started teaching.”

Sound advice for anyone wanting to go far in life, no matter what path they choose.
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The SAE Alumnus and his successful entry to the profession at Ubisoft in Toronto

Studying at SAE is the ideal starting position for a career in the games industry. Games Programming and Game Art & 3D Animation courses are offered worldwide at SAE campuses. SAE graduate Tim Bergholz understands what a successful career entry into the games industry can look like – he currently works as a Senior Texture Artist at Ubisoft Toronto.

Tim Bergholz – Senior Texture Artist

At the end of 2011 Tim jumped across the pond and has since then worked in Canada as a Senior Texture Artist at Ubisoft Toronto.

Photo: Ubisoft

by Hendrikje Stoll
Tim Bergholz – Senior Texture Artist

The SAE Alumnus and his successful entry into the profession at Ubisoft in Toronto

SAE Institute is the ideal starting position for a career in the games industry. Games Programming and Game Art & 3D Animation courses are offered worldwide at SAE campuses. SAE graduate Tim Bergholz understands what a successful career entry into the games industry can look like - he currently works as a Senior Texture Artist at Ubisoft Toronto.
In 2006 Tim commenced a course in Game Art & 3D Animation at SAE Institute Munich and graduated with a diploma in 2008. Find out what happened after his studies in this interview.

**Tim, can you briefly explain why you decided on the games sector?**

I have been fascinated with video games since my early childhood. I grew up with the C64, the first Game Boy (1991), Amiga, PC and all developments since then and I have always been a gamer. It didn’t take long for me to think that I might be able to do something with this career-wise. I first got around to madding, where I reconfigured and altered active game contents (exclusively textures, and I will explain what I mean by that in question 9) and it was so enthusiastically celebrated on the Internet that one day I received an email from a games company in the Black Forest inviting me to a job interview as a texture artist. I was completely gobsmacked as at that point in time as I was contemplating all possible things career-wise, I nearly became a chimney sweep. But unfortunately the games sector didn’t occur to me until then, probably because there are no such listings in the German Employment Office’s Career’s Index, for example.

I briefly outlined your professional background above; can you explain the individual stages from your studies to today?

Then it’s probably best to touch on what came out of the job interview with the company I mentioned at the beginning. After this interview for the position of Texture Artist I travelled for Mainz to Villingen-Schwenningen to interview for the position of Texture Artist and I was really thrilled to get a look inside a proper games company. The whole thing resulted in them telling me that my textures were good, but I was lacking 3D skills and these are required in the sector these days. Back in Mainz I busied myself with investigating on the Internet which institutions offer education in this area. I came across SAE and after attending an Open Day decided to study at the Institute in Munich.

**Why did you decide to study at SAE?**

The Open Day convinced me: the lecturers impressed me with their expertise and I was very excited about Munich as a city.
This company contacted me, from Mainz to Villingen-Schwenningen to interview for the position of Texture Artist and I was really thrilled to get a look inside a proper games company. The whole thing resulted in them telling me that my textures were good, but I was lacking 3D skills and these are required in the sector these days. Back in Mainz I busied myself with investigating which institutions offer education in this area. I came across SAE and after attending an Open Day decided to study at the SAE in Munich.

Why did you decide to study at SAE?

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SAE is a private establishment, so it charges tuition fees. Did this not put you off?

It was of course a big worry and it certainly wasn’t cheap. In the end I was convinced that it would be worth the money. I took out a loan which I then slowly paid back.

How did you get a job offer from Crytek during your studies?

Because of I knew exactly why I was there (3D), I could concentrate really hard on what counts in this field. If you are a newcomer who wants to get into the industry it is extremely important to create an impressive portfolio, a bit like my online business card. In the end that’s what counts, as a company can immediately see what you do, what you are capable of, and above all, how good you are at it, by scrolling down the page.
You studied for the SAE Diploma, so you completed your academic studies in 18 months. Is that not a really short period of time, or did you plan at the time convert to Bachelor’s degree at a later point?

I was extremely goal-orientated during my studies and really went for it. As I said, I knew exactly why I was there, to learn 3D and to be able to make all possible 3D models. I also didn’t restrict myself to homework but in the evenings and at weekends I avidly worked on my portfolio and modelled and textured things that I hope would stand me in good stead when applying for jobs (e.g. an AK-47, a helicopter, but also smaller things such as a drill and a power saw).

Coming out with a Bachelor’s degree would have certainly not done any harm as there would have been more time for me to create my portfolio, but it didn’t work out that way.

In your experience to what extent is what you learn during your studies important in professional life?

Studying at SAE offers the practical specialised knowledge, which I liked. The things that I learnt at
okay as in the end you are the only one who knows why you are investing your time and money. It is better to be an expert in one discipline than a jack of all trades.

You are currently working for Ubisoft in Toronto as a Senior Texture Artist. Imagine I’m a very non-technical person: “What exactly do you do?”

I have taken to using Jurassic Park as an example to explain it, as this makes sense to a lot of people, even those who don’t play video games.

In the film there are these 3D dinosaurs running around which were created by a 3D artist. As these 3D models themselves do not have any texture, I say that these dinosaurs don’t yet have any skin. The texture artist is responsible for this. He creates a UV map from the 3D dinosaur, which is nothing other than a map of the 3D model, so that he knows which areas need to be coloured and/or textured. This map is made up of various islands, such as head, tongue, teeth etc.

All these islands lie unfolded on the UV map in front of you and you can start to texture these using Photoshop so that the dinosaurs receive scales, wrinkles, teeth and traces of blood on their mouth. This part of the work is called texturing and this was of course a component of my studies at SAE.

Today I create these textures at Ubisoft. I also, however, make my own 3D models, even though my job title is Texture Artist. Today is simply expected that you have mastered both 3D (modelling) as well as 2D (texturing).
What games must I play and must I look out for to see you work?

It is very simple. Just go to www.timbergholz.com to see my work. At the moment I am working on Splinter Cell Blacklist. As soon as it comes onto the market I will update my profile.

You previously worked for Crytek, a German company, and currently work for Ubisoft in Canada. Is there a difference in working with a German and an international games company?

Crytek is also an international company I have never considered to be a German company. The heads of Crytek are three Turkish brothers and English was spoken there most of the time. Germans made up a large part of the workforce, but there were also people there from all round the world, which I found very refreshing. In this respect Crytek is just as international as it is here at Ubisoft in Toronto. Before I studied at SAE I trained to be a digital media designer and worked in a company. Working at Crytek is as different as day and night from what I previously envisaged such a company would have been like. It was a working atmosphere. All adults there were making money and everyone had an xbox controller on their desk. It took a while to get used to it!

You’ve now been working in the games industry for five years. Is there anything that bothers you?

Of course there is one or two things that annoy me. Particularly the long life cycle of the last generation of consoles has led to stagnation in innovation. Purely from a professional point of view there is nothing at all that bothers me. I am very happy to be in the games industry. It’s a good feeling to be able to get up in the morning and look forward to going to work.

Do you have any plans for the future? Do you think you will branch out on your own?

It couldn’t get any better for me at the moment here in Toronto and I am looking forward to the upcoming projects here at Ubisoft Toronto after we finish Splinter Cell. Even five years after my education I have no less enthusiasm for my work as a 3d and texture artist and I will be creating many more great 3d models and textures for upcoming Ubisoft games.

Thank you very much for the interview, Tim!
In a 30 person German company and working there day and night. I could not have predicted a laid back and relaxed working atmosphere. Suddenly, I was in a company where adults made games to earn money and everyone had an Xbox controller on their desk. It took a while to get used to it!

You've now been working in the games industry for five years. Is there anything in the industry that bothers you?

Of course, there are things that annoy me. Particularly, the long life cycle of the last generation of consoles has led to stagnation in innovation. From a professional aspect, there is however nothing that bothers me. I am very happy to be in the games industry. It's a good feeling to be going to work every morning.

Do you have any plans for the future? Do you think you'll branch out on your own?

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Thank you very much for the interview, Tim!

Links
Artworks from Tim Bergholz:
www.timbergholz.com
SAE Institute - Games department:
www.sae.edu/games

Photos: Tim Bergholz
Games and dreams come true!

In September 2012 it was time for Philipp Hellmann and Felix Klakow to take the next step to independence and founded their own mobile game developer studio: Pipedream Games Ltd. The first game from Pipedream Games, “Memotion”, is currently available for iPad and iPhone in the Apple Store.
September 2012 it was time for Philipp Hellmann and Felix Klakow to take the next step to independence and founded their mobile game developer studio: Pipedream Games Ltd. The first game from Pipedream Games, “Memotion”, is currently available for iPad and iPhone in the Apple Store.
Philipp and Felix laid down the foundations for their entry into the games sector and ultimately the founding of Pipedream Games at SAE Institute Munich. Philipp started in 2004 studying Game Art & 3D Animation and graduated with a Bachelor of Arts Honours in Interactive Animation. Afterwards he remained at SAE as a supervisor and also freelanced for various games companies. In 2008 Philipp became Head Instructor for the Games department at SAE Munich, a position he still holds today. Pipedream Games sidekick Felix decided to study game programming and in 2005 started on the first Game Programming course at SAE in Munich. Before he commenced his studies he was actively developing software and has been working in this area for eleven years.

When and why did you make the decision to start your own business and found Pipedream Games?

Philipp: In the beginning of 2012 we carried out various small projects and one larger project together. The larger project was combined with a shareholder’s interest in a GmbH (German company with limited liability). The whole thing was completely new territory for us and we learned from it and established that we work well together. After many problems and discoveries at the end of 2012 we decided that we needed to leave the GmbH. The decision was quickly made to go out on our own and realise our dream of having our own game development company! We wanted to implement our own visions into good external concepts and develop games which would be fun and meet our expectations!

Could you briefly describe Pipedream Games for us?

Philipp: Pipedream Games is a very small and unknown company, until now. We of course want to change this soon. When the company it was just the two of us in months to find our first collaborator, Tarek Samaan. He is an experienced professional in the art area and like us, loves the game that we have made together. We know what we are doing and have fun along the way. Independence suits us! We believe in our skills and know that sooner or later others will also recognise them and our games will be successful. Of course we aren’t adverse to implementing external concepts and acting as a service provider. In the beginning our goal is...
Could you briefly describe Pipedream Games for us?

Philipp: Pipedream Games is a very small and unknown company, until now. We of course want to change this soon. When we founded the company it was just the two of us and it only took six months to find our first compatible collaborator, Tarek Samaan. He is an experienced professional in the art area and like us, loves the game that we have made together. We know what we are doing and have fun along the way. It’s really about making good games with our own techniques and passion. Independence suits us! We believe in our skills and know that sooner or later others will also recognize them and our games will be successful. Of course we aren’t adverse to implementing external concepts and acting as a service provider. In the beginning our goal is to start small, to build up solid technology, to obtain more experience in the harsh app market and to score with small games. Small but perfectly formed! Then later larger and still perfectly formed!

During your studies at SAE Institute did you work on any projects together?

Philipp: Not directly. Felix was a coding student and worked on projects as part of his studies. I was then Supervisor at Qantm Institute (now SAE Institute) and dealt with the artists and taught classes. For gamescom 2007 we worked as a project team together with other people on an underwater tech demo with our own engine. This was even then very impressive for just three weeks work. After his studies our paths didn’t cross for a long time.
Felix: We also worked together during my freelance period. There was this one project where I needed the help of a graphic artist. Then came more smaller projects, where we were often in contact - and now we have our own company.

**Felix, you use your own technology to develop games. Could you tell us about this?**

In 2012 we worked a lot with Unity3D and I also used it the year before. Therefore we were both aware of the disadvantages of using an existing engine. You are bound to the capabilities of the engine, provided that you do not have a source code licence and these are generally much more expensive and modifications take up additional time. If you need a completely new feature you are reliant on the manufacturer or you have to wait for a version which supports this feature. Worst case scenario the manufacturer doesn’t make such a feature and you have to find another solution. We therefore decided to develop our own complete engine which is tailored to our requirements. With each of our games we ensure that we further develop the engine and expand some of the features so that it gets better with every game. In this way the technology grows at the same rate and we are always able to implement new and complex ideas faster. Currently our engine has many 2D features, its own very flexible user interface system with animations, atlas texture support, fonts, etc. In addition first basic 3D features and physics have been implemented which allowed for the first internal game prototypes of our game ideas to be implemented. With Memotion 1.0 we needed a lot of time for things at the beginning, which we now can accomplish in less hours. And definitely faster than with an existing engine.

**What are you currently working on at Pipedream Games?**

Philipp: We are primarily further developing our technology. At the same time we are also working on various concepts and have applied to FFF Bayern [a company which supports film and TV in Bavaria] for support for our ideas. Our first work “Memotion” has been given a new look and we are completely overhauling the menus to provide better usability. As an experienced Art Director Tarek has been a really big help with this. As I have been more of a Technical Artist, we complement each other very well. In addition to a new iPad version we will shortly be releasing an iPhone version and a free version with in-app purchases in order to show people that good games don’t have to cost. It is our long-term goal to develop games which are more complex and in-depth than Memotion. It is clear to us that this game concept isn’t new. However we feel that we like the implementation and the game mechanics and it deserves to be played. Memotion was an important step on the way to bigger endeavors.
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Pipedream Games started out as a two man team and then Tarek Samaan came on board as co-owner and Art Director. Do you plan on taking on more employees? If so, in which areas?

Philipp: On a day to day basis we have many friends and helpers in the industry. Sound, graphics, coding, game design, marketing. Here we have various contacts and partners who are currently greatly supporting us, and above all, for free. In the(hopefully) near future we want to be able to offer an internship to one or more of the promising game students at SAE and in the long term be able to hire permanent staff. However here we are most interested in quality, not quantity. We believe that a small, keen, powerful set of good people can achieve more than a lumbering colossus with more...
than a hundred staff but made up mostly of beginners and interns. But we cannot see the future so we work in the here and now and see what comes up!

Felix: We are looking for an experienced C# coder for the coding area. The requirement is that the person has experience developing applications with C# or other languages. If they also have experience in game development, that would be great, but it’s not a must-have. It is important to us that new employees live in or at least come to the vicinity of Munich often so that we can undertake things together and discuss ideas over a beer and have fun together.

**What tips can you give to someone who wants to set themselves up as an independent games company?**

Felix: The most important thing is to be able to work independently on projects and to concentrate on achieving a planned goal. I would recommend developing your first game alongside your existing job in order to minimise the risk and as a test to see if you have the motivation to work independently in the future.

Philipp: Learn all about the different legal forms of companies and try to find people who will advise you without charging hundreds of euros in fees. If you think you know it, look again! Then act. You will notice straight away that there are many crooks and rip-off merchants around. There will always be hurdles, but you must not just give up. You need a clear goal and a strong inner drive in order to deal with the upcoming stress and long working hours. Balance, such as sport or doing something different other than work with a friend is greatly recommended.

**Where do you see Pipedream Games in a year?**

Philipp: We see ourselves in the mobile market with three to five games. Then we will have a user base, which is more than just our friends and our engine will be at the stage where we can produce games faster and more flexibly.

Felix: I hope to finally be able to afford fuel for my Ferrari and the rent on my villa in Grünwald [a posh neighbourhood in Munich] and be happy if we could work without having to hold other jobs.
To achieve a planned goal. To do this I would recommend developing your first game alongside your existing job in order to minimise the risk and to see if you have sufficient motivation to work independently in the future.

Philipp: Learn all about the different legal forms of companies and try to find people who will advise you without charging hundreds of euros in fees. If you think you know it, look again! Then act. You will notice straight away that there are many crooks and rip-off merchants around. It starts with the notary public and ends with a bank advisor who misunderstands something and refuses to open you an account. There will always be some hurdles, but you must not just give up.

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Felix: I hope to finally be able to afford fuel for my Ferrari and the rent on my villa in Grünwald [a posh neighbourhood in Munich], no just kidding. I would be happy if we could work for our own company without having to hold other jobs.

Facts about Pipedream Games

Founded 09/2012
Owners: Felix Klakow, Philipp Hellmann, Tarek Samaan

Professional team with extensive experience who use their own technology to develop games for iPhone and iPad. Games also envisaged on other platforms such as Android and PC at a later date.

Motto: Small but perfectly formed!

Game: Memotion for iPad and iPhone

Others in development.

Links:
memotion.pipedream-games.com
www.pipedream-games.com

INFOBOX

Photo: Pipedream Games Ltd.
Memotion - main menu on the iPhone
Das SM27 hat seinen festen Platz vor meiner Gitarrenbox gefunden; es ist die ideale Ergänzung zum SM57. Auch für Background-Gesang macht es eine gute Figur. Dieses Mikrofon wird absolut unterschätzt und bietet viel Sound fürs Geld.

Philippe van Eecke, Komponist und Produzent (u. a. für Xavier Naidoo, Söhne Mannheims, Yvonne Catterfeld, XAVAS)
In February, SAE Institute Mexico was thrilled to welcome Japanese Professor Toshihiro Jinnouchi, a teacher at the Musashino Art University in Tokyo. After an enlightening lecture and a workshop on the Japanese graphic narrative, she shared her words of wisdom with us.
Toshihiro’s workshop with SAE Institute Mexico students.
What are the origins of Japanese graphic art?

Hiragana writing marks a new stage that defined the Japanese identity. It was a style of Chinese writing which made reading and pronunciation easier, allowing a greater number of people to communicate. Another interesting aspect is that from the 12th Century, the Japanese started to link writing with drawing and painting through picture scrolls known as emakimonos.

At first, during the war period (Sengoku), society was divided into nobles and commoners. The emperor and the nobles wanted illustrations of emakimonos and dictated what was to appear. Gradually these works acquired a more narrative sense. Artists practiced a lot so the stories they illustrated resembled real life as much as possible. Later Samurai warriors ordered paintings and illustrations to be done so they could leave a legacy of their power and strength on the walls of tearooms.
At first, during the war period (Sengoku), society was divided into nobles and commoners. The nobles were the ones who wanted illustrations of everyday life in the emaki-monos and dictated what they wanted to appear. Artists practiced a lot so the stories they illustrated resembled real life as much as possible.

Later Samurai warriors ordered paintings and illustrations to be done so they could leave a legacy of their power and strength through screens and on the walls of tearooms.

In the Edo period there was a very important cultural boom in Japan which caused people’s interest in the graphic medium to rise. During this period many picture books that used Hiragana writing appeared, making it easier for people, including children, to access these works.

How do you explain the boom of the image in the Edo era?

With the dynamism of the printing there was a development in production of images. The demand was massive so many workshops started to get in on the act. Graphic artists knew that if they increased their graphic production they would obtain higher incomes.

But if the number of people calling for an illustration increased, so would the topics. This enriched the development of a graphic narrative.

Hiragana writing marks a new stage that defined the Japanese identity. It was a style of Chinese writing which made reading and pronunciation easier, allowing a greater number of people to communicate.
And what about the global boom of Japanese contemporary image?

If we go back to the Edo era, artists were living during an experimentation boom, assimilating new insights which fed the graphic narrative. They also assimilated the use of new technologies enriching the artistic possibilities of image. We can say that the experimentation with new technologies remains to this day. With globalisation and the approach to other cultures, they are assimilating new points of view. We should also remember that language represents a communication barrier between cultures. Because drawing is a deeply rooted discipline in Japan, it has become such an expressive communication tool that it has allowed an understanding between other cultures.

**Because drawing is a deeply rooted discipline in Japan, it has become such an expressive communication tool that it has allowed an understanding between other cultures.**

The first exercise saw each student develop a character. In a free process, they used yarn to draw the faces of their companions. The students generated many interesting images and diverse forms. Giving them this freedom at the beginning of the workshop is very important. The next task challenged students to tell Mexican legends in a way that my students in Japan could understand the story. We then found some common subjects such as issues relating to colours or the devil which led to the formation of different groups. Each team then exchanged their views and the setting for the story could be used as the setting. This allowed them to see where the characters lived and what activities they performed. An important aspect of this was that the students decided the type of format they would use to narrate their story. This was either manga, anime, or a picture book. Utilising this freedom the students emerged with projects which had a unique narrative.

**Could you give some examples of this?**

One story involved a snake that travels the world spreading colour on the desert, in mountains of ice, in the woods, in the sea. At the same time, many colours can be seen.

Tell us about the workshop at SAE.

I showed picture scrolls and antique drawing books from Japan so students could find new ways of expression during storytelling.
The first exercise saw each student develop a character. In a free process, they used yarn to draw the faces of their companions. The students generated many interesting images and diverse forms. Giving them this freedom at the beginning of the workshop is very important.

The next task challenged students to tell some Mexican legends in a way that my students in Japan could understand them.

Common subjects such as issues relating to colours or the devil which led to the formation of different groups. Each team then exchanged their views and developed a map that was used for the story. This allowed them to see how the story unfolded, where the characters lived, and what type of activities they performed.

An important aspect of the dynamic was that the students decided the type of format they would use to narrate their story. This was either manga, anime, or picture book. Utilising this freedom the students emerged with projects which had a unique narrative.

Could you give some examples of this?

One story involved a snake that travels the world spreading colour on the desert, in mountains of ice, in the woods, in the sea. At the same time birds of many colours can be seen. The idea is that as the snake came to a new territory a new part of the map would be unfolded and displayed. This reminded me of the emakimono picture scrolls where the paper is unrolled a chronologically new event is presented.

How was your experience with the students?

The first thing that surprised me is that they understood exactly what I explained them to do. Reactions to all the objects I showed them were positive. Beforehand I made a schedule to give an order to the presentation of various materials. For example, at first I showed them the Japanese rolls, then the Chinese, as well as the books and so on.

Something that caused me a lot of happiness was that students absorbed very well what I showed them.

Another aspect that caught my attention was despite their wide range of tastes, the students had the ability to understand materials different to their personal tastes.

Any recommendations for the students?

To realise they are free, they have an abundance of creativity and to continue working so they can channel it.

They should embrace the phrase which we have at the Musashino Art University which is: “Create to live and live creating”.

➤
What is your impression of the Mexican legends?

I liked them a lot. Japan also has its legends, but something that caught my attention and amused me was that in Mexico there are many legends in which the devil is cheated or mistreated. Another aspect I liked was that there are many stories in which characters appear to be a mixture of many animals.

...but something that caught my attention and amused me was that in Mexico there are many legends in which the devil is cheated or mistreated.

Could you tell us a Japanese legend?

It is called Momotaro (The Peach Boy). It also talks about the devil being mistreated, but in a different way.

Once upon a time, there was a grandfather and a grandmother. One day Grandma went to the river to wash clothes and Granddad went to the mountain to cut firewood.

As Grandma washed the clothes she observed a huge peach going down the river. It went “domburako, domburako, domburako” (splash, splash, splash).

The old woman looked at the delicious peach and decided to take it home. Therefore they named him Momotaro.

People living in the same village were victims of many bad episodes at the hands of demons. Momotaro decided he would fight against them.

Grandma gave him some rice balls. On the way to fight the demons he met a monkey. The monkey asked him for one of the balls and in exchange he would help him to fight against the demons.

Then he met a bird, who also asked for a ball, offering its help too. A dog he encountered made the same proposal.

So accompanied by a monkey, a bird and a dog, Momotaro travelled to the island of the devil and managed to defeat demons in combat, bringing peace to their town again.

That is more or less the story.

Is there an animation or a book that illustrates this legend?

TJ: Being an ancient story, there are many animations and mangas that illustrate it, but there are also many works which resume this narrative structure to make new proposals.

I will mention some names and the first thing that comes to your mind. Firstly Kawamoto Kihashiro.
The old woman looked at the delicious peach and decided to take it home. When she used a knife to split the peach in half a child came out.

Therefore they named him Momotaro.

People living in the same village were victims of the hands of demons and Momotaro would go to fight against them.

Grandma gave him some rice balls. On the way to fight the demons he met a monkey.

The monkey asked him for one of the balls and in exchange he would help him to fight against the demons.

Momotaro also asked for a ball, the dog he encountered made the same proposal.

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I will mention some names and would you say the first thing that comes to your mind. Firstly Kawamoto Kihashiro.

Puppets.

Tezuka Ozamu.

Astroboy.

Mizazaki Hayao.

Totoro.

Yamamura Koyi.

Mountain head, but I don’t know why Malevich also comes to my mind.

Kuri Yoji.

Erotic.

Takahata Isao.

The word academic comes to mind since he was the first to say that emakimono picture scrolls were the origin of manga.

Kon Satoshi.

An event we did last year in the university, an exhibition in his honour comes to mind. It really was a shame to lose someone like him.

Finally, how was Mexico?

I had so much fun and I am looking forward to seeing the students’ final results.

Thank you very much. We hope you will come back to Mexico.

Thank you very much. Of course, I will come again.

For more pics of Jinnouchi’s visit to SAE Institute Mexico, go to:

https://www.facebook.com/SAE.Institute.Mexico

https://www.facebook.com/SAE.Institute.Mexico
In 2010 Denise Darmawi started studying Web Design and Development at SAF Institute Frankfurt and obtained a Diploma Degree. After that she did her Bachelor Studies at the SAF Institute in Cologne and graduated in March 2012. Now Denise works at the KWP Communications Agency for interconnected communications as a Web Developer.
Former SAE student shines on web development

In 2010 Denise Darmawi started studying Web Design and Development at SAE Institute Frankfurt and obtained a diploma degree. After that she did her Bachelor studies at the SAE Institute in Cologne and graduated from here in March 2012. Now Denise works at the KWP communications agency for interconnected communications as a Web Developer.
KWP offers a wide range of services including business consultancy, communication and marketing concept development. Its team works on web, mobile apps, search engine optimisation, interactive, audio/video and online relations.

And Denise, Junior Web Developer at the KWP Agency for Interconnected Communications, explained to Philippe Botzek, SAE Institute Frankfurt Head Instructor in web design and development, how she fits into the team.

**Former SAE student shines a light on web development**

Philippe Botzek: Denise, tell us a little bit about your work at KWP-Communications. What are your tasks?

Denise Darmawi: At KWP communications I am responsible for creating websites in TYPO3. When a customer wants a new maintainable website I arrange the installation on our development server. I then configure the Flexible Content Elements (FCE) and all other parts correctly.

Other work I do includes using the code PHP and MySQL stuff.

Sometimes I also assist and do front-end work like Javascript using jQuery as well as HTML/CSS.

What projects are you currently working on?

Actually I am involved in several projects and in many of these I am currently waiting for feedback from the customer. I am also working on a project for a recruiting company specialising in IT. This involves working with an advertising agency in Darmstadt. They chose to work with us because the company does not have a specialist in TYPO3, which is where I come in. Soon the project will finally be accomplished.
Philippe Botzek: Denise, tell us a little bit about your work at KWP Communications. What are your tasks?

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What did the SAE study programme do for your career?

It was a career changer. SAE gave me the opportunity to learn the basics in programming and design and I got an overview of web design and development. Therefore it was easier for me to learn the working procedures and workflows in a company. Thanks to SAE I got the opportunity to be a TYPO3 developer.

How are the working hours in the company?

At KWP Communication I work from 9am to 6pm. Sometimes I have to work overtime, but this has been kept to a minimum.

Denise, thank you very much for giving us an overview of your work at KWP Communications. We hope to see you soon again here at SAE Frankfurt.

Thank you, I do hope to be back again.
In 2008 Johannes Bähler and Sascha Blach finished their education at SAE Institute Berlin as audio engineers. Meanwhile, both were inspired to establish Audioahead, their own company, which specialises in the distribution of royalty-free production music for media projects.
Audioahead, the online music library established by two former SAE Institute graduates.
“Certainly, I didn’t know where I wanted to go. But I had a desire to produce professional music in good studios”, Johannes tells about the time after his SAE training and notes: “I did not want to produce famous artists, but simply make challenging music.” His friend Sascha had similar thoughts: “I preferred to work in a studio producing bands because of my love for composing, arranging and mixing. Working as live technician was never an option for me.

**The SAE teachers often told us to work independently.**

Unfortunately all my applications were without success.” Instead, Sascha concentrated on his own bands Eden Weint Im Grab, Transit Poetry and Despairation. With them he recorded several albums in his own Winter Solitude Studio.

He now makes his living as music editor of Zillo magazine. Johannes however did not write any applications. “No, I felt the urge to do something independently”, he says. “The SAE teachers often told us to work independently.” Fortunately he met a classical recording engineer and slipped into the field of classical recordings. “I made my first recordings at smaller orchestral concerts and liked to produce and distribute those as CDs. I saw a need for the short run of CD editions. I also wanted to establish downloads for classical music”, says Johannes. This eventually became KlassikBerlin.

In 2008 the website went online. Under this label Johannes offered the complete packaging to finishing the CD and could not make a living from a jazz club as a sound engineer in a Rostock studio.

**Do it yourself.**

Already during their time at SAE, Johannes and Sascha had conversations about their activities in common. They thought about what to do in order to sell their own compositions and make a living from it.

Finally the two launched Audioahead together with graduate theatre and event technician Leopold Lamberz and former SAE alumnus Nils Bergholz. “With Audioahead, ultimately all influences converged: production, distribution and of course the passion for music”, Johannes says. “It’s not sufficient to just put a website online because our shop system needed to administrate thousands of songs, the order transaction had to be automated and of course we also wanted to offer a sophisticated search filter.”
In 2008, the website www.klassikberlin.de went online. Under this label Johannes, born in Rostock, offered the complete package from sound recording to finishing the CD and download. At first he could not make a living from this and worked in a jazz club as a sound engineer and did an internship in a Rostock studio.

Do it yourself.

Already during their time at SAE, Johannes and Sascha had conversations about their activities in common. They thought a lot about what to do in order to sell their own compositions and make a living from it.

Finally the two launched Audioahead together with graduate theatre and event technician Leopold Lamberz and former SAE alumni Nils Bergholz. “With Audioahead, ultimately all influences converged: production, distribution and of course the passion for music”, Johannes added. “This was something we really wanted to do and which we managed to create.” Nevertheless, there was a long way to go until Audioahead was able to start doing business. “Oh yes, first of all we needed to find the right shop system and work on the concept. The website took years”, Sascha sighs. “It’s not sufficient to just put a website online because our shop system needs to administrate thousands of songs, the order transaction had to be automated and of course we also wanted to offer a sophisticated search filter – all this can’t be done overnight.”
And what does Audioahead actually offer? “We offer royalty-free production music for film, TV, advertisement, internet, radio plays and public broadcasting, for example in shops, hotels or at trade shows”, Sascha explains. “Most of the pieces are written by ourselves – from the composer to the customer without detours. They include styles like indie rock, pop, ambient, film scores, electro and dance and business tracks. In the meantime we also allowed other composers into our library. It is important for us, to offer quality instead of quantity in contrast to bigger libraries and to work independently. We do everything on our own.” And why royalty-free? “Royalty-free is sexy”, laughs Leo. “No, honestly: I believe, an institution like the GEMA is antiquated in many aspects, since it often doesn’t serve the composers and artists anymore. We want to tread new paths and show, that it’s also possible to work without GEMA – it’s easier, not so bureaucratic and above all cheaper for all!” However, the work for Audioahead still is done additionally. “Yes, we do all have other jobs, but we invest as much time as possible to make the best library we can, so that one day we might be able to make a living from it completely”, Johannes comments. “We also give many things a try and don’t want to rely on others in these times of change in the music industry.”

**Custom made to measure.**

The Audioahead team never feels bored because there is always plenty of work to do. When they are not composing, they are acquiring new customers, editing orders, taking composers under contract, managing the finances and optimising the website.

Additionally Audioahead provides a professional studio service. Thanks to their training. “Yes, we also offer a post-production service. So they get everything from a single source”, Sascha says. “Our advantage is that we can adapt almost all songs from our library to customer requirements.”

Now and then I produce music for other online libraries in administration. They were able to gather and learn about what they could do even better. But their main focus is of course producing new music. Johannes: “I’m always thinking about what you could ask of music. That way, I am trying to produce good songs whose sound is based on successful ones. This of course takes a lot of time, but that’s where I flourish.”

www.audioahead.de
The Audioahead team never feels bored because there is always plenty of work to do.
Mastering Engineer Gives Mexican Masterclass

Ian Shepherd is a British Mastering engineer with more than 15 years of experience. His credits include Keane, Tricky, Simon rattle and the Berlin Philharmonic Orchestra, Deep Purple, and The Orb.

He was kind enough to give a masterclass to students during an awe-inspiring visit to SAE Institute Mexico in April.

Photo: SAE Institute Mexico

Ian Shepherd at SAE Institute Mexico’s Master Class on Dynamic Range
SAE Mexico welcomes inspirational Ian Shepherd

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He was kind enough to give a masterclass to students during an awe-inspiring visit to SAE Mexico in April.
SAE Institute Mexico is always looking for ways to let their students get face-to-face with the industry and the great people behind its success.

So it was a delight to welcome Ian Shepherd to SAE Institute Mexico.

For him, mastering could be compared to photography. That is because that image improvement processes are similar to those used in mastering, where the whole image is worked rather than individual elements of it.

Our esteemed visitor demonstrated how song’s dynamic range has been decreasing; pointing out that it is common to have four to six decibels (dBs) of it nowadays.

He recommended the free plug-in TT Dynamic Range, available at www.pleazurizemusic.com just by registering. It is a very useful tool to highlight just how much dynamic range has worsened.

After explaining how measuring tools work, he demonstrated, using Spotify’s same volume for all tracks option, that over-compressing and clipping the signal is useless.

To overcome this Ian suggested that we keep our dynamic range at least at eight dBs (DR8), with levels of -9 Loudness Units Full Scale (LUFS) and minus eight dB RMS.

He ended by talking about his new plug-in, Perception, in association with MeterPlugs. Through playback gain it sets them at the same level.

Currently he runs the Production Advice web page, where he established Dynamic Range Day in 2010 so that people could join a fight against the Loudness Wars. The term has since become common and is now supported by big names in the audio industry like Solid State Logic, Tc electronics and Bowers and Wilkins.

Ian Shepherd Fact-File

- He was born in 1971.
- He is the founder of Dynamic Range Day, an annual event raising awareness of the Loudness Wars.
- In 2009 he argued that the Metallica’s Death Magnetic album was excessively compressed and distorted.
- Thanks to his comments more than 20,000 people signed a petition calling for the album to be remixed and remastered.
He ended by talking about his new plug-in, made in association with MeterPlugs, called Perception. Through playback gain it analyses songs and sets them at the same level.

Currently, he runs the Production Advice website, where he established Dynamic Range Day in 2010 and fight against the Loudness Wars. The term has gained a lot of success and is now supported by big names in the audio industry like Solid State Logic, TC Electronics and Bowers and Wilkins.

INFOBOX
Example of the TT Dynamic Range Meter plug-in analysing Metallica’s song Broken, Beat & Scarred from the 2008 album Death Magnetic. It measures 4.2 dB of dynamic range, making it too compressed and sounding distorted.

Example of the TT Dynamic Range Meter plug-in analysing Metallica’s song Nothing Else Matters. It measures 12.8 dB of dynamic range, which in comparison to the 2008 record suffered a huge loss of 8.6 dB.
pure energy

The new KH 310 three-way Studio Monitor
A member of the Neumann Studio Monitor series

Georg Neumann GmbH • Oellenhauers
With more than 25 film producer credits to her name as well as stints as a director, actress and editor – it is an understatement to say Bertha Navarro is a master of her trade.

And in an exclusive interview with Erick Delgado, SAE Institute Mexico’s Film-making Coordinator she reveals why a good storyline and narrative are crucial if you want to cut as a Creative Producer.
Your Own Success Story

by Erick Delgado

Proving Producer Bertha Navarro Secrets With SAE
Film-making technology has exploded in recent years and cinematic debate has centered around this topic. Independent filmmakers now have the tools to create their vision without the budgetary limitations that traditional celluloid posed. Amid the excitement, there has been a considerable amount of production focusing its storytelling on these new technological elements. For a moment it seemed as if the industry had stopped paying attention to the actual content of the production, merely focusing on the technique. I had the chance to discuss this with award-winning filmmaker and producer Bertha Navarro. She candidly discussed the importance of story and narrative elements in film, as well as the necessity for a creative producer in every cinematic production.

Erick Delgado: The last time we spoke we were talking about the advantages and disadvantages that come with the immediacy of cinema today and the way story and narrative can be overlooked. What are your thoughts on this?

Bertha Navarro: As filmmakers we must assume the technological changes that come our way, and that they come with both good and bad side effects. Now, the ease with which something can be done in the spur of a digital camera, allows filmmakers to catch precious moments that before could not be achieved.

Costs are relatively low, especially in documentary making. People are funding their projects online and coming up with great stories. On the other hand, people are forgetting to focus on content. In some cases, not in all, unfortunate projects with a very elongated feel to them, too exponential. It would appear that insufficiency is becoming a style. Storytelling is imperative. It is important to understand and achieve narrative within a story.

For as long as humans have existed they have told stories. It is the first thing they did. The way in which people tell stories has changed and evolved. In cinema, we have a visual backup that is very powerful but we must have a dedicated and disciplined narrative for cinema to achieve its goal.

I am not saying we should use the same narrative style people used in the 1920's. Every time period is defined by its narrative. You must know how to build a story. You must know how to create the theme of your movie and develop the three acts of your story. No matter how big or small your project is, it must have all of these elements.
As filmmakers we must assume the technological changes that come our way, and that they come with both good and bad side effects.

Now, the ease with which something can be done in the spur of a moment through a small digital camera allows filmmakers to catch precious moments that before could not be achieved.

Low costs are especially in documentary-making, and people are funding their projects online and coming up with great stories. On the other hand, people are forgetting to focus on content.

In some cases, there are some unfortunate elongated feel to them, that appear that insufficiency is becoming a style.

Storytelling is imperative to any project. It is important to understand and achieve narrative within a story.

As a producer you have been very keen on supporting your directors creatively. Tell me about the role and importance of having a creative producer.

It is a role I have done all my life. A producer is not just someone who raises money for a film. Producers are very important figures that allow directors to achieve their vision. I am involved in everything, from casting to crewing, I look for stories that mean something to me, that attract me personally. In all reality, when I read a script I become the first audience member the project had.

Once the project begins, I work hand in hand with the director. I offer them my opinion and advice. I know the story backwards and know where the money has to be spent, what the important or defining scenes of a movie are.

As filmmakers we must assume the technological changes that come our way, and that they come with both good and bad side effects.

To be a creative producer you must have a deep understanding of cinema and of the project one is involved in all the way to exhibition.

Also key is understanding distributors and the public in order to connect with your target audience and distributor properly.
You are married to the film from the very beginning and stick with it until the end. Compromise is extremely important, once you plant the seed, you must water it and watch it grow.
We go back to the story. People think you can give an opinion on a project as an outsider. This is a mistake.
You must know the project. You must respect the story and vision. Opinions must come from the people within the project.

SAE Institute has a long relationship with music and audio engineering. Films can sometimes be ruined by poor sound design and more notoriously, music. How should music be approached?

I know the importance of being aware of music in a film, from the score to the sound design. However I have noticed that there is a gap when it comes to music in film. Music is another form of authorship within the film. Sometimes it is very difficult for filmmakers to communicate what they want in their movie.
We are then faced with the scenario that music ruins the film because it does not serve its purpose correctly. Or, on the other hand, it is way to expositional, the music underlines what the action should clearly state.
I hold workshops that bring directors and musicians together. Through trial and error we open a dialogue and explore the power and creation of music for the film.
I believe it is important that we work closer together. Sometimes it seems we are losing touch, everything is done at a distance. Producers focus merely on the production of the film and the editing of the story. The editor and director have been working with temp music for so long that when the time comes to focus on music, they have run out of money. The editor and director have been working with temp music for so long that when the time comes to focus on music, they have run out of money.
The temp music should be created from the beginning by the musician, allowing him or her to contribute properly to the film.

What is your advice to upcoming filmmakers on how to approach and create their projects?

I would invite people to talk and hold an open dialogue. I think having conversations in person is very valuable in order to reflect on the themes of the project.
As far as emerging filmmakers go, everything is going online. Self-distribution is a must. To think that one can achieve major distribution is very difficult, there is a bigger medium at play and budgets are simply not enough.
One of the answers is to find and, more importantly, create platforms to express ourselves. One example is the spaces that the cineteca nacional México offers independent filmmakers. This way we can connect with our audience directly and let people know that there is much more cinema in the world that the one that is being exhibited at a larger scale.
When they have run out of money, they have been working with temp music for so long that by the time they get to actually replacing it with original music they have grown used to the makeshift tracks. Temp music should be created from the beginning by the musician, allowing him or her to contribute properly to the film.

What is your advice to upcoming filmmakers on how to approach and create their projects?

I would invite people to talk more and to hold an open conversation. I think having conversations in person is very valuable in order to reflect on the themes of the projects we want to create.

As far as emerging filmmakers go, everything is going online. Self-distribution is a must. To think that one can achieve major distribution is very difficult, there is a bigger medium at play and budgets are simply not enough. One of the answers is to find and, more importantly, create platforms to express ourselves.

One example is the spaces that the Cineteca Nacional México offers independent filmmakers. This way we can connect with our audience directly and let people know that there is much more cinema in the world that the one that is being exhibited at a larger scale.

To be a creative producer you must have a deep understanding of cinema and of the project one is involved in all the way to exhibition.

We must not lose contact with our audience, if we do, then our whole profession would lose its very fundamental purpose.

Ideally we should communicate an idea from one person to the next. If communication is broken, and I do not know why or to whom you are talking to, there is no point in telling a story.

Agreed. Bertha, thank you very much for taking the time to talk to us here at SAE Institute Mexico.

My pleasure, hope to visit again soon.

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**Filmography**

Bertha Navarro has been involved in over 25 films as Producer, including:
- Pan’s Labyrinth (2006)
- The Devil’s Backbone (2001)
- Cronos (1993)

She has also worked as director, actress, and editor.
Chapter President
Stephan Eisele

Introducing the new Chapter President

The SAE Alumni Association is a vibrant organisation to connect SAE graduates all over the world. Chapter Presidents act as our regional contact persons.

Stephan Eisele
Date of birth: 23.01.1987

Where can you be found? Generally I am running around SAE Frankfurt. Or underneath the rack of Studio-A optimising audio equipment.

How do you earn your money? Mostly I earn my money as a Supervisor and Lecturer.

What did you study? I studied Audio engineering at SAE Frankfurt and my BA at SAE Berlin.

Hobbies? Love driving my convertible car, listening to music, playing video games, building my own ribbon microphone and grilling.

Words to live by? If you want a thing done well, do it yourself.

3 things I want to do? Finishing my own ribbon microphone. Make my girlfriend the happiest person in the world and eat more BBQ food.

Your tip for our readers? Eat more meat!
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Finishing my own ribbon microphone. Make my girlfriend the happiest person in the world and eat more BBQ food.

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This article presents one of the latest interactive audiovisual projects by Andrea Santini (UBIKteatro / SAe London / SAE Ljubljana), a system enabling musical interplay within a responsive audio-visual environment.
This article presents one of the latest interactive audiovisual projects by Andrea Santini (UBIKteatro / SAE London / SAE Ljubljana), a system enabling musical interplay within a responsive audio-visual environment.
Motion capture and optical ‘tracking’ technology (whereby a computer can track the position and motion of an object or individual in space and determine its spatial coordinates as well as its size, acceleration and other parameters) has been widely employed in the movie and gaming industry (as well as in military and industrial applications) since the 1990s.

The diffusion of increasingly cheaper hardware and DIY solutions, along with software developments and the growth of online communities sharing technical information, has led to exciting applications of motion tracking to interactive digital arts and performance practices, often in combination with video projections. Over the past decade theatre companies such as Ex Machina (Canada) or Troika Ranch (US/Germany) and contemporary dance groups such as Chunky Move (Australia) have been leading the way and successfully integrating these technologies in their shows.

Reactable (http://www.reactable.com), an interactive music system with a tangible user interface, is yet another brilliant example of how tracking technology and projections can be employed to significantly improve and expand the creative ‘dialogue’ between humans and electronic machines.

Finally the introduction of cheap and powerful 3D motion sensing input devices such as Microsoft Kinect into the consumer market for video-games since 2010 has further expanded the range of possibilities and ease of use in digital interactive arts.

My idea was to create a system where the interaction area was scalable, so that it could be enlarged as required to accommodate objects or even people.

OSCILLA is, in some ways, similar to Reactable in that it is primarily an interactive musical environment controlled by the position of objects in space. Reactable however, uses a fixed size surface and a set of objects carrying identifier patterns that are recognised by the system.
set-ups in the context of digital interactive arts.

OScILLA is, in some ways, similar to Reactable in that it is primarily an interactive musical environment controlled by the position of objects in space. Reactable, however, uses a fixed size surface and identifier patterns that are recognized by the system to control a range of musical parameters (volume, oscillator frequencies, rhythm, etc.).

My idea was to create a simple site-specific system where the interactive area was scalable, so that it could be enlarged as required to accommodate for objects or even people to interact (see Figures 1 & 2), and that would not depend on custom-built objects to trigger its parameters. Instead it would be capable of tracking sets of standard objects or human bodies in two-dimensional space without complicated mappings or pattern-recognition systems. This of course meant introducing substantial limitations to the range of parameters that could be controlled, since the computer would only obtain X-Y spatial coordinates from each interacting element detected by an infrared camera system or Kinect. I felt this was enough for a basic musical interaction that explored the essential principles of sound and music-making since it could provide control over two fundamental parameters: the pitch (X) and the amplitude (Y) of a variable number of sine wave oscillators.

Figure 1: OSCILLA, Fuorisalone 2013, Milan, IT

Figure 2: OSCILLA, Fuorisalone 2013, Milan, IT
I created a visual ‘mask’ to be projected over the ‘tracked’ area so that users would see standard musical notation along the horizontal axis, as well as the individual position and frequency (in Hertz) of each element being detected. The vertical axis values were assigned to amplitude control. As simple and limited as this may sound for today’s elaborate standards, the platform allowed for a very intuitive exploration of extremely sophisticated harmonic structures within and beyond standard tonal systems. It also became immediately obvious that the system could provide a very effective way to explore and illustrate other fascinating principles of sound and music such as beat frequencies, microtonal mathematics of musical ratios, oscillators wave shape and frequency range as relevant, the continuum between pulse and pitch.

I then decided to integrate a visual counterpart that could plot the relationship between sounds being generated and partly due to my sound engineering background, I opted for a ‘technical’ visualisation rather than a purely visualFx oriented one. I implemented a two channel (xY) oscilloscope that, when fed sine wave signals, would plot those fascinating patterns known as Lissajous curves. These patterns are a visual representation of the amplitude and pitch relationships between sounds appearing at the x and Y inputs (complex harmonic motion), just like in a phase meter on a mixing console.
beat frequencies, microtonal intervals, the mathematics of musical ratios and, by changing the oscillators wave shape and extending the frequency range as relevant, the continuum between pulse and pitch.

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The trigonometric equations governing Lissajous figures tend to produce the most interesting and structured patterns for consonant musical ratios such as unison, third, fifth, octave etcetera, so the user experience and interaction is further enriched by discovering harmonic consonance both in the auditory and visual domains.

Finally I wanted the system to be able to interact with the acoustics of each installation space and I implemented a flexible output routing system so that each element and oscillator could be mixed internally to a stereo feed or, more interestingly, discretely fed to separate loudspeakers that could be arranged in the venue to achieve interesting effects based on the acoustic combination of distinct pitches in space. A good example of the potential of such arrangement was demonstrated in one of OSCILLA’s first appearances (Kernel Festival, Milan, IT, 2011) where the interactive surface was projected onto the marble altar of a small church and four loudspeakers were placed in a choir-like semicircular fashion in the apse (Figures 3-5).
In this specific case the context also determined the use of electronic candles and the subtitle of the installation ‘Modern Rituals’, meant as a playful provocation to stimulate thoughts on our relationship with technology in an accelerated world. In the Latin tradition, incidentally, the term ‘oscilla’ was used to designate small votive objects decorated with faces or masks that were hung during rituals and would swing in the wind (hence the term oscillation).

The programming of OSCILLA went through various development stages and I have created various versions to this date, mostly working with Pure Data, Max MSP (Jitter), Quartz Composer and Isadora. Since the first versions in the spring of 2011 OSCILLA has been presented at various festivals and art galleries in Europe in various forms including small tabletop versions, a self-contained model with touch-screen mode, medium and eight meter-wide ‘stage versions’ so musicians can actually interact while performing.

A short documentary of some of these embodiments can be found online at www.ubikteatro.com following the OSCILLA links. The project is produced and distributed by UBIKteatro (Venice) with PHILIPS as technical partner.
with rear projection and touch-screen mode, medium size ‘floor versions’ and large versions’ so musicians can actually interact while performing.

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**Author: Andrea Santini**

Andrea Santini is a digital media artist, lecturer and researcher in the fields of electroacoustic and spatial music, sound art, new media and audiovisual interaction. After his SAE London degree (Audio) he has completed an MA in Sonic Arts at Middlesex University, and then obtained a D.E.L. bursary for a PhD on spatial audio and live electronics at the Sonic Arts Research Centre (Belfast) focusing on the spatial music of Venetian composer Luigi Nono.

In late 2011 Andrea rejoined SAE Institute (Ljubljana) where he works as a lecturer and campus academic coordinator for the Audio Production Degree.

Since 2007, as technical director of creative research group UBIKteatro (Venice), Andrea has been focusing on performance and installation projects that incorporate live signal processing, gestural control and video mapping, audiovisual interaction, reactive and generative systems. More details can be found at www.ubikteatro.com
The music market has changed substantially in recent years. Today musicians are able to cheaply produce high quality music at their desks thanks to falling prices of hardware and software products. You can get a high-performance computer, a reasonable audio interface, a midi keyboard, studio monitors, and a dAW for just a few hundred euros. So, on the face of it, there are no barriers in the way of producing your own music. But is that true?
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But is that true?

Wins?

Can a sampler ever replace a human drummer?

Jan Berger investigates
The list of available sample packs at the moment appears endless. There are digital versions for nearly any genre, instrument and sound. Usually they are clearly arranged in a visually appealing way in so-called ‘sound libraries’ and, thanks to the range of available formats, are compatible with most of the common software samplers. Apart from rare sounds and instruments where it is often hard to find musicians to play them, it is usually the authentic digital version of drum tracks that are most interesting for the eager home producer. This has quite a few important advantages.

Firstly, the recording of an acoustic drumset is a highly complex task. Apart from the technical knowledge, which is not to be underestimated, you need a lot of technical equipment. For example 16 microphones for a recording could be considered normal. Subsequently, you need an audio interface with 16 tracks as well as the necessary cabling and stand. Additionally, there is the volume produced when hitting a drum and the risk that the noise may land you in trouble with your neighbours! Furthermore, you also have to consider the acoustics of the recording room. Flutter echoes, reverberations and reflections will often produce disappointing results. If you take into account expenses for the drummer and transport, it becomes clear that it is risky. It seems to be a more reasonable alternative to book a professional studio or invest in specialist software.

At the moment there are quite a few decent drum libraries available for less than 200 euros. These include “Studio Drummer” by native Instruments and “SSD4 Platinum” by Steven Slate which have proven to be reliable software.

Due to elaborate technology it is possible to customise many different parameters in order to programme the tracks to be as authentic as possible. Groove templates provided can help breath life into programmed MIDI tracks, humanising parameters create timing fluctuations, and velocity levels may be changed automatically. I also find that virtual echo chambers lend the sound of legendary studios to tracks.

To create an individual sound in your recordings, you have to get an electronic drum kit (prices are between 250 and 8000 euros), connect it to your software via MIDI and let a drummer play it in.

The advantages of working with samples are clear. With the one-off investment into software, maybe hardware such as an electronic drum kit and the booking of a drummer, you can create drum tracks from home that cost little and can sound great.

Obviously the decision between opting for either a sound library or real drum kit is one for the producer.
Working with samples has become rather sophisticated, especially in pop productions where in most cases it is false economy to pay the enormous expenses to record a real drummer.

Generally speaking, the mastering of pop music limits its dynamic range rather drastically, so much so that the 128 velocity levels of electronic drums carry little weight anyway.

Even drum rolls and quickly played passages, which contain inherent human fluctuations, will often be replaced with drum loops, perfectly edited to sound the same but contain no fluctuations.

The drum does not have a stand-out role in this genre. However, this is different in disciplines such as jazz, where the music benefits from the interaction and interplay of the musicians and their range of dynamics.

The drum does not play a subordinate role but is also played as a solo instrument. Yet it is not possible — due to the electronic drum’s technological limitations and the missing link between the different pads — to play highly complex drum solos on them 100% authentically.

To create an individual sound in your recordings, you have to get an electronic drum kit (prices are between 250 and 6,000 euros), connect it to your software via MIDI and let a drummer play it in. Working with samples are clear advantages. If you then take into account expenses for the drummer as well as drum transport, it becomes clear that the whole venture is very risky. It seems to be a more reasonable alternative to book a professional studio or invest in specialist software.

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Due to elaborate technology it is possible to customise many different parameters in order to programme the tracks as authentic as possible. Groove templates provided by gifted drummers can help breath life into programmed MIDI tracks, humanising parameters create timing fluctuations, and velocity levels may be changed automatically.

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Sampling

In its basic sense, sampling is nothing else than giving an analogue source a digital makeover.

By converting it from analogue to digital, continuous physical signals are being separated into finite values and usually stored by a hard sampling or software sampler. Some parameters such as velocity, pitch, and envelope curve may be altered later by the sampler.
Monitore der M-Serie – klingen größer als du denkst.

A Sound Way to Bring Film Music to Life

Why themes remain significant composition tools.

Music themes are a vital part in the contemporary film scoring. This composition tool has sustained its significant fragment throughout the history of film music. Its significance is important even to the novice composers striving to make it in film.

Andi Koglot

Photo: A. Koglot

Andi Koglot
Bring Film Music to Life

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Themes are a vital part in the contemporary film scoring. This composition tool has sustained its significant fragment throughout the history of film music. Its significance is important even to the composers striving to make it in film.

Recognise that tune?

Picture this: You arrive home, throw yourself on the couch and turn on the TV. You see a still shot of a beach, some folks swimming and having a wonderful time.
As you turn the volume up you can hear that between the film’s ambience and the shouts of joy by the unsuspecting crowd you can hear a distinctive and suspenseful two-note ostinato. All of a sudden you realise that you are re-watching Spielberg’s 1975 horror flick Jaws without even catching a glimpse of the horrific shark.

John Williams’s memorable two-note motif composed for this film has become one of the most recognisable themes in film music history and has even sprung some spoofs within popular culture. Not only is the theme carrying its remembrance role outside the film’s border but its simplistic two-note motif is also a great representation of the suspenseful tone the film holds. This eventually brings us to the two major parts of the thematic tool: the overall musical representation and its role in and outside the film.

Understanding the theme

So how do we define this tool of musical craft? For the answer we must directly link music theme with the all known “leitmotif”. The leitmotif has been popularised in late romantic era by no other than famous opera composer Richard Wagner. He used this tool to clearly define characters, events and moods. We can even argue that Wagner’s approach to ‘scoring’ an opera is completely related to modern film scoring. The leitmotif can then be defined as a recurrent musical phrase or idea representing a character and situation, a medium connected to the use of music themes.

If we look into music representation for film we can see that themes have a particular pattern and their own rules in which they help the story inside the film’s habitat. These rules can be defined on two different ways and a composer should study their use carefully.

Heard it? Hear it again!

One of the main aids in spotting the theme is in its number of appearances or rather its recurrence. These music segments appear in tandem with the film’s plot, idea, character interplay and even the eventual outcome – the film’s ending. Take for example 2002 sci-fi thriller Signs in which James Newton Howard uses a simple three-note motif recurring throughout the film’s suspenseful scenes. He slowly builds up the three-note theme from barely noticeable harp lines to roaring full orchestral blast in the last confrontation by Mel Gibson’s character and the hostile aliens.

Speaking of aliens, John Williams has used a similar method for his work on 1982’s E.T. the Extra Terrestrial where he
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Speaking of aliens, John Williams has used a similar method for his work on 1982’s E.T. the Extra Terrestrial where he gives multiple hints of the theme’s melody and finally reveals it with full force in the iconic flying scene.

However themes don’t need to be banged on full force near the end of the film, but rather carefully applied in scenes to make a clear coherent statement and drive the overall music experience in a consistent direction. This, however, brings us to the question of where exactly do we put the themes and why do we want them there in the first place?

Do I follow the character or what’s happening?

We defined the idea of repeating the theme for both clarity and coherency but there are specific variation to what do we owe assigning a specific theme. Well we can look at it from two variation points: First, do we have a specific character? A protagonist, antagonist, major or minor characters, do we have someone hidden but crucial characters, is it human or is it just an inanimate object? Themes that follow answering these questions can be called character themes; while themes specifically designed to represent recurring events we’ll call event themes. These two variations are of crucial importance when dealing with theme assigning.
Character themes can be a representation of both character’s feelings, ambitions and its physical appearance. Furthermore character themes can even represent an object rather than a live being, for example Howard Shore has used a seductive melody line to represent the theme for the ring portrayed in all three parts of The Lord of The Rings, which shows us just how specific theme placement can even give an inanimate object its specific musical representation. When dealing with character themes it is advisable to search for specific characteristics of your main individual so its quite handy to ask yourself, what is the character’s main concept in the film, what are his or her feelings and outer appearance? These questions must linger in the composer’s mind when creating a specific music representation of the character.

Event themes can be a representation of recurring events, which are distinctive in the film’s plotline. If we look into Michael Giacchino’s work on the cult series Lost he used a number of themes representing characters and events. The composer used a distinctive theme for portraying the most of the character’s death scenes and this delicate piece became one of the main recurring themes of the series soundtrack. So if the composer finds himself with a film portraying noticeable recurring events he or she may find that this variation of theme placement can be quite useful.

**Getting the whole picture**

We have covered the character and event themes as potential candidates for your film score, but another question needs to pop into your mind when doing the score. How do I represent the whole film...preferably with a music theme? Well this can be seen as another possible variation of the film’s leitmotif.

If we take a look into the previous example of the three-note motif dominating the Signs score we can see the main motif. So we can look at this variation as a musical gesture purely representing the film itself or rather its defined mood. Your main question should now be what exactly does the film represent, what mood is it going for, what is the main idea and even what atmospheric vibe am I getting from this movie? To get the answer you need to look into the story, character interplay and the film’s defined mood, as well having a good conversation with the director at the spotting session, which is one of the keys for a good film score.

**And it’s all oddly familiar!**

Film’s music themes cover the idea, emotional enhancement and mood of the story, characters. Character themes can be a representation of both character’s feelings, ambitions and its physical appearance. Furthermore character themes can even represent an object rather than a live being, for example Howard Shore has used a seductive melody line to represent the theme for the ring portrayed in all three parts of The Lord of The Rings, which shows us just how specific theme placement can even give an inanimate object its specific musical representation. When dealing with character themes it is advisable to search for specific characteristics of your main individual so its quite handy to ask yourself, what is the character’s main concept in the film, what are his or her feelings and outer appearance? These questions must linger in the composer’s mind when creating a specific music representation of the character.
and events, which is the essence of its musical contribution. However, themes tend to have an interesting, unwritten concept outside the film’s borders – its popularity!

Can you recognize these well thought themes from Star Wars, The Godfather, Breakfast at Tiffany’s or Psycho? Some themes even make it into pop charts like James Horner’s work on Titanic with the overly used yet memorable “My Heart Will Go On”, which is basically his motif constructed into a pop-song form.

Themes can break their way into the mainstream music charts and potentially help the film in its promotion, so be aware of this as maybe you’ll even land in the music charts just from your work in the demanding yet very rewarding world of film scoring!

Andi Koglot

Author: Andi Koglot is a freelance composer for visual and non-visual media residing in Ljubljana, Slovenia. As a music composer he has worked on short comedies, romance, drama and documentary films as well as work for a small theatre group. Last year Andi finished his Bachelor of Arts Degree on the subject of theme use in contemporary film scoring.

Some of his work can be found here: https://soundcloud.com/andikoglotmusic
Rodney Hall is a rare being, an author with over 30 novels published, two Miles Franklin awards, three Booker prize nominations, countless other awards and an Order of Australia medal. And amid these plaudits Rodney has never compromised his vision for excellence in literature.

Thrilling task of turning renowned murder mystery
The trials and tribulations of taking Captivity Captive from book to screen.
With that in mind, you can imagine my trepidation when Rodney asked me to co-write his 1991 award-winning classic novel Captivity Captive into a screenplay.

It was clear that to do this classic Australian period novel justice we would have to embrace that art of collaboration and compromise.

There was potential for this dramatic project to blow up in our faces. With Film Victoria funding us the stakes were high and the team, including producer, script editor and Rodney and I, all have a range of character traits.

Captivity Captive centres on a border crossing of the human soul. This is a story of an unsolved murder mystery: three siblings from a Catholic family found murdered in a paddock in New South Wales in 1898 – with no clues to go on. The story’s theme centres on sexuality and love misconstrued and misinterpreted. When I think of those early days of collaboration, I remember how deferential I was to Rodney’s position as an author. He had studied with legendary novelist Robert Graves and been mentored by poet John Manifold. I considered the lessons in poetic representation Rodney taught me to be totally applicable to film. But then there was the producer, Chris Warner – intelligent and deeply respecting of the novel – who required the timely delivery of a workable modern screenplay. I had to consider script editor, David Rapsey, whose job was to focus our poetic interpretation into a functional story form.

Love – the pinnacle value of our film – was of vital interest to Rodney. Sexual obsession in the form of love sat uncomfortably at the feet of our illustrious script editor. I soon understood that if I were to be a writer of calibre, I would need to learn from their experience whilst simultaneously remaining.
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| Love – the pinnacle value of our film – was of vital interest to Rodney. Sexual obsession in the form of love sat uncomfortably at the feet of our illustrious script editor. I soon understood that if I were to be a writer of calibre, I would need to learn from their experience whilst simultaneously remaining strong about my position. My resistance had a purpose, namely I had to stay focused on the goal at hand, which was to deliver a world-class screenplay that warranted a solid mid-range production budget.

Let’s take a step back and look at the ingredients. We had funding to write a screenplay with an acknowledged genius of literature. I had read Captivity Captive and loved the novel immensely. At this stage, Rodney had seen my VCA graduating short film Cut (1998) and decided (after rejecting offers as high as Hollywood) that I should be the director of this film. Gulp! He deeply valued his book, in which he spoke from his soul. He was more than an expert in his field. He was a wordsmith of the highest international standard. How was I to convince him that, in a screenplay, words are merely a vehicle for the visual material of the shot film?

In the beginning, we worked closely on the imagery of the film. Rodney taught me to absorb myself in the material such that the images arose effortlessly. He considered true art to arise from an indescribable place in the collective unconscious.
Although I was a declared Freudian and questioned such Jungian notions, I had to admit that ‘surrendering’ to the energy of the piece, rather than ‘grabbing the bull by the horns’ and steering it had resulted in significant poetic beauty. The process was directly opposite to my painstaking training in structural analysis for cinema. However, as Rodney pointed out, the ‘blueprint’ for any story was embedded within the idea itself, not in some imposed structure. I took note. We worked through draft after draft involving such exercises as blindfolding the designated writer (usually me) and asking them to place themselves imaginatively within a given set piece from the novel. As improvising writers, we invented our way out of the darkness. This applied as much to structure as it did to scenarios and imagery. Scenes were arranged on an intuitive level, rather than an intellectual one. This invention on Rodney’s part managed to shake my tightly held opinions of cinematic structure, of cause and effect chains, allowing for greater creative freedom in the image. The resultant screenplay was beautiful, but unwieldy. Classic filmic moments tore themselves away from cliché to suggest the vital. The filmic story, however, did not manifest in succinct form. Whereas the writer of literature had the liberty of letting the story dictate itself, the temporal art of film prevented such meanderings (except perhaps under genius hands like Dreyer or Cassavetes).

The next phase was to hand this draft over to our eager producer, Chris Warner. Chris had been attracted to the work since he approached Rodney to adapt this novel into a feature film a decade earlier. Both a producer and screenwriter, Chris...
PrOdUcTIOn & KnOW HOW  //  AdAPTATIOn PrOceSS

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The next phase was to hand this draft over to our eager producer, chris Warner. chris had been attracted to the work since he approached rodney to adapt this novel into a feature film a decade earlier. Both a producer and screenwriter, chris was now keen to rewrite the film himself – in consultation with Rod and myself (though I was in no illusion as to whose opinion he most required). The genre he chose was the ‘courtroom mystery’. Chris served the characters and story well, but somehow the essence of the screenplay had become too much of genre, not enough of artistry. Chris felt somewhat defeated, not by the script, but by the controlling forbearance of his two bratty counterparts. Rod and I were at this stage working very much as a team (albeit an antagonistic team to anyone working around us). Enter David Rapsey – the Film Victoria appointed script editor with a polished sense of story and defined approach to story form. It was from David that I learned the importance of obeying the story engine and ‘value’ of a narrative its own terms. Under David’s guidance – the script focused on the incestual interplay

Rodney’s love of this story was paramount and I had grown to love the story equally.

David pared the narrative back to its constituent elements and the story of ‘taboo love’ came to the fore.

of the adult offspring of this Catholic family in pioneer Australia and the tragedy of their dogma-imposed repression – a repression leading to murder.
Rodney’s love of this story was paramount and I had grown to love the story equally. David pared the narrative back to its constituent elements and the story of ‘taboo love’ came to the fore.

The only problem was that David did not seem to share the same conception of human relations that Rodney and I did. David was a trained gestalt psychologist and business advisor. He was immune to the kind of dysfunctional love that seemed to come so naturally to Rodney and I. As mentioned, I was an unashamed Freudian and Rodney eschewed all preconceived psychological templates. We literally drove each other mad. Rodney changed both story and form like the perennial improviser he was. David insisted that the tracks were laid and we should remain on target whilst trying to establish if Rodney and I were telling the same story. Meanwhile, I was trying to lock the story into an expansive directorial vision. Our funding for the script edit was fast running past David’s patient capacity to help us and I was trying to balance the influences of both these advisors. We were all frustrated and pulling in three different directions.

I could see Rodney’s point in wanting a deeply intelligent and inventive filmic work that would challenge Australian film. During this phase, Australian film was in the doldrums creatively, artistically and in terms of international sales, nothing we viewed was exciting us much. This is where our script was sealed up in a sleepy tomb. Film Victoria will one day see their investment come to fruition, but the way forward now is to attach a named director who shares our vision for the story, which we believe is largely workable. The structural work is done, the balance of expectation and reality is strong, and the sense of tragic foreboding and deep love still remains.

However the screenplay still needs work and I managed to convince Rodney to let me write the next draft alone. He agreed, with just one proviso:

The film promises to be both a classic Australian myth and modern masterpiece.

Dr Rodney Hall: Australian novelist and poet.
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However the screenplay still needs work and I managed to convince Rodney to let me write the next draft alone. He agreed, with just one proviso: that the motivation for all three murders remain the same – love. How the world will receive this challenging film remains to be seen. What matters now is that the collaborators have a common understanding. The film promises to be both a classic Australian myth and modern masterpiece.

We’ll keep you posted on its progress.

Sexual obsession in the form of love sat uncomfortably at the feet of our illustrious script editor.

Captivity Captive centres on a border crossing of the human soul. This is a story of an unsolved murder mystery about three siblings from a Catholic family found murdered in a paddock in New South Wales in 1898 – without any clues to assist.
How to give a film that unique old school look

Thanks to Instagram and co, the old school look is making a comeback. The vintage look is currently one of the most frequently used effects in film, whether in music videos or Internet blogs.
good old days
The special thing about the vintage look is the interplay of colours in the images which invokes a pleasant, warm mood in viewers. Examples can be found on YouTube in our Ois-GuadeGroovt TV Channel.

With one simple trick, which we will show you in this tutorial, you can adapt your film to the desired look. All you need is Adobe After Effects and a high performance computer. We will show you some very good techniques which can help you to increase your creativity in the future. Of course you can also take the effect described here and develop some of the details a little further to add a personal touch.

1. After importing the desired film material into Adobe After Effects create two new compositions. Call the first one FINAL_VINTAGE and drag and drop the film material in there. Then insert a Black Solid into the second composition by right clicking in the layer window. Name this composition VINTAGE_EFFECT; it will be worked on first.

2. Browse the Effects & Presets window and find the effect called Fractal Noise in the Noise & Grain folder. Down the left mouse button on the Black Solid in your composition. Fractal noise normally produces random interference. If they’re set up correctly a great effect will occur from the ‘trashy’ image which is just asking to be experimented with. Call the layer FrAcTAL nOISe BUrNS 1, so that later on there is no confusion between the layers.

Production & Know How // Vintage Look with Adobe After Effects
2. Browse the Effects & Presets window and find the effect called Fractal noise, which can be found in the noise & Grain folder. Apply this by pressing the left mouse button on the Black Solid in your composition. Fractal noise normally produces random interference. If the parameters are, however, set up correctly a great effect will occur from the ‘trashy’ image which is just asking to be experimented with. Call the layer FrAcTAL nOISe BURNS 1, so that later on in the process there is no confusion between the individual layers.

3. In order to achieve a faded film effect, open the Effect Controls. To do so select the layer and press the E key. This shortcut will cause all effects in a level to be displayed in the layer window. We recommend double clicking on the Fractal Noise effect in order to make the user interface clearer. This will open an additional window. In this window the Evolution can be edited using the dial meaning that figures must not be laboriously changed.
4. Now it is time to change Fractal Noise into a vintage colour gradient using specific settings. First check the Fractal Type setting. In our tutorial we have decided to use Dynamic Progressive in this layer, however, you can use other settings to attain other unique combinations. Select Soft Linear as the Noise Type. In addition tick Invert. Then set the Contrast to a value between 300 and 400 and leave the Brightness at 0. This will mean that the Fractal Noise is no longer so plastic, but rather like a two tone flecked layer.

5. Now we want to produce a large fleck from these small flecks. To do so click on the arrow before Transform, within Effect Controls menu opens. Here you will see the Scale should be set to a value between 1000 and 1400. The very small and highly patterned layer of flecks will turn into a large fleck as a result of the amplification. Convert the Scale value in an expression so that this will not remain static in one place, but will take on random larger values. To do so left click on the stop watch before Scale whilst pressing the alt key. A column will then open in the layer window where the expression must be entered. We will use a Wiggle, which completely randomly changes between two values. Write wiggle(5,25) in the column and then click on any window in the user interface. The first value in the bracket gives the repetitions per second and the second value determines the amount this attribute changes.
Controls, so that the sub menu opens. Here you will find a point Scale which should be set to a value between 1000 and 1400. The very small and highly patterned layer of flecks will turn into a large fleck as a result of the amplification. Convert the Scale value in an expression so that this will not remain static in one place, but will take on random larger values. To do so left click on the stop watch before Scale whilst pressing the alt key. A column will then open in the layer window where the expression must be entered. We will use a Wiggle, which completely randomly changes between two values. Write wiggle(5,25) in the column and then click on any window in the user interface. The first value in the bracket gives the repetitions per second and the second value determines the amount this attribute changes.
6. Insert a Wiggle in the rotation in the same manner. However use the value wiggle(1,25) so that the rotation takes place in another window of time than the Scale. This will make the animation livelier and more random. Use a Wiggle with a value of wiggle(8,20) as well on the Offset Turbulence. Then insert a Wiggle with a value of wiggle(1,200) into the Evolution too. For the next step alter the Complexity to a value between 2 and 3 thereby reducing the number of flecks. Finally set the Opacity to 25%.

7. Now you will have a grey fleck in the viewer, which takes on randomly generated values which causes it to move. The only thing missing is a little colour. For this lay a Hue/Saturation effect on the Black Solid. This allows you to use any colour you like. In our example we selected a reddish colour for FRACTAL NOISE BURNS 1 which was mixed a little with violet tones. First tick the Colorize box. Then set the colorize Hue value to 0x -3.0° and the Colorize Saturation to 0. If you follow these steps one by one you should get a nice first impression in the viewer.

8. After you have edited the Black Solid, duplicate it by pressing Cmd + D. In the resulting level open the Effect Controls and alter the values as follows: change the Fractal Type to Basic and then retain the Soft Linear setting for noise Type. As explained above it is worth trying out other combinations. Play with the contrast, the brightness, the size, the opacity and the complexity until you are satisfied with the result. This time write time*80 as an expression in the Evolution field. To finish alter the colour using the Hue/Saturation effect to orange or yellow and try out different Saturation values to find a look that best suits your film.
...that is still missing is a little color. For this, apply a Hue/Saturation effect on the Black Solid. This allows you to gain a vintage effect using any color that best suits the video. In our example, we selected a reddish NOISE BURNS 1 which was mixed a little with violet tones. First, tick the Colorize box. Then set the Colorize Hue value to 0x-3.0° and the Colorize Saturation to 60. If you follow these steps one by one, you should get a nice first impression.

8. After you have edited the first Black Solid, duplicate it by pressing cmd + D. In the resulting level, again and alter the values Fractal Type to Basic and Noise Type to Strings. Experiment with the other values and animate some attributes with an expression. Also make sure that the Invert box is deselected. Hue/Saturation is ideal for playing with colors; don’t insert an expression but generate nice color changes using key frames. In the meantime, you can integrate the result into the FINAL_VINTAGE composition where your film material is. The vintage effect can be changed to suit your requirements at any time. Give your creativity free rein!

9. If you still want some more variety within the Fractal Noise levels, create a third level using duplication. Call this FRACTAL NOISE STRINGS and open the Effect Controls window, like with the other layers. Then set the Fractal Type to Strings. Experiment with the other values and animate some attributes with an expression. Also make sure that the Invert box is deselected. Hue/Saturation is ideal for playing with colors; don’t insert an expression but generate nice color changes using key frames. In the meantime, you can integrate the result into the FINAL_VINTAGE composition where your film material is. The vintage effect can be changed to suit your requirements at any time. Give your creativity free rein!
10. You can use a vignette to further enhance a composition. This will give the film a professional look and will draw viewers’ eyes to the middle of the image. Again, create a Black Solid using a right mouse click; name it VIGNETTE. Then mount an oval shape within the image using the Ellipse Tool (Q), adjust this by double clicking and then manipulate the transform points until the oval mask touches all edges. Then select the mask MASK 1 in the layer window and click on the arrow in front of this. Tick the Inverted box and turn the Mask Feather until there is a smooth transition from the middle of the image to the edges. Finally select a small value for the Mask Opacity because the vignette will only be perceived subconsciously and should not sit in the foreground. Otherwise the vignette would serve no purpose and would irritate the viewers. Pay attention to the layers’ Mode at the end. The three Fractal Noise layers should have Add as the mode. The vignette should act as an overlay on top of the other layers.

Adobe Dynamic Link is a useful connector within Adobe Suite. You can use it within the Adobe Suite to, for example, import various After Effects compositions, Photoshop and Illustrator files into a Premiere Pro file. In addition you can also access the individual layers within the files at any time. This saves a lot of time and makes large projects easier to handle.

Instagram is a Smartphone app, which can be used to optically improve images. It is often used to imitate the Polaroid look from a digital photo. This look has also spilled over into the video sector. Instagram took a significant upturn as a result of social network integration which continues to this day.

The author Lorenz Töpfer works as an Art Director on various low budget music videos. He edits a lot of his videos with After Effects, in order to achieve completely...
Recommended steps to efficiently achieve a nice vintage effect.

1. Edit your film in Adobe Premiere Pro so that the two tools can interact properly.
2. Either use the Adobe dynamic Link or import the created composition in Adobe Premiere Pro.
3. Adobe dynamic Link is a very useful tool but needs a lot of RAM and with less powerful computers the rendering time can be very long.
4. Open the composition directly in Adobe Premiere Pro and drag it to the timeline there, it uses less RAM and remains more clearly laid out.
5. An additional advantage of this effect lies in the fact that you won’t need to carry out extensive colour correction. This effect can also be used to save a lot of time during post processing. We however recommend increasing the contrast of clips using Brightness and Contrast in order to achieve an even better end result.

Have fun experimenting!

INFOBOX

These are the 10 recommended steps to efficiently achieve a nice vintage effect.

1. Use Adobe Premiere Pro and drag the created composition to the timeline.
2. Use Adobe dynamic Link or import the created composition directly into Adobe Premiere Pro.
3. Adobe dynamic Link is a very useful tool but needs a lot of RAM and with less powerful computers the rendering time can be very long.
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Have fun experimenting!

Sources:


Innovating around the camera

- Anton/Bauer DIONIC HC Battery and MATRIX Cheese Plate
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Sachtler Ace L System
Project explodes into life after switch to more powerful CryEngine 3

by Steffen Ringkamp

Without a game engine there is no game development. The class of GAd 412 had a fully developed prototype in Unity 3D and decided to progress it as its final project on a sophisticated, commercial engine. The change, however, did not go over without some issues and did cause a lot of frustration for everyone involved. More than a few people did have second thoughts as Christian Ehrich and Christopher Meis report.
game engine there is no game development. The class of GAD 412 had a fully developed prototype in Unity 3D and decided to progress it as its final project on a sophisticated, commercial engine. The change, however, did not go over without some issues and caused a lot of frustration for everyone involved. More than a few people did have second thoughts as Christian Ehrich und Christopher Meis report.
It all started as a study week project during the first semester. The team of GAD 412 made a simple vehicle-based First-Person Shooter with life-like tanks, which engaged in LAN skirmishes. Engine Unity 3D was selected due to its availability as well as its easy usability. The game featured simple buildings that could be destroyed. The player should also have been able to destroy trees, but for various reasons, including the limited capabilities of Unity 3D this was not possible. After being somewhat successful at the Gamescom in Cologne, where the prototype had been presented, the team decided to make the game its final project and continue the development work.

During discussions regarding the next steps to take, it was mooted whether or not to progress with Unity 3D or to switch to a more powerful engine.

**Boom! Project explodes into life after switch to more powerful CryEngine 3**
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During discussions regarding the next steps to take, it was mooted whether or not to progress with Unity 3D or to switch to a more powerful engine. Although there are quite a few products available, most of these are only licensed for significant fees. This meant only two of them were viable and taken into consideration: Epic's Unreal 3 and Crytek's CryEngine 3. After receiving a demonstration of the capabilities of the CryEngine, the team decided to switch and continue the development with this engine.

The difference between CryEngine 3 and Unity 3D is vast and like comparing a Ferrari to a Lada! That is because it is faster, far more capable and efficient and above all, has a much more sophisticated look. However Unity 3D is easier to use and does forgive even more severe mistakes. This turned out to be the first big issue the team had to adjust to. While it is possible to just copy any model into Unity 3D, the export to the CryEngine 3 is far more complex.
Not adhering to the naming or smallest irregularities within the model structure will lead with 100% certainty to an abort of the entire operation, often without any feedback. After overcoming those hurdles and implementing strike rules among the team regarding the export of assets, the next major issue occurred.

The CryEngine 3 had originally been developed as a base for First-Person Shooter. However, our project, which was named Boom, was designed as a third-person game. Although there is a fully functional vehicle control system implemented within the engine, the premise is that the player is actually sitting in the car, driving it, rather than being the car itself. The consequence is that the display array, like Health, Ammunition and reticle, is useless. Unlike in Unity, writing a simple script within CryEngine 3 to circumvent that issue does not solve anything. A complete restructuring of certain parts of the engine code itself is necessary and can only be done with a serious amount of work.

Another topic that had a vast potential for frustration, especially in the early stages, was the physics simulation system within CryEngine 3. While extremely powerful and very receptive for any kind of bug, it is possible to destroy large objects, like houses, by firing upon them, causing them to disintegrate according to the laws of physics. However, at the same time, the fragments into which those objects disintegrate can lose all textures without reason. It has been painfully time-consuming to eradicate these problems by utilising...
Last but not least, some of the initial problems were also a result of the serious lack of support along with the sparse documentation that covers topics only on a trivial level. Almost all of the elements implemented had to be thoroughly tested until the majority of glitches where finally removed or resolved.

Summary: When considering taking on game development with CryEngine 3 needs to be aware that during initial stages of the process being disappointed is almost guaranteed. However after getting over these early hiccups the CryEngine 3 provides a fantastic platform for ideas to come to life.

He was born in 1971.

Headinstructor is Steffen Ringkamp.
Modular level design is one of the most frequently used terms in professional video game production. This article gives an insight into dealing with modular geometry and explains the basic requirements for flexible, generated, complex 3D environments. This is a process which all newcomers in the professional games industry can profit from and can even pose a complex challenge for diehard professionals.
A round up of the basics for budding level designers

by Hendryk Jaroslawsky

Modular level design is one of the most frequently used terms in professional video game production. This article gives an insight into dealing with modular geometry and explains the basic requirements for flexible, generated, complex 3D environments. This is a process which all newcomers in the professional games industry can profit from and can even pose a complex challenge for diehard professionals.

1. Practical use of modular content. The geometry is here divided into four sections which then together form one module. This was then reflected on the x axis.
The term modular level design is inseparable from professional production of interactive 3D content and firmly anchored in the foundations of production. If you take a look at the history of the gaming industry you will find numerous excellent examples for the modular construction within fictitious worlds. Super Nintendo’s Mario and The Legend of Zelda are of particular importance here. The reuse and varying formation of the defined number of level elements generated at this time allows for the creation of areas which are playable for as long as possible and this has, at least in principle, not fundamentally altered to this day. Playable worlds constantly grow and a wealth of detail is exponentially added as software and hardware progressively develop. Constructing the necessary geometry and the terrain is no longer the task of a sole individual. With the increasing size of the worlds, these circumstances are structured into various sections and tasks. Increas-ingly larger and more detailed worlds require more content accordingly into order to fill these worlds. Combined with the high expectations of consumers, these circumstances require a qualitative and time-efficient solution. The ideal situation is to produce many different results using high quality content generated only once. Due to the high efficiency the exclusive production of areas which are found in the direct view field of consumers in this context and they then must fulfil their quality requirements.

**Choice of module sizes**

The basics of effective modular level design can be divided into three areas: consistent module size, optimal use of the grid and a precise concept. The module size of the combined geometry is dependent on the characteristics and the background story of the scene. If the consumer experiences the town from a birds eye view it is possible to see individual town districts. These modules then consist of a predetermined number of various building geometries. If the aim is to experience the environment from a first or third person perspective it is more important to have a consistent module size, which is used to break up a high repetition set of modules.

2. An example of an element which can be used to break up a high repetition set of modules.
Playable worlds fundamentally altered to this day. Playable worlds and hardware progressively develop. Within the production this is structured into various sections and tasks. Increasingly larger and more detailed worlds require more content in order to fill these worlds. Combined with the high expectations of consumers, these circumstances require a qualitative and time-efficient solution. The ideal situation is to produce many different results using high quality content generated only once. Due to the high efficiency the exclusive production of areas which are found in the direct view field of consumers in this context and they then must fulfil their quality requirements.

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The basics of effective modular level design can be divided into three areas: consistent module size, optimal use of the grid and a precise concept. The combined geometry is dependent on the characteristics and the background story of the scene. If the consumer experiences the town from a bird’s eye view it is possible to see individual town districts. These modules then consist of a predetermined number of various building geometries. If the aim is to experience the environment from a first or third person perspective it is more logical to separate the floors of a building and to treat these as individual modules. In these circumstances modularity means that the floors of a building form a third different building in combination with the floor of an additional building. This process can be applied to all environments with similar cyclic elements. The choice of module size also is important in determining the scene’s degree of detail.

**Working with grids**

The choice of module sizes is directly connected to use of the grid. Virtually all modern game engines and all premium 3D software have an integrated grid. Continual use and exact adherence to the grid are indispensable for a modular level design. At the beginning of the creative process first clarify which software the underlying grid is based on and standardising this. One evaluation option to guarantee consistent proportions is to use test geometry. A cube with an edge length of one metre, which will be imported into all applications integrated into the workflow, guarantees that even complex geometry will always be displayed at the correct scale. If the technical requirements are standardised it is important to consistently adhere to the grid and to only work with exact grid units. If there is software that simulates the building height with 256 units, the aim is to produce additional details with 128, 64 or 8 grid units. It is possible to use real dimensions in the creative process using this procedure. Real measurement data can be converted to its own
grid and automatically forms credible dimensions within the selected game engine. In this way using a well thought-out grid removes the need to estimate dimensions and repeatedly test the geometry. Well documented dummy scenarios, shared throughout the team serve to ensure significant time savings and prevents complications when merging separately generated areas together.

The concept phase

A well thought-out concept is a prerequisite for specific application, the fundamental factors of modular level design. The area to be designed is subdivided into the individual elements, regardless of its background. Particularly within the concept it is not the size of the necessary modules which is decisive, but rather identifying the geometry which is used as a basis for constructing levels. This means the difference in the number of the building types which are necessary in order to the provide a credible experience for consumers. The next logical question is exactly how many modules a building needs to be comprised in order to make it credible and efficient. If the environment is sensibly separated and the module size of the contained areas are clarified, all possible special cases which might occur also should be paid attention to. Here it is important to discuss whether for example additional levels of disrepair are necessary for the various buildings or if a river should come to an end within an area. In both cases additional unique geometry is necessary in the form of a waterfall or different wall sections. Current products generated by the industry have differing consumer expectations depending on the genre. In it is essential to determine whether backtrack- ing or the use of hidden level barriers is intended. Such unsightly and conditionally used elements can be essential due to budget constraints. These things are to be considered, discussed and planned during the concept phase.

Absolute flexibility

The fastidious work with a clear concept can make the modular process seem very static and inflexible. In everyday practical use it is a dynamic and highly important in the design process. Components which are crucial for
During the concept phase it is essential to determine to what extent backtracking or the use of hidden level barriers is intended. Such unsightly and conditionally used elements can be essential due to budget and time constraints. These things are to be considered, discussed and planned during the concept phase.

Absolute flexibility

The fastidious work with the grids and a bindingly clear concept can make the modular process seem very static and inflexible. In everyday practical use it is a dynamic and highly flexible system. It is important in the design process to identify the elements which are crucial for the environment’s design language. Additional duplicates can be created on the basis of these “core/parent elements” which can be elaborated upon in various forms. It is never too early to start working on the detail. So it is more sensible to roughly divide a building into its floors and to test the resulting modules with different variations as it is to create the windows and additional subdivisions for each individual floor first. Make the variants conform to the required design language and allow them to come together incompletely, are able to with smaller grid units to also elaborate on smaller levels of detail. Absolute flexibility is the overall aim of a modular level design. Allow objects and modules to reflect and rotate on all axes and to snap together and apart then construction inside the game engine will follow the classic LEGO principle.

The “pattern problem”

Depending on an individual module’s level of detail these must form a perceivable pattern. If particularly concise geometry is only reflected and consistently connected together, the resulting pattern is also identifiable for consumers. After all important elements in an environment have been defined, it is necessary to disguise the underlying pattern. Repeating elements can also achieve other effects with the varied use of light and shade. Objects which can disguise or vary transitions can be helpful here. For example vegetation growing on a building or different types of derelict brickwork can be placed in many different positions on the facade of a building. If it is insufficient to embellish the module with additional elements it is not complicated to subsequently...
swop modules thanks to the grid. The impression of an observable pattern is quickly generated, especially when beginning to construct a level. All additional formative elements and the basic lighting should be implemented instead of directly modelling additional geometry and swapping modules. The resulting impression of the scene can have crucial differences.

**Asymmetrical elements**

It is sensible to interrupt the modular process if the area is equipped with all cyclic elements and the scene’s significant design language can be recognised. Good design can also result from asymmetry and particularly concise unique objects in addition to using cyclic modules. This should be planned as part of the concept phase. These specialised components must also now be integrated into the remaining time budget. Even if you don’t embody any recurring elements it is important to model these using the grid. If these elements also fit on the grid, they can be easily adapted into a game engine using the much sought-after LEGO principle.

**A practical example**

The accompanying images are a practical example of the use of modular level design. This composition is comprised of one module, a corridor segment which is divided into the following modules: floor, ceiling and wall. These are then further divided into sections depending on the required level of detail. So it is possible, for example, to swap two grates for a four section plate module...

This example is based on a 1024x1024 grid which is divided into 256 sections...

Modular level design is not possible in every project but it offers various technical processes and approaches which can be very helpful for any project if taken in isolation. It is generally recommended to consistently use the available types of grids. A good concept of your own level construction gives an overview of the necessary total volume and always helps you not to lose sight of the most important things. With the increasing demands for fictitious worlds resource planning is crucial to get the most out of your own workflows. So there is a chance that your own design will culminate in a unique experience.
A module within the floor module. This example is based on a 1024x1024 grid which consists of 256 sections each with 64 units.

Modular level design is not possible in every project but it offers various technical processes that can be very helpful for any project.

It is generally recommended to consistently use available types of grids. A good concept of your own level construction gives an overview of the necessary total volume of the environment and helps you not lose sight of the most important aspects.

With the unwavering increase in consumer demands for fictitious worlds, resource planning is crucial to get the most out of your own workflows. In doing so, there is a chance that your own design will culminate in a unique experience.

About the author

Hendryk Jaroslawsky, born in 1990, currently freelancing in Hamburg. He has produced multimedia content for various end devices since 2006. His creative process is always accompanied by interactive 3D content in addition to classical advertising products and web applications. Since 2012 he has focussed his creativity on the gaming industry and in 2013 will obtain his Bachelor’s degree from SAE Hamburg.

INFOBOX

4. A module from the title image, separated into its individual components. All details are seamlessly put together in the 3D software based on the grid.
Artist Bax Bo is checking out the unik series next to mEarQb experience.

Tai Jason (Tomcraft, Stilo, Sammy Deluxe, ...) with a complete set of ESI studio monitors in his studio in Munich, Germany.
Flat Design

The end of skeuomorphism?

Windows 8 is a typical example of Flat Design.
How Microsoft set a new trend of design.

Rounded corners, gradients, drop shadows and 3D effects have been the Holy Grail of web design for a very long time.

In the following article you will get to know what makes up flat design, where this movement comes from and exactly what skeuomorphism is.
Anyone reading this article has surely navigated the internet in recent years and ended up on a lot of websites that were using so called skeuomorphisms.

Skeuomorphism describes a new philosophy of design that was especially formed by Apple during the last few years. When we shoot a photo with our smartphone it sounds like a reflex camera. When we delete an email we hear the sound of paper being scrunched up. When picking a ringtone on the smartphone we can choose one that sounds like an old telephone. So already we have three typical examples for skeuomorphism. The imitation of reality in modern technology.

Besides these auditory examples there is a huge amount of visual uses for skeuomorphisms, in particular for GUIs (graphical user interfaces), something often used by Apple.

The surface of the calculator-app in iOS is based on the appearance of a real hand calculator. Just as the digital notes-app looks like its real counterpart. And when we start the camera on our iPhone we see a digital lens at first, opening as soon as the camera is ready.

Apart from iOS - which uses those skeuomorphisms - OS X is full of graphical elements that are digital copies of originals. Let’s now have a look at our ‘contacts’. We see a small notebook with our contacts on two pages that look like real paper. Even the book cover seems to be leather. Beyond this there are little things that are skeuomorphisms which are not remarkable at the first sight. For example the reflection of an icon at the dock or the drop shadow of a chosen window at the finder. These are graphic tools that have also found their place in modern web design. When we add a drop shadow to an HTML-element we make the user feel that this element is silhouetted against the background. We imitate reality. And when we use gradients on a button to achieve a round and convex appearance, we only try to imitate the real and well-known character of a button.

This is the intention and purpose of a skeuomorphism. It makes us (or is supposed to make us) feel comfortable with a digital application in a few seconds. Appearance, behavior and sounds are familiar with us from the reality and by this we are able to automatically connect our experiences and feelings with a real camera or a real notebook on our smartphone.

In the near future the question will certainly be asked if skeuomorphism and the old virtue of design that “form follows function” are still compatible.

A good example is the contact application of Apple’s OS X. I open up the notebook with all the names that I saved before. The problem is that I can click on single names and get the wanted information.
Skeuomorphism becomes a problem when reality is only partially simulated. The appearance of a notebook is considered but it does not mimic the typical behavior. Therefore it is unimportant if we talk about a surface of an application or about a website. Skeuomorphisms always risk being misinterpreted and to raise expectations from the user that cannot be delivered.

We accept that screens are two-dimensional, digital surfaces that offer abstract control options and we get along without any skeuomorphisms. Furthermore it is an outworn argument that skeuomorphisms are helpful in making the user feel comfortable with an application. We live in a time when nearly everybody is used to digital interfaces and an introduction via simulating something in reality is not really necessary anymore. We accept that screens are two-dimensional, digital surfaces that offer abstract control options and we get along without any skeuomorphisms. This is the principle of ‘flat design’.
But there are a lot more factors that have influenced the extension of ‘flat design’.

For example the changes of typography on the web or on displays in general. eye-catching text elements with a lot of space around are an important component of ‘flat design’ as well. In the past web designers could only use standard web fonts. Those have never been extraordinary or suitable for a design. One of the reasons was the low resolution. But times are changing.

On the one hand there are possibilities to include fonts in web projects directly. On the other hand the quality of fonts has reached an entirely new level especially since the invention of the retina display by Apple.

Due to this progress there was an automatic reduction of things such as pictures, textures and effects and simultaneously a growth of typographic elements. Websites started to look cleaned up.

The development of the ‘mobile web’ is just as important. Nowadays websites have to work on smartphones and tablets as well and had to be adjusted. That meant a

‘Flat design’ concentrates on the essentials rather than optical gadgets such as drop shadows, textures, extensive gradients or three-dimensional elements. Instead we find crisp edges, single-colored solids, big sans-serif typography and clear structures. ‘Flat design’ focuses on minimalistic plainness without becoming boring or bleak.

But where does this trend come from? Who would have guessed that Microsoft would set a design-trend sometime? To be honest, I did not! It would be wrong to say that Microsoft actually invented ‘flat design’. Websites and interfaces with clear structures are not a complete new idea. But it is without doubt that the publication of Microsoft’s Windows 8 duplicated the number of ‘flat design’ websites.
There are a lot more factors that have influenced the extension of ‘flat design’.

Changes of typography on the web in general. Eye-catching text elements with a lot of space around are an important component of ‘flat design’ as well. In the past web designers could only use standard web fonts. Those have never been extraordinary or suitable for a design. One of the reasons was the low resolution. But times are changing. There are more possibilities to include fonts directly. On the other hand the quality of fonts has reached an entire new level especially since the invention of the retina display by Apple.

Due to this progress there was an automatic reduction of things such as pictures, textures and effects and simultaneously a growth of typographic elements. Websites started to look cleaned up.

The development of the ‘mobile web’ is just as important. Nowadays websites have to work on smartphones and tablets as well and had to be adjusted. That meant a lot more work for the developers. Today websites are built for all devices. They use different elements that automatically react to the resolution of the users screen. This is called ‘responsive design’.

‘Flat design’ with its simple and clear structures is predestinated for ‘mobile first’ which is the main thought of ‘responsive design’.

The question is will ‘flat design’ only be a short trend that is used by a lot of designers for a short period or will it be a long-term stylistic device? The reaction from Apple on this new development will have a big influence. Apple has to resist the criticism that their GUIs, especially on the iPhone, have not been enhanced for a long time. In all probability Apple will catch up on that. It is to be expected that Apple will use more and more ‘flat design’ because its chief designer Jonathan Ive is no longer limited to the design of hardware, but following Scott Forstalls’ departure, is now the person in charge for Apples GUIs.

In contrast to Forstalls, Ive confesses he is not a friend of skeuomorphism.

**Examples of Flat Design**

futureinsightslive.com  
itsashapechristmas.co.uk  
microsoft.com

There are also more examples on fltdsgn.com
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Introducing

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It is often said that: “It is not what you know, it is who you know.”

This statement is largely true, but one also has to have the right skills and attitude to be the right person in the right place.

To develop a network you need to network, right? This may seem obvious, but many of us, out of fear, passively wait for people to come to us, in the belief that: “My talent and passion will attract others to me.” Wrong! While you are waiting, others are networking!
Your network is your net worth

A networking survival guide in the digital age.

Photo: SAE Institute Cape Town

SAE Institute Cape Town students
A network is how we establish our place within society’s business and social communities and forms the vital link in creating awareness in others of who we are and what we do. As with any product, you cannot be referred for an opportunity if a person or company does not know you exist. The more people and organisations that know and trust you, the greater the opportunities are for referrals of you and your services. A referral is free and often leads to work.

Networking is defined as, interaction with others to exchange information and develop professional or social contacts. Consequently, networking by its very definition is a proactive and deliberate endeavour. No person has a network by accident. As with all things, some find networking easy and enjoyable and others are intimidated by it. Some even find the thought of having to be the right person in the right place excruciating.

You do not have to be an extrovert or an entrepreneur to create a network and be taken seriously. You simply need the will and focus to do so. Think about this the next time you want to sleep in, or succumb to a lack of confidence. While you are sleeping, or playing small, someone else is networking and getting known. If they are skilled and reliable, it leads to the expansion of their network, while yours stagnates.

Think of how many times you have referred someone for his or her time, expertise, and advice. If you have a presence within your social and business communities, and are skilled and reliable, others will do the same for you. The attributes are: skill and integrity.

Because we work earnestly to create and maintain our networks, we will not willingly compromise our own credibility by referring someone who may deliver. We will only refer someone if we are sure that they will deliver. Remember, when you refer someone to someone else it is as important to your network and credibility, as others referring people to you.

While you are creating and maintaining your network, pay attention to the following:
Think of how many times you have referred someone for his or her time, expertise, and advice. If you have a presence within your social and business communities, and are skilled and reliable, others will do the same for you. The important commodities are: skill and integrity.

Because we work earnestly to create and maintain our networks, we will do nothing willingly to compromise our own credibility by referring someone who may deliver. We will only refer someone if we are sure that they will deliver. Remember, when you refer someone to another, it is as important to your network and credibility, as others referring people to you.

Communication

ALWAYS reply to every email or telephone call (correspondence). NEVER delay and then use the excuse: “Sorry for the delay, I have been busy.” If you are good at what you do then you will be busy. No person is too busy to not give a prompt reply, even if it is to state that they are very busy at present and will address the correspondence in greater detail shortly. If you live on planet earth and want to grow your network, you will have a mobile phone and an email address.

With these devices it takes no time to receive and reply promptly to all communications. A very revealing sign of a person’s professional persona is the speed and quality of their correspondence. If you know you will be away from your mobile or email for a period, simply set an auto reply so that the sender is not waiting for a reply believing that the delay is because you are a flake.

**ALWAYS reply to every email or telephone call.**

If you are in negotiations for a job opportunity, whether you have offered a position or applied for one, DO NOT go AWOL by failing to check your email and phone messages regularly.
Gratitude

We live in a world that is quick to take and far slower to reciprocate the generosity of time and skill. If someone gives of their time or services because you asked them, ALWAYS send a follow-up communication after meetings and negotiations. This maintains the momentum of the meeting and keeps your credibility intact.

Creating your network is one thing, but it is where the long-term sustainability really resides. We have all been the recipients of a salesperson who is extremely helpful in our business and receive the cheque. The network equivalent of this is when you do not treat a person or company with the same attention and respect that you did when you wanted to make a good impression across the interview or negotiation table.

Even when a professional relationship naturally concludes once the business arrangement is complete, continue to treat them with the same courtesy and respect that you did when you wanted them to employ you, or give you a good price.

Grateful people are happy people and are a joy to be around and do business with.
We live in a world that is quick to take and far slower to reciprocate the generosity of time and skill. If someone gives of their time or services, because you asked them for it, then thank them! Always send a follow up communication after meetings and negotiations. This maintains the momentum of the meeting and keeps your credibility intact.

Creating your network is one thing, maintaining the sustainability of it really relies on the recipients of a salesperson’s helpfulness - until they confirm their commission cheque. One of this is when you do not treat a person or company with the same attention and respect that you did when you wanted to make a good impression across the interview or negotiation table.

Even when a professional relationship naturally concludes once the business arrangement is complete, continue to treat the person or organisation with the same courtesy as when you wanted them to employ you or give you a good price.

Grateful people are happy people and are a joy to do business with.

Let us revisit the saying: “It is not what you know, it is who you know.”

Here is an alternative: “Because I know/have heard about you, I shall not be using your services.”

This may be because one has not delivered on time or unfulfilled promises or because someone has warned someone else against using your services. Either way your credibility and reputation either builds or destroys your network.

Sir Donald Gordon, founder and former chairman of Liberty Life, and after whom The Gordon Institute of Business Science (GIBS) in Johannesburg is named, said: “Remember that overnight success usually takes about 15 years.”

Creating a sustainable network is no different. Growing our network takes time because it relies on other people’s trust in our competence and integrity. The more folk that trust and deem you competent, the larger your network!

Be humble, be honest, be reliable, and watch your network grow.
Making Their Mark

Why trademarks have real shock value

Our economy is based on a very simple rule: If you want to sell, attract attention. Today I believe most companies do not attract their customers by quality or character but by causing shock or embarrassment. Only the ugliest, most stupid or craziest appearance will succeed.
Mark

by Thomas Hofer-Zeni
So why not use a crazy name for a trademark? Trademarks serve to distinguish goods or services from others.

To do so you need a distinguishing trait like words including personal names, letters, numerals, colour combinations, sounds – or a mixture of these. A trademark is distinguishing if it causes a kind of twist in your brain. The idea is that you remember the specific sign by wondering what it has to do with the product.

Brands that only describe the service cannot be registered.

So if you sell apples ‘Apple’ will not be a possible brand name but if you sell computers it is perfect! This way an endless number of various brands are available.

You do though have to take care not to get in a conflict with earlier rights, so trying to use ‘Apple’ as a brand would be a bad idea.

There are other restrictions for the use of brands to bear in mind.

You cannot use illegal signs such as “Heil Hitler!” would be a trademark and badges or emblems which are of public interest like the dollar bill.

Also signs may not be used contrary to public policy or principles of morality.

In 2012 the German Supreme court had to decide if the word "f*@k" (we have edited the last word!) may be registered as a trademark. This phrase was a breach of accepted principles of morality.

Unsurprisingly the court came to the conclusion that these words used as a brand would be considered objectionable by a broad public. So it approved the refusal of the registration as a trademark.

This way law is ensuring commerce does not overstep the mark. But as long as trademarks are more important than quality or price such deterrents will not stop commerce pushing the boundaries.
You cannot use illegal signs. Offensive phrases such as "Heil Hitler!" would be a no go as a trademark and badges or emblems which are of public interest like the dollar bill must be avoided.

Also signs may not be used if they are deemed contrary to public policy or the accepted principles of morality.

In 2012 the German Supreme Court had to decide if the words "ready to f*@k" (we have edited the last word!) could be a trademark or if this phrase was a breach of accepted principles of morality.

Unsurprisingly the court came to the conclusion that these words used as a brand would be considered objectionable by a broad public. So it approved the refusal of the registration as a trademark.

But as long as trademarks are more important than quality or price such deterrents will not stop commerce pushing the boundaries.
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A Perfect Mix A

SAE Chicago and
Scratch DJ Academy

Students left in a spin as creative media leaders work in harmony

From the start SAE has always been an advocate in broadening the reach of the creative media education.
Students left in a spin as creative media leaders work in harmony

A Perfect Mix As SAE Chicago and Scratch DJ Academy Join Forces

by Annalise Freytag & James Thomas

Photographer: Annalise Freytag

DJ Fabian at Scratch Academy Open House.
The launch of the world-class Chicago Campus was no different. It gave SAE the perfect window to leverage new partnerships and expand on course offerings. The Chicago campus had been looking for ways to bring a new and exciting twist to creative media education in the city. The Chicago team had partnered with the local creative community to host events that ranged from art galleries to educational film screenings to engage and excite the city.

Chief Operating Officer (COO) of SAE Institute USA, Matt Ross, seized the opportunity to form new partnerships and further set SAE Chicago apart from other educational institutions in the Windy City. So fusing the new SAE Chicago with the nationally recognised, Scratch DJ Academy was the perfect mix to make this a reality.

Scratch DJ Academy has a rich and storied history. It began in 2002 when Rob Principe partnered with one of the music industries biggest influences, Jam Master Jay of Run DMC, creating a world where teaching the techniques and art of DJ, was realized with the launch of classes at the first academy. Jam Master Jay himself was one of the pivotal first instructors and helped to create a standardised curriculum for the students. The company has since successfully opened schools in New York, Miami, and Los Angeles. Put simply, Scratch DJ Academy has set itself apart as the premier DJ school in the world.

The varied offerings and flexibility allows Scratch to work with students from diverse backgrounds and life experiences. Scratch was looking for a partner in the United States - Chicago and SAE was the perfect fit.

The SAE Chicago team had already made inroads to the creative media community by hosting events for various organisations dedicated to partnering and expanding creative media education.

DJ Zebo and guest at Scratch Open House.
Campus Director James Thomas and National Curriculum Advisor Bill Smith worked with the Scratch team in securing instructors, preparing the new classroom within SAE’s campus, and creating a schedule of courses that would reflect the values of both SAE and Scratch DJ Academy.

Admissions Counselor Christian Romasanta immersed himself in an understanding of Scratch programming to see what offerings would complement the skills of the existing SAE students, and worked with Scratch students to further their education at SAE.

Creative Content and Social Media Coordinator, Annalise Freytag utilised the new partnership to create excitement on all facets of social media, building followers for both organisations and creating a general buzz in the creative media industries.
On a weekly basis staff at SAE Chicago and Scratch met to share their expertise to ensure that a successful programme would not only launch successfully, but also have the foundations in place to ensure long-term success.

As a natural extension of this goal, both organisations learned about the history and culture of the other to see how to implement marketing messages and have effective cross-organisation conversation.

The collaboration launched with a combined Open House on February 16, 2013, featuring local Chicago legend Bad Boy Bill. He gave his take on this new partnership and the evolution of the role of DJ over the years.

The 125 attendees also got to meet the SAE / Scratch faculty that includes National Red Bull Thre3style Champion DJ, Big Once; Mid club resident DJ Zebo; as well as renowned DJs Toadstyle and Fabian.

Like any good DJ – we have the perfect mix!

SAE commissioned local artist Left Handed Wave to paint a mural in the classroom that blended his signature street artist aesthetic with the underground roots of the DJ style. This was unveiled at the Open House to the delight of all in attendance.
The 125 attendees also got to meet the SAE/Scratch faculty that includes National Red Bull Thre3style champion DJ, Big Once; Mid Club Resident DJ, Zebo; as well as renowned DJs Toadstyle and Fabian.

SAE commissioned local artist Left Handed Wave to paint a mural in the classroom that blended his signature street artist aesthetic with the underground roots of the DJ style. This was unveiled at the Open House to the delight of all in attendance.

Numerous press outlets covered the event, and buzz built around the city because of the exceptional opportunities that both Scratch and SAE can offer to students. The launch event was a runaway success that was followed by the exciting unveiling of the courses themselves in April. This did not occur by chance, but the culmination of hard work, diligence, and perseverance by key personnel at each organisation.

Both SAE Chicago and Scratch are delighted with the results of the partnership, and are eager to see the heights that are reached as the collaboration continues. Like any good DJ – we have found the perfect mix!
Newly released Crysis 3 on radar of our sharp-shooting students

SAE durchgezockt is a new series exemplifying how SAE is on top of its game.

Students from game developing courses at the SAE Institute Cologne and other game fanatics test newly released games.

SAE Durchgezockt goes the extra mile – tasking students to review gameplay and fun as well as graphical and technical features.

A core team featuring future game-developers and game fanatics, create the review simultaneously, making our reviews extra special.
E Takes Game Testing to New Level

Newly released Crysis 3 on radar of our sharp-shooting students
The Auditorium of the SAI became a noisy nerve centre when review time arrived. But that is hardly unexpected when you have 25 students attempting to play Crysis 3 at the same time, on one computer.

The extensive exercise started just after 12 pm on a rainy Saturday and did not end till some eight hours and numerous energy drinks later.

The review team were also behind some eye-catching game statistics such as a total 290 kills, 36 headshots, a couple of crashes and loads of fun!

**Gameplay**

It is not only the features that make Crysis 3 a "must have." The gameplay mechanics have been well thought through and are quite convincing.
Crysis 3 delivers enough possibilities for the player to develop a personal playing style. From stalker to Rambo, from a tactical approach to a full frontal rush, every player can find his or her place. Our SAE Durchgezockt team tested almost all the possible play styles.

Adding to the diversity of the gameplay are the continuously changing enemy types on every level. Even in levels where CELL soldiers are the main danger circumstances can drastically change once the real threat, the Ceph, join the party.

Aceph’s weapons combine well with the Nanosuit and can deal heavy damage when used against the Ceph themselves. However, due to the relatively low ammunition capacity and high rate of fire, the weapons do not seem to be overpowering.

This is something that cannot be said for the visor of the Nanosuit, which can be brought up at any time during gameplay. The visor makes it possible to locate enemies even at great distances. This makes tracking the enemy and calculating their movements easy, reducing the overall suspense of combat.

If combined with the Nanosuit’s cloaking function, the visor makes a mighty contribution, which, in our opinion, works a little too well. On the other hand, the strong variation in enemy difficulty level manages to balance out this out quite well, especially in regard to boss fights. During these clashes the Ceph are considerably stronger than usual and can withstand a hefty amount of damage.
**Story**

The story ties to predecessor titles almost seamlessly. Beside the CELL Corporation claiming world domination, there are not many notable developments. Manhattan has evolved into a massive greenhouse (the Liberty Dome), where CELL run experiments with Ceph technology. Prophet, the head of the Predator Team, which lead the reconnaissance mission on the Ling Shan Islands in Crysis 1, has been taken captive. Just like his old teammate Michael ‘Psycho’ Sykes he is supposed to get the skin ripped from his body.

However, just before arriving at the Liberty Dome, Psycho and his team free Prophet and depart on a journey through the Dome to save the CELL and the entire human race from the Ceph - yet again. Along his journey he stumbles onto old acquaintances and meets Dr Rush, the creator of the Nanosuit, who had made contact with Prophet at the end of Crysis 2.

Throughout the game the story does not fail to surprise with numerous interesting and unexpected twists and turns.

**Graphics**

The graphics of the game have also been updated to keep up with the latest technology. Just like its predecessors, the game succeeds to seriously impress with its breathtaking effects and epic textures. The spec-maps look so realistic and the 3D models of the characters and weapons contribute greatly to the optically malleable artistic synthesis of the graphics.

Crysis 3 goes back to the jungle atmosphere of Crysis 1. The motto: “Back to The Roots” is definitely a welcome one and manages to support the open world principle exceptionally well.

In Crysis 3 light and shadows behave dynamically thanks to ‘differed shading’. The particle effects also contribute strongly to the realism of the game.

One tends to get a little lost in the optical high whilst running through the rain in the opening level. Even later in the game the flames and sparks coming from almost every corner seem close to being a wonder of the hardware technology world. Only Prophet’s shadows during cloak-mode raise a couple of questions regarding the reflection and shadows of invisible objects.

The environment looks extremely realistic, especially in the outdoor levels. Unlike the low number of polygons used by other games, Crytek makes use of directx 11 tessellation. This means the level of detail is dynamically adjusted to bring the best possible quality.

Photos: Screenshot - Fabian Schmitz
the annoying jump between two different levels of detail is removed.

**Conclusion**

Unfortunately, this game also has its deficiencies. Billboards cut up by vegetation and implied shadows were among flaws noticed by a few of our team – albeit flaws that are unimportant with regard to the overall gameplay fun. Also the end video would not run, even after numerous restarts. This sparked the feeling that the game just did not want to reward us for our hard work. After several restarts of the computer, we managed to solve that problem. Other gripes included that alien weapons had to be replaced after a few cut scenes in order to fire with then again. This was especially confusing during boss fights and caused many needless deaths. Despite these bones of contention, when compared to the current AAA games, this shooter is not only a victory for graphics, but it also stands out with its fluid gameplay and a diverse, conclusive story that makes players hungry for more.
Since we did not test the multiplayer mode, we can only judge the single player facility.

This was a versatile offering with great gameplay which the majority of our review team felt gave them their money’s worth. Bonuses such as the dancing CELL soldiers in the Nanosuit showroom made us assume that the makers had as much fun during the developing process as we did playing it. Crysis 3 – a game we would unanimously recommend.

**Our ratings:**

**Gameplay**

4 out of 5: The final boss bug and the changing difficulty levels prevented full marks.

**Storyline**

4 out of 5: Predictable at times, but still very appropriate and coherent.

**Graphics**

5 out of 5: Mind-blowing!

**Sound**

5 out of 5: Awesome!

**Total**

18 out of 20: A must for shooter fans

---

**The Test Process:**

Operating System: Windows 7 Ultimate x

Processor: Intel Core 2 Quad Q9550

RAM: 8GB DDR2-SDRAM

Graphics Card: nVidia GeForce GTx 570 (2GB GDDR5)

Mouse: Roccat Kone [+] 

Keyboard: Logitech G15

Gamepad: X-Box 360 Wireless

Crysis 3 ran on high settings with 60fps without any problems. Other than a couple of small Microlags and the crashes after the final boss fight, the game ran smoothly.

**Authors:**

SAE Institute Cologne – Game: rebecca Kamper, Frederik Reher, Fabian Schmitz, Jannik Sonntag, Matei Tzvetanov

**About the Authors:**

Rebecca Kamper: Rebecca is 2D/3D freelancer, who has her office in Cologne, publishes the children’s book “Die Zibbelchen” and works also as a lecturer at the SAE in Cologne.

Frederik Reher: Frederik Reher is a video games enthusiast, currently studying Game Programming at the SAE Institute Cologne.
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- Frederik Reher: Frederik is a video games enthusiast, currently studying Game Programming at the SAE Institute Cologne.
- Fabian Schmitz: Fabian Schmitz is a student at Game Art and 3D Animation at the SAE Institute Cologne. Previously he was in an apprenticeship as electronic technician.
- Jannik Sonntag: Jannik is a passionate gamer and game programming student at the SAE Institute Cologne.
- Matei Tzvetanov: Matei comes from Australia and after a period studying Sport Science is currently studying Game Art and 3D Animation at the SAE Cologne.

Crysis 3 comes with several thrilling features

- The Laser-Carbon Bow: This mighty weapon is not only lots of fun, but is also well balanced. Even shot arrows are recoverable.
- Hacking weapons systems: This completely new feature can be used to shoot down enemies hiding under cover with their own weapons. Very helpful.
- Open World: Open worlds, in combination with linear passages, ensure a dynamic and balanced suspense build-up and diversified gameplay.
“Being able to control direct sound and ambisonic sound separately provides flexibility I’ve never experienced before.”

Herman Pieëte, Sound Engineer

check out
www.iOSono-sound.com
If you think silence is golden then you are clearly not a SAE Institute Mexico student.

For students on its hugely popular Speakers course, the latest challenge was to build a loudspeaker from scratch. The tough task was designed to allow students to get to grips with the principles that underlie the workings and functions of speakers.

Photo: SAE Institute Mexico

Speakers created by SAE Institute Mexico’s students
SAE Institute Mexico Students Make Right Noises

by Alfonso Salinas & Patricia Leal

Speaker construction skills put to test

If you think silence is golden then you are clearly not a SAE Institute Mexico student.

Students on its hugely popular Speakers course leapt at their latest challenge – the construction of a loudspeaker from scratch.

The tough task was designed to allow students to grips with the principles that underline workings and functions of speakers.
Students were reminded that no matter how hard they tried to build a speaker they had to obey the laws of physics. But despite this their creative talents were displayed through the end products they produced.

The loudspeaker building started with students choosing the woofer, something which operates on a set of parameters known as “Thiele and Small” (T&S).

Generally speaking, a finished loudspeaker is considered a set of vibratory systems. These are made up of components such as an enclosure, woofer and tweeter and all well ‘tuned’ to achieve certain results.

The term tuned refers to the compatible vibrational characteristics of each element to create the required effect such as tonal balance. The tuning is not an easy process, given that the vibratory systems are different in nature.

On a sounding loudspeaker, there are mechanical, electric, acoustic and other elements that must be made compatible.

The (T&S) parameters arise from electro-mechanical analogies. They correspond to a mathematical model where the tuning is achieved through the analysis of every characteristic of the subsystems. This includes elements such as the enclosure, the woofer and the tweeter.

Nowadays, it is enough getting T&S parameters and using available speaker design software to tune them in. The tuning we speak of is achieved without making calculations but with the help of graphics that show each graphic corresponds to one enclosure size. Put simply, with the help of software we know the size of the enclosure we have to build.

The building materials are analysed and at this point of the process. This may be enough to highlight the fact that a loudspeaker with rigid construction that does not allow its walls to vibrate sounds better than one made without care and with a thin material.

The choice of a tweeter and the design of the crossover are made simultaneously to the construction of the enclosure.

At the end of the challenge we did a subjective evaluation of the speakers.
With the students present, a jury of supervisors and professors was formed. The judging process included reproducing a small fragment of audio, the same for every speaker, in order to choose the ones that performed the best. This exercise turned out to be interesting because one of the rules was that students had to use the same woofer.

The importance of how well the enclosure is constructed to the loudspeaker’s performance becomes evident.

Beyond the evaluation, it is always exciting to be in a room with dozens of loudspeakers which, in certain ways, reflect each student’s character.

It is clear the exercise restored students’ faith in the concepts and principles behind speaker production, summed up by one student who said: “I thought it would sound worse.”

Armed with tools, wood, glue, wire and stacks of ideas the students put in hours of manual labour. They will have learned a lot from their speaker building. And the next time they stand in front of a vibrating speaker they will know a little bit more about how it works.

Pictures can be found at www.facebook.com/SAE.Institute.Mexico
SAE Hits Right Note For Its Musical Family

Networking tool CAPE connects global community

WE all know that SAE is a chart topper for excellence in the creative media industry.

And through our networking tool SAE Institute CAPE our valued global community can communicate with their peers by making music.

SAE CAPE simulates a modern professional music production through the medium of long distance communication.

Each team including: songwriter, producer, mixer, singer, drummer, bass..
keyboardist collaborates throughout the whole process. The challenge for participants is working with people they do not know in a professional context via internet communication. Demand for SAE CAPE is already huge and this powerful tool is a great way to make lifelong friends and contacts. The first edition of SAE CAPE launched in January and it has been a runaway success. For 90 participants from 15 SAE campuses are currently putting the finishing touches to 19 music productions made through SAE CAPE. These will be professionally screened. The second edition will be launched in July, 2013 and more details can be found at www.facebook.com/SIMPA.productions
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Babyface
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In the recent months, the film students of SAE Institute Berlin had several times the opportunity to gather practical experience in industrial productions. Along with their head of department Ehsan Haghighat they were on several sets and helped him in the completion of his projects.

In addition to two MyVideo Album Sessions with the internationally known Techno-DJ and label owner DJ Westbam and the rapper Megaloh our film students also worked with the famous Disc Jockey DJ Tomekk in the end of January 2013. Here, they were responsible for the green screen illumination and camera assistance.

The other video shoots were for the new music video of Mehrzad Marashi (American Idol winner) and the rapper Megaloh. Here, the students were able to learn how to deal with Dolly and Jib in professional environment and gain more valuable experience for their future careers.
Berlin film students gain practical experience

CampusNews

SAE & SAE Alumni News // European News

Film crew at the set of Mehrzad Marashi music video

Photo: SAE Berlin

Film crew at the set of Mehrzad Marashi music video
Meet the Professionals Roundup

In the last few months, we had four top presentations of the Meet the Professionals series at the SAE Berlin. All this successful media professionals gave an insight into their career and daily work.

The beginning was made in early February by Bernd Burgdorf. He is a former SAE Berlin student and now based in LA as a successful and Grammy-nominated producer (Pink, Tom Waits, Green Day, The Bangles, Linda Perry, Juliette Lewis). In his nearly two-hour lecture Bernd talked about the creative psychology in music productions.

A week later, our students had the opportunity to experience at first hand, what are the success secrets behind Hollywood blockbusters. This time Steven Bratter, screenwriter, director, series creator and executive producer behind such films as “Demolition Man” starring Sylvester Stallone, Wesley Snipes and Sandra Bullock was guest at SAE Berlin.

In a detailed question and answer session Steven Bratter told the students about “insider knowledge”, screenwriting and producing of films and series in Hollywood, after he had given an insight into the “Anatomy of Blockbuster Films” based on popular movie examples.

In the end of February Calvin Hollywood was guest at our campus for an interactive interview session, which was broadcast worldwide to all SAE Institutes.

Then the students had the opportunity to put their questions directly to the famous image editing coach and photographic artist Calvin.

The last lecturer was Henri L’Hostis. Henri is the former and longtime station manager of Ar Te and was a real highlight of our lecture series.
In the end of February Calvin Hollywood was guest at our campus for an interactive interview session, which was broadcast worldwide to all SAE Institutes. The students had the opportunity to put their questions directly to the famous image editing coach and photographic artist Calvin.

The last lecturer was Henri L’Hostis. Henri is the former and longtime station manager of ARTE and was a real highlight of our lecture series. After a short interactive introduction to the definition and positioning of a brand, Henri showed the brand development of ARTE from 1992 - 2008 using many impressive examples: From the beginnings of logo development on the challenges that to create a “face” for a bilingual public service broadcaster, to the various program trailers, typographic animation, and much more. The listeners got to see many great examples and were enthusiastic; both, during the presentation and in the end engaged conversations developed.
Field trips Roundup

In all courses at SAE, it is an integral part, that students already during their studies get in contact with representatives of industry. So students of the web design courses visited the agency Scholz & Friends in Berlin-Mitte.

Scholz & Friends Group is one of the largest and most prestigious advertising agencies in Europe and one of the top addresses of the creative communications industry. As “Orchestra of Ideas”, the agency group offers the entire spectrum of communication tools. Many well known campaigns of Scholz & Friends are for example, the Saturn (“! Soo Do art”) and Opel (“We live cars”). The Agency won numerous awards for their campaigns.

During the two-hour visit, two employees of the agency provided the students with some of the campaigns and labor cases before they gave them a very interesting insight into the way of playing the “Orchestra of Ideas”. So they learned on the one hand facts and interesting background stories to the FAZ campaign (“Behind this is always a clever head”) and learned the characteristics and reactions of various campaigns for Mercedes.

The film students had in addition to the numerous workshops and practical sessions the opportunity to look behind the scenes of big studios and TV shows. In addition to visit the ARD main studio, where in many radio- and two TV-studios, the current federal political events will be produced and sent, the students were able to get an impression of Fernsehwerks. With four modern television studios, it provides optimal conditions for the implementation of various projects. Whether live or recorded, in SD or HD. In 27 interconnected Final Cut and AVId edit suites.
Berlin film students gain practical experience

Meet the Professionals Roundup +++ Field trips Roundup +++ Workshops Roundup +++ Cooperation Roundup +++ Berlin

In addition to visit the Ard main studio, where in many radio- and two TV-studios, the current federal political events will be produced and sent, the students were able to make themselves an impression of Fernsehwert.

With four modern television studios, it provides optimal conditions for the implementation of various projects. Whether live or recorded - in SD or HD. In Cut and AVID edit suites reports, documentaries and high-quality corporate videos and trailers will be produced.

As last visit to a stand still during the recording of “Voice of Germany Kids”. The students were able to witness live how a larger production runs. From broadcast cameras to steadycam and impressive lighting setups, everything was in place in the studio. ■
Workshops Roundup

- On Friday, the team of Service Drone came by and gave our students workshop on “Flying Camera”. The students also got a theoretical introduction and the opportunity to fly the drones themselves, to get a feel for shots from the air. Through the use of highly innovative Octocopter-Drones professional aerial photographs and films in HD quality are possible for the first time at a fraction of the usual costs that were necessary. With the remote-controlled drones also from low altitude aerial are images possible for the first time, which was never possible with conventional aircraft for safety reasons. The result is attractive images with entirely new perspectives and possibilities.

With its eight rotors Octocopters have low vibration and stable hovering in the air. Wobble-free aerial photographs are possible even in rough terrain, over water and at low altitudes. Where conventional aircraft for safety reasons are not operational. Because an aircraft generates no emissions or noise, it is also suitable for film and aerial photographs in sensitive areas such as conservation areas. The drone video transfers during the entire flight, photo images live in the best HD quality. In addition to DSLR cameras, the drones even Red Epic and Red Scarlet cameras can fly! (http://bit.ly/TxCyHn)

After the drone experience the workshop on “3D stereographic basics were treated and technology presented stereoscopic options and allowed to use the camera results were analyzed with.

For the students of the audio department Uwe Syfert gave a practical workshop about the electronic space adaptation. The interaction between acoustic measures of structural and electronic correction option was practically demonstrated and subsequently controversial.

Another very interesting seminar for the students of SAE had the topic “Making Money with Youtube”. Kolya Barghoorn, former SAE student, examined topics like “How do I find out what people want to see videos on Youtube?”, “How to build an audience on with thousands and millions of clicks”, “How can I make a youtube channel and what I should to consider?” He uses Youtube for several years and earns his livelihood with it.
The film students had a workshop on "3D stereoscopy". Here the stereo-graphic basics were treated and various systems presented. To understand the stereoscopic options and laws, all students were allowed to use the camera for test shots. Then the results were analyzed with 3D glasses.

In the audio department, Uwe Syfert gave a practical workshop about the interaction between acoustic and electronic correction. The interaction was practically demonstrated and discussed.

Another very interesting seminar for the students of SAE was about "Making Money with Youtube". Kolya Barghoorn, a former SAE student, examined how to find out what people want to watch, how to build an audience with millions of clicks, and how to make money with a YouTube channel and what should be considered.
Cooperation Roundup

Since November 2012, the Web Design & Development department of the SAE Institute Berlin cooperates with the Berlin Searchmetrics GmbH, the leading international provider of search and social analytics software for companies and online agencies (http://www.searchmetrics.com).

In this coop Searchmetrics and SAE Berlin want to convey web design students theoretical knowledge and practical tools on SEO and Social Analytics. The goal is to build together with the students an online-based “SEO Academy,” a website where the obtained knowledge is focused around the topic of search engine optimization for a wide internet audience. For this project, the students receive special seminars on SEO and social analytics, as well as hands-on training using real projects and concrete user cases by Searchmetrics. In addition, all participating students will receive free access to SEO software “Search Metrics Suite 6”.

On 24th November the final of the Eurock Marathon in Berlin Postbahnhof was held. Over 250 bands from all over Europe took part in this competition that end in a final of 8 bands from 8 countries. Each band had 10 minutes to convince the jury and the audience. The round down of the night was a performance by Nina Hagen.
In addition to Radio One, Cine+, Blackbox Music and the Goethe Institute, SAE Berlin has been a partner of the event. With students from all departments, SAE supported the event in all stages.

Students of SAE Berlin have supported the Club Transmediale again this year. The club Transmediale is a festival of experimental and electronic music in Berlin. It was founded in 1999 as a side event to the Transmediale - festival for art and digital culture. Since then, CTM has grown to become a festival and presents current trends in electronic and experimental music from the field of contemporary music culture.
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Excursion to the regional WDR studio in Essen
On Friday 23rd February our students had the opportunity to view the regional WDR studio in Essen. The group were first welcomed by studio manager Ralf Makrutzki, had a tour of the modern premises and then were given the opportunity to see the editing suites and recording rooms as well as the television studio for “Lokalzeit Ruhr“ [regional Ruhr programme]. In the studio, students met “Lokalzeit” presenter Lars Tottmann, who provided them with an insight into his working day. Overall, it was a very interesting and successful excursion which gave the students exclusive insights into the working day of a broadcasting studio. WDR’s regional studio in Essen produces, amongst others, radio reports for radio stations 1live, WDR 2, WDR 3, WDR 4 and WDR 5 as well as a live broadcast of the TV programme “WDR Lokalzeit“ six days a week.
Bochum

CampusNews

Lighting design workshop with Achim Dunker

+++ Excursion to the regional WDR studio in Essen

+++ Lighting design workshop with Achim Dunker

+++ SAE student André Pollmeier at Global Game Jam

+++ RED Scarlet for the film department
In March we welcomed author and film maker Achim Dunker for a workshop at SAE. Achim Dunker is a qualified photo engineer and works as a director and cameraman. Many also know him as an author thanks to his book “Die chinesische Sonne scheint immer von unten. - Licht und Schattengestaltung im Film” [The Chinese sun always shines from below – creating light and shadows in film].

In a seminar lasting around 9 hours, Achim showed our film students how subjects like the perception and assessment of light, shadow and contrast ratio, point illumination, colour temperatures and illumination can be used in guerrilla filmmaking with the help of many practical exercises and example projects.
SAE student André Pollmeier at Global Game Jam

At the end of January, the 5th worldwide “Global Game Jam“(GGJ) took place. The Global Game Jam is an event where game developers have 48 hours to create a computer game relating to a given theme. This year’s starting point was the sound of a beating heart. Around 40 designers and programmers from the Ruhr area met in Games Factory Ruhr’s premises in Mülheim to take part in the competition. Alongside the professional game developers, students André Pollmeier and Dominic Maibaum from the Game Art & 3D Animation department were also present.

Our students’ finished result can be seen at http://globalgamejam.org/2013/brewmaster-learning-heart.

RED Scarlet for the film department

Recently our film students have been able to enjoy the new addition of a RED Scarlet in the camera department. The camera is based on its big sister, the RED Epic, which was used for example in the Hollywood film “The Hobbit: An Unexpected Journey“. Aside from a few restrictions in comparison to the RED Epic, the Scarlet offers identical operation and menu navigation, therefore giving SAE students an ideal opportunity to practice for their upcoming careers.

The RED Scarlet is a Super 35mm 4K camera, and, as well as its high image resolution, also offers a wide range of options for digital post-processing. The red rAW codec, famous thanks to the red One, therefore offers a comparable format to the rAW formats well known from digital photography.

As well as its robust case, the RED Scarlet also benefits from its modular construction, which allows it to be adapted to every possible filming situation, as well as permitting later hardware upgrades. Also equipped with the option to mount different lens...
Film department

Recently our film students have been able to enjoy the new RED Scarlet in the camera department. It is based on its big sister, the red epic, which was used, for example, in the Hollywood film "The Hobbit: An Unexpected Journey". Aside from a few software and hardware restrictions in comparison to the red epic, the Scarlet offers identical operation and menu navigation, therefore giving SAE students an ideal opportunity to practice for their upcoming careers.

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As well as its robust case, the RED Scarlet also benefits from its modular construction, which allows it to be adapted to every possible filming situation, as well as permitting later hardware upgrades. Also equipped with the option to mount different lens mounts, the camera is flexible and adapts to the requirements and budget of each production. Here, the camera comes with an EF mount for lenses from Japanese manufacturer Canon. The electronic interface between the lens and the camera means that all lens data can be transferred without problems and saved in the clips recorded in the metadata, as well as being displayed on the touchscreen display.
In mid-April, system engineer and FOH mixer Michael Häck was a guest at SAE Institute Cologne. SAE students and graduates were given an insight into the work of a system engineer during a 4 hour seminar.

A system engineer’s job is to optimise sound systems at live events. In this context, Michael presented the various measurement techniques of the Smaart V.7 software, which makes this job easier in large arenas as well as small clubs. The same measurement technique can also be successfully used in the studio.

Participants were able to get to know the important steps and also heard the results during the 2 hour practical demonstration. Michael joined our monthly SAE Alumni meet-up where he answered a few further questions.

Michael Häck has years of experience on renowned live productions such as the Olympic Games in Athens, Pope Benedict’s visit to Germany and audio supervisor for dSdS [deutschland sucht den Superstar – German equivalent of The X Factor]. Since 2000, he has been a sound engineer in the Lanxess Arena and also in demand for measuring sound systems.
Meet the Professionals: Michael Häck

99Fire-Film Award 2013 +++ New addition to our Digital Film +++ Meet the Professionals: Michael Häck +++ 99Fire-Film Award 2013 +++ New addition to our Digital Film

+++ Meet the Professionals: Michael Häck +++ 99Fire-Film Award 2013 +++ New addition to our Digital Film

Michael Häck

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Michael Häck

Photo: SAE Institute Köln

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99Fire-Film Award 2013

The end of January saw the start of the 99Fire-Film competition. All participants were sent an email revealing the theme.

Due to the high number of participants, there were several teams which were making different films, but still supporting each other in every aspect. The high level of brainpower led to one idea after the other being discussed regarding suitability and the possibility for development, until eventually everybody was able to put together an appropriate story.

Friday was spent planning productions and scouting for locations and actors for films such as “KIBA” and “Zusammenwachsen” [Growing together] until late in the night.

Filming first started on Saturday midday and lasted until the early hours of the morning.

Sunday morning saw the start of post-production. Everyone was busy through the night editing, making colour and sound corrections but they ran out of time. The countdown was at 10 minutes when the last film was handed in on January 29 at 12:50.
New addition to our Digital Film & VFX family

- We have obtained a new camera system for our Digital Film & VFX course!

The RED Scarlet-X will certainly improve one or two pretty graduation films. It enables recordings of up to 5K, as well as 120 images per second in 1K. For ease of use, we have equipped it with the RED Side Handle and the RED Touch Display. 2 SSDs with 64GB capacity offer the necessary storage space, and both Canon EF-L lenses can be used, or any other lens with a Canon EF mount.

Our crane system has also had a comprehensive update. With the Remote Head Alex Analog by ABC Products, shots on 2 extra axes are now possible. The crane holds up to 15kg and can be mounted on our Panther Pixy crane.

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In the first week of April, SAE Institute in Frankfurt opened its doors for the first class in Game Art & 3D Animation, with students enrolled in both diploma and degree programmes. Sharing the joint practice area with their colleagues of the audio, film, cross-media and web courses, the game students enjoy their own private corner including all new furniture with led-mood-lighting providing a pleasant working atmosphere. Powerful, state-of-the-art Intel Core i7 / Windows 8 workstations with large 27" screens are used for 2D/3D content creation. In addition the game students have access to one Wacom Cintiq22HD graphics tablet for direct on-screen sculpting and drawing projects. A further three Wacom Intuos5 tablets are available for all students.

Recently, game students in the degree class had the opportunity to attend a special lecture given by Deck13 Interactive Executive Director, Dr. Florian Stadlbauer. The students enjoyed a 5-hour in-depth overview of the game industry and were able to get a special insight into their future field of work. Additional special presentations and study trips are planned for the near future.
’Game On’ in Frankfurt!

Two new Game Workstations in Frankfurt am Main

...direct on-screen sculpting and drawing projects. In addition, three Wacom Intuos5M tablets are available for all students.

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New Alumni Chapter President in Frankfurt: Stephan Eisele

SAE Frankfurt is proud to announce its new Alumni Chapter President: Stephan Eisele worked as a Supervisor and Lecturer at the SAE Frankfurt for some years. Now he is responsible for the Alumni Association. He reactivated the regular’s table for the alumni and students, informs the alumni with weekly newsletters and a Facebook group where information can be shared from every frankfurter alumni. For the next months he is organising some very exclusive workshops for his chapter. The next workshop will be with Ulli Palleman, who has more than 20 years working experience as a Mixing-Engineer.

More workshops will follow.
New Alumni Chapter President in Frankfurt: Stephan Eisele

“Game on” in Frankfurt!

+++ New Alumni Chapter President in Frankfurt: Stephan Eisele +++

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This week, our students from the Digital Film & VFX department visited NDR [North German broadcaster] (http://www.ndr.de/home/index.html). To complement the current SAE lessons, our students were shown the production studios, control rooms and recording rooms. Many thanks to all of the team at NDR Hamburg, it was excellent!
Trip to the Monsun Theatre in Hamburg

To reinforce the “Light / stage / security” lessons, our SAE students were twice guests of the well-known Monsun Theatre in Hamburg. Many thanks to the management and to our active student Igor Sarazhynskyi, who has been operating the light and sound at the theatre for a long time and looks after all of the technical processes.
Exclusive recruitment event

- Our degree students in the audio department and SAE Alumni were invited to visit the broadcaster "radio Hamburg" as part of an exclusive recruitment event, as the station is currently looking for a full-time, paid intern in the “On Air Design” department. SAE graduates can apply to Thomas Gleixner (Head of On Air Design), by telephoning 040 - 33 97 14 - 45, or by email to t.gleixner@radiohamburg.de.

We wish you all lots of fun and a successful day’s filming!
Any non-SAEers who are interested in the media world, or would like to know how the equipment and processes work in our Film / Audio / Web / Crossmedia / Games departments can sign up for one of our free workshop days at http://hamburg.sae.edu/de/event_categories/5759/Praxisworkshops_am_SAE_Institute_Hamburg.

The next courses begin in September 2013.
For information on all SAE Institute courses, contact our Hamburg education officer Timo Treeter on 040 41 09 53 33 or by email at bildungsberater.hh@sae.edu.

New SAEers in Hamburg

- Right after the start of the course in April 2013 our new film students are already getting to know the SAE camera equipment in our practical workshops.

Trip to visit broadcaster

Photo: Sebastian Twele
Exclusive recruitment event at broadcaster

Our degree students in the audio department and SAe Alumni were invited to visit the broadcaster “Radio Hamburg” as part of an exclusive recruitment event, as the station is currently looking for a full-time, paid intern in the “On Air design” department. SAe graduates can apply to Thomas Gleixner (Head of On Air design) by telephoning 040 - 33 97 14 - 645, or by email to t.gleixner@radiohamburg.de.

Exclusive recruitment event at recording studio

Our Hamburg SAe Alumni and students close to finishing their course were invited to visit “Supreme Music GmbH”, http://suprememusic.de, as part of an exclusive recruitment drive. It was a great day for everyone involved, including getting to know each other in a relaxed atmosphere, informal networking with the heroes of the scene, a comprehensive studio tour, taking in the studio air and also the amazing opportunity to snap up a great job.
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Awakening the young generation’s interest in the media sector

+++ Awakening the young generation’s interest in the media sector +++

Leipzig

CampusNews
In March, companies in Saxony traditionally host a week of open days encouraging people to drop in. The programme is aimed at schoolchildren in the state and intends to give them an insight into various educational and training options.

As part of this career event, SAE Leipzig welcomed more than 60 schoolchildren and, through short practical sessions, offered an insight into the range of courses on offer and its unique style of learning.

Shortly afterwards, Girls’ Day or Day of the Future took place, where girls are given an opportunity to learn about male-dominated career sectors. At SAE Leipzig aspects of the various courses were worked on in short practical workshops under the guidance of the tutors. More than 150 interested schoolgirls were welcomed into the classrooms and developed a fascination for cameras, sound studio technology and web design, as well as 3D animation.
MMG and MCA company presentations

On Monday 18 March, Mr Thomas Melzer, head of both MCA and MMG paid us a visit. He gave a short presentation introducing both companies’ sectors and the opportunities for new personnel and specialists coming up in the coming months and years.

MCA (Media City Atelier) and MMG (Media Mobil GmbH) are both subsidiaries of Mitteldeutschen Rundfunk (MDR) and provide services in the broadcasting, TV and film sectors.

Our current students and graduates had the opportunity to gain information about lucrative job vacancies at two well-known companies in the media sector first-hand.

We thank Mr Melzer for his visit and look forward to further collaboration.
Manager Thomas Melzer introduces himself

Equipment update: RED Scarlet-X & Remote Head Alex

- A RED Scarlet-X is now available to our students. The camera can be equipped with changeable lenses and can record in up to 5K. In the 1K mode, recordings of up to 120 images per second are possible.

- In the film department, there is now also a remote head for the camera crane, which allows recordings on two further axes. The crane system can lift up to 15 kg and is therefore a good addition to the Panther crane which we already have.

Our current students and graduates had the opportunity to gain information about lucrative job vacancies at two well-known companies in the media sector first-hand.

We thank Mr. Melzer for his involvement and look forward to further collaboration.
DEDO Weigert Holds a Lighting Workshop at SAE Munich
In February SAE Munich received the traditional annual visit from DEDO Weigert. For decades the company has been producing great lighting techniques for film and photography and gave our students a product and lighting workshop.
Munich

CampusNews

+++ DEDO Weigert holds a lighting workshop at SAE Munich
+++ New green screen for SAE Munich
+++ New Chapter President for Munich Alumni

— We are very pleased to introduce the new Alumni chapter President for the Munich chapter, the universally revered and respected Martin Ulm from the audio sector. He officially takes over from Norman Büttner on 1 May. Norman will however remain in the Munich chapter in a social and advisory capacity, and as audio sector specialist.

Alumni meet-up with the new President (3rd from left)

Photo: SAE Institute München
New green screen for SAE Munich

- SAE Munich also opened the new green screen practice area for the film department at the beginning of the year. A small section was simply cut out from the surplus area in the large basement which will continue to serve as a small storage space. The rest of the old basement was elaborately turned into the new green screen.

The old green screen area will now serve as an additional classroom.

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Behind the scenes at the Tigerenten Club

Visit to regional radio broadcaster

LESS presentation

RED - SET - GO!

Colour grading seminar with Andreas Brückl

New Chapter President for Munich Alumni

Audio and Cross Media students from the Stuttgart campus at the Tigerenten Club

Photo: SAE Stuttgart
Lecturer and former employee of SWR Stuttgart, Axel Thomae, again enabled some students to get a glimpse behind the scenes at the production of ARD’s “Tigerenten Club” [Tigerente is a German children’s TV and book character - a wooden duck with tiger-like stripes] in Stampfer Park. The students were also able to gain insights into film production, the tasks and equipment of a recording truck and the audio implementation of a large TV production.
LESS presentation

- Stefan Feser, CEO of feelleicht.com and lecturer here in Stuttgart, gave a presentation about LESS on 30 April 2013. Stefan is a freelance web developer and has been working with the technique for some time. LESS offers the opportunity to extend the popular CSS with dynamic behaviours such as variables, mix-ins, operations and functions. This allows websites to be developed easier and faster. The students, Alumni and other attendees were able to ask questions at the end of the 1.5 hour session.
Visit to regional radio broadcaster

On 11 April 2013 our students on the Cross Media course had the opportunity to visit and get a glimpse behind the scenes at DIE NEUE 107.7, the most-listened to local radio broadcaster in Baden-Württemberg. Lecturer Manuel Lemke, who is also Audio and Video Production Coordinator at the station, welcomed the students. After a short presentation and a tour the students were allowed to be present in the studio for a broadcast, in absolute silence of course. The students were very enthusiastic about the visit and amazed that the 1.5 hours went so fast.
RED - SET - GO!

The RED Scarlet X, eagerly awaited by our film students, has finally arrived at SAE. An extensive RED workshop helped to further increase the anticipation regarding this newly acquired technology, and ensured that all questions were answered and basic set-up skills could be practised by all the students.

Andreas Tonndorf (Südwestfilm), an experienced RED cameraman, brought along other RED plus accessories so that he could show the knowledge-hungry workshop participants every detail. He was accompanied by 2 assistants from Südwestfilm so that all the students could experience setting up and dismantling the camera, and how to properly adjust the settings. Everyone had great fun using the equipment and asking questions.

We are looking forward to the upcoming final projects made by our film students with RED and many more workshops with Südwestfilm!
Those who missed the seminar given by Andreas Brückl at FMX this year on colour grading were able to catch the seminar when it was repeated at SAE Stuttgart. Andreas Brückl, founder of the colormeup! Academy, international colourist and former lecturer at SAE Stuttgart, was happy to give us a small insight into the world of colour grading. Due to his many well-known projects and his current position at 1000 Volt (Istanbul) he was able to share many useful tips and disclosed some of his secrets. The students, Alumni and other attendees were very impressed! We would like to thank him for his flying visit and look forward to the next one!
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The first six months of 2013 saw several large BA productions at SAE Institute Vienna. As well as a bullet time effect video headed up by Marco Dörner, which represents a frozen snapshot in a continuous tracking shot, there was also a short interactive film which documents the journey of an unsuspecting person in a lift. Through fixed screens installed in Vienna, Christoph Baldinger and his team gave viewers the opportunity to shape the story themselves through QR codes.

Two hugely complex classic short films are also in development. A short film written by Deniz Blazeg, “Firmament”, which tells the story of a strange old dropout, is being produced under his guidance. Searching for some kind of ultimate unified theory, the character estimates the consequences of his ultimate discovery and finds himself in unimaginable difficulties. The story is the prologue of a full-length film planned in Germany for 2014.
Two hugely complex classic short films are also in development. 

A short film written by Deniz Blazeg, “Firmament”, which tells the story of a strange old dropout, is being produced under his guidance. Searching for some kind of ultimate unified theory, the character underestimates the consequences of his ultimate discovery and finds himself in unimaginable difficulties. The story is the prologue of a full-length film planned in Germany for 2014.

In contrast to this rather tragic story, a fan film for the PlayStation game “Uncharted” is also being made. Florian Milz, who has gathered a remarkable team of SAE students and external helpers, set himself the challenge of filming popular motion comic “Uncharted - Eye of Indra”. The main challenges were not just the exotic locations and the colourful mix of cast members, but also the demanding action sequences, which had the team searching for unconventional solutions, even in pre-production.

The team headed up by Clemens Naschitz is undertaking a journey through Vienna’s musical roots, giving the Wiener Lied [Viennese song] genre a long overdue documentary.

As well as film-oriented productions, there are also many other projects with game, web and audio students combining their talents. The spectrum ranges from a first person horror game (led by Katja Sonnleitner), a survival horror game (led by Lukas Bläuel), a jump’n’run game to help learn the guitar (led by Natascha Pittauer), a new development in karaoke (led by Peter Markt), an innovative platform for music distribution (led by Dominik Resl), a hand-drawn, interactive “Little Red Riding Hood“ story with parallax effects (led by Jennifer Vana) and a concept EP with an animated video (led by Wolfgang Willheim) as well as a yet another animated music video - Of Death (led by Alexander Cizek).

We’re ready for the next SAE Alumni Awards where Vienna will again be a strong contender!
Every year the Schaffhausen Film Festival holds a Youth Short Film Competition. In addition to its activities as the main sponsor, this year SAE Institute Zurich took the opportunity to purposefully promote young talent and offered a short course in Digital Film or 3D Animation as a prize. The judging panel did not want to give the prize to anyone who was already technically advanced but rather to someone who above all showed ambition, talent and a fascination for film. For these reasons SAE Zurich, under the expert supervision of Student Liaison Sam radvila, chose young talents Sandro Blättler & Sandro Spoldi. We hope that with this prize they will be able to take their first important steps towards a successful future in the film industry.
SAE Zurich awards prize at Schaffhausen Film Festival

Sam Radvila (Student Liaison, Degree Coordinator at SAE Zurich) presenting the prize to winner Sandro Blättler (left).

who above all showed a fascination for film. Zurich, under the expert Liaison Sam Radvila, Sandro Blättler & Sandro with this prize they will be important steps towards a film industry.
Various masterclasses at SAE Institute Zurich

Audio students, Alumni and external interested parties once again came to SAE Zurich to enjoy several very interesting two-day masterclasses. In one masterclass Maximilian Schnutt (ORF, ZEF, Waves Vienna) used sophisticated audio editing techniques to show how a multi-track recording can be tonally and rhythmically corrected and optimized at the editing level.

In his workshop, Sebastian Braunreuther also showed how to cleverly apply time and dynamics processing techniques, how and when to trigger and of course how to ultimately deliver a clean mix. The ‘Meet the Pros’ masterclass given by Milad Ahmadvand called ‘Crowdsourcing / Crowdfunding as a basis for successful projects’ was another highlight examining this very cutting edge topic for the students.

Rico Horber also hit the bullseye with his ‘Drum Tuning’ masterclass. Even if many audio students know exactly where on a drum a microphone should be used, the art of producing the correct pitch from a drum is a complete mystery for many.

As such space was at a premium. The masterclasses were enthusiastically received by students as well as Alumni and external participants.
SAE students produce trailer for One of a Million Festival

- For many years SAE Institute Zurich has been an important partner of the One of a Million music festival in Baden. In addition to the usual sponsorship activities SAE students were again actively involved and, over the past few years, have been able to gain important practical experience from professionals in the audio engineering area.

This collaboration was extended in 2013. Film and audio students were sought who were interested in capturing all aspects of the festival on film. Quite a number of backstage sessions were produced where the artists gave live acoustic performances in a special area set up for this purpose which were then filmed. In addition a festival trailer was produced which will be used as an advert for next year.
Three students from the Film & Animation 311 class just finished their curriculum and their first short film direction. In this class, a lot of different cinematic genres are covered, and many curriculums decided spontaneously to participate in the shootings. Lucy Sobczak chose to make a fantastic film, exploring the dreams and fears of young Nemo, an eighteen-year-old teenager.
Three students from the Film & Animation 311 formation just finished their curriculum and their first short film direction. In this class, a lot of different cinematic genres are covered, and many students from other curriculums decided spontaneously to participate. Lucy Sobczak chose to make a fantastic film, exploring dreams and fears of a seventeen years old teenager looking to escape a depressing reality. Lionel Balmer went for the genre of thriller, writing a story combining treason, delusions, and a odd threesome. As for Grishka Guibert, he decided to go for the comedy genre, a first at SAE Institute Geneva. His film is a tribute to film director Kevin Smith, unveiling truth about the heavens and its angels. What if corruption was also a common practice in paradise?
Miss and Mister Suisse Romande 2013 & école Serge Martin

Miss & Mister Suisse Romande 2013

- After the exciting final act of 2012, on 15th December, where a couple of winners were elected amongst the twelve hottest women and men finalists, the pre-selection for the 2013th event started early this year! As official partners of the year long event, we are happy to send every weekend, two film students to shoot the 2013 wannabe Miss & Mister. With the pre-selection ending in March, our film students are now involved in a promo tour taking place in various cities, and they have the chance to make clips of the candidates presenting themselves in fashion shows, that are then broadcasted on Rouge TV.

Workshop at Swiss Television Studios

- Shams Abou El Enein, Julia Jeanneret & Michael Guillod, three film students who could participate in an exceptional workshop on the creation of sets, taking place in the large Studios of the French speaking National TV channel in Geneva.

Short films shot with Theatre school

- It is no less than 6 people from SAe, a nice mix between Audio & Film students, who took part in the shoot and now in the post-production of two short films, made in collaboration with the most famous theatre school of Geneva: The Serge Martin school of Theatre.
Alexandre Blanc, Bryan El Alami, Frank de Froment, Axel Martin, Jonathan Pugin and Valère Veya could all work with professional actors along with a knowledgeable director, and which was quite a treat for them. For sure they gave all they could to help the performances stick out!

We are eager to watch the completed films, with an original soundtrack being produced by one of our audio students. Good luck Frank!
Acrobatic Spring time in Carouge!

According to an old tradition, the start of Spring has to be loudly celebrated in this small town of Geneva. 10 days of colourful partying with performances, theatre, dance & concerts. Three Film students from first year were selected on the spot: Alexandre Blanc, Lucie Roberts and Caspar Von Hurter all had the chance to shoot a very particular show on the 26th of April, that included stunning slacklining, with SKA and Rock music. Have fun with the editing!

Vernier Sur Rock

The famous local music festival started organising a competition to discover and promote new talents in the Geneva area. Several young bands were performing in front of Julia Jeaneret, Grischka Guibert and Lucie Robert, three of our Film students who were armed with cameras for the occasion… but it is without counting the help of Erwan Barraud, Franck de Froment & Pierre Laurencon, our audio students who helped all the bands sound right!

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Bachelor Degree green-lighted at SAE Institute Geneva

Since mid-March, and after several months of administrative procedures engaged with SAE academic-staff and Middlesex University in the UK, director Roman Willi and the whole staff are very proud to announce that Geneva was approved as a learning centre for the Bachelor Degree. We will therefore soon be offering the following: BA/BSc (Hons) in Audio Production, BA/BSc (Hons) in Digital Film Making, BA/BSc (Hons) in Interactive Animation. Thanks a lot to Jennifer George and Professor Emeritus L.Z. Klich PhD, Director of Academic Affairs SAE Global. We wish our CAC Andrea Lehmann and Julien Painot and Michael Lew much pleasure in preparing the courses.

Electron Music festival 2013

The inescapable Geneva avant-garde electronic music festival did celebrate its 10th anniversary this year. From the 28th to the 31st of March, a real treat for beat lovers, especially those amongst our Audio students, who could contribute to the smooth functioning of the various live acts. Thank you Erwan Barraud, Domenico Collet, Gaspard Grosjean, Pierre Laurencon, Etienne Orset & Christian Schwab to help commemorate the event.

8th International Oriental Film Festival

During ten days, more than a hundred movies were screened. The main topic, political resistance, has been addressed through music and humour. As official partner, SAE was in charge of filming and editing the opening and closing ceremony, as well as interviewing some of the fifty international guests. Shams Abou El Enenim, Julia Jeanneret, Lucie Roberts and Abir Telliche, four Film students, managed the whole thing, to the complete satisfaction of the festival’s organisers, as we heard. A big thank also to Daniel Lopez, one of our alumni, who supervised the recording of the closing ceremony, shot with 3 cameras.
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Audio engineering students from SAE Institute Paris have benefited from a masterclass at Studio 85 in the heart of the city.

They spent six days under the expert leadership of former SAE student and studio owner Guillaume André alongside another renowned audio engineer Renaud Rebillaud.

The pair shared their vast experience in music production and recorded and mixed two complete songs with the students.

This was a unique chance for the students to witness and be involved in professional studio sessions in a big studio.
SAE Students Get Hands-on at Studio 85 Paris

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SAE is most grateful to Guillaume and Renaud for sharing their wealth of experience.

For more details on Studio 85 visit: http://www.85productions.fr
Design Studio Creator Inspires Paris Students

Qantm Paris hosted an inspirational visit from Jean-Christian Hunzinger the creator and chief executive of French graphic design studio Exatypo. Jean-Christian created the studio in 2003 and, using his many years of experience, Exatypo quickly developed its own identifiable understated, chic and enhancive style. His visit on March 14 saw him lead two conferences. The first one focused on his professional experience while the second centered on the essential steps to take to ensure a smooth relationship between the client and the graphic designer. To find out more visit: http://www.exatypo.com

SAE Institute Paris Goes 3D

SAE Institute Paris became the nerve centre for the latest 3D game development software Unity. Eric Wagner, an in-house campus hosted the Unity workshop. Unity is game development software for independent developers and studios. And those attending the event also discovered that Unity is also a powerful rendering engine. This is fully integrated with a complete set of intuitive tools and rapid workflows to create interactive 3D content. With such capabilities, Mr Wagner believed the great software could play a pivotal role. For more details visit: http://www.unity3d.com
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For more details visit: http://www.unity3d.com

SAE’s Paris Base Samples New Cubase

SAE Institute Paris welcomed professional audio software experts Steinberg to learn about their new version of music software package Cubase.

During the March 12th presentation Mr. Marques, product specialist from Steinberg spent around two hours describing Cubase 7 in detail. The public event was free and Mr Marques was happy to chat to individuals and take questions from the floor.

He explained that with more musical features than ever, Cubase 7 delivers a truly unrivaled creative production experience.

And sparkling with its entirely overhauled new mixing console, new chord track, innovative chord assistance management, advanced VariAudio, more instrument content and an array of enhancements Cubase 7 is smarter and faster in every way.
Morten’s Masterclass
Brussels SAE has been lucky enough to host some amazing masterclasses. None more so than the visit of multi-Grammy nominated engineer Morten Lindberg. Morten is a world-renowned audio engineer known for his superb acoustic surround recordings and for his 2L high-quality record label.

During the masterclass he explained the philosophy behind his recording. He also explained why he opted for Direct Stream Digital (DSD) and Digital eXtreme Definition (DXD) during the recording process, outlining their pros and cons.

The masterclasses, some conducted using surround and even Auro-3D, were split into small groups to ensure all students absorbed what was being said.

Students discovered more about location recording techniques, microphone and musician placement and the collaboration process between the engineer/producer, conductor, composer and musicians.
Belgian Great Engineers SAE Mixing Masterclass

Students at SAE Institute Brussels were treated to a mixing masterclass from renowned Belgian engineer and producer, Werner Pensaert. Werner’s credits include working his magic for K’s Choice and Hooverphonic.

During his visit the students were split into smaller groups and were able to experience a hands-on mixing class using our Solid State Logic console. The SAE students were able to learn a lot from a world-class local engineer. Valuable lessons included the need for good communication and how to get the best out of the musicians, how to make the most of the instruments and how to make a great mix.

It’s Party Time For SAE Students

Brussels SAE proved to be the perfect host when it was chosen as the launch venue for new platform AllSoundsMatter. Sponsored by three time Grammy-nominated producer and musician David Miles Huber, this virtual space is the first network dedicated entirely to audio professionals and musicians.

During the launch, SAE students were able to attend a series of workshops focusing on specific surround work.

Using SAE Brussels’ Auro-3d studio, they enjoyed a critical listening session from different albums plus lots of trips and tricks that they can use in their own productions.

The event also provided a very good overview of what the AllSoundsMatter community promises to offer its members.
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In addition to being part of a community, students can benefit from interesting and regularly updated articles and quizzes.

The platform will also attract industry professionals.

The launch party proved a rewarding experience and SAE Brussels looks forward to hearing more from this platform.
LERNEN SIE DAS FACHMAGAZIN FÜR DAS GESAMTE
IM KURZ-ABONNEMENT ERHALTEN SIE DR.

3 X LESEN, NUR 1 X ZAHLEN

DAS ABONNEMENT ZUM KENNENLERNEN
SAE Amsterdam had the pleasure of welcoming San Francisco based turntable veteran DJ Shortkut. During his visit on April 16, he hosted a truly inspiring workshop for SAE students. DJ Shortkut has extensively worked with the likes of Jazzy-Jeff, Q-Bert, and Damian "Gong" Marley and is passionate about maintaining the true culture and craft of turntablism.
Students On Track With DJ Shortkut

DJ Shortkut inspiring our students.
CampusNews

Film students capturing the New Skool Rules 2013, largest Hip Hop & RnB conference.
Internationally renowned sound designer and soft-synth developer Rob Papen lit up SAE Rotterdam in March.

The high profile guest held an enlightening seminar on synthesis. Rob has developed a range of popular soft-synths such as the Albino, Blue, Predator, Blade and Punch.

He also introduced his new book The 4 Element Synth – The Secrets of Subtractive Synthesis, a bundled collection of his knowledge and experience.

It includes four DVDs, a comprehensive collection of synthesis techniques and explores the diverse possibilities of sound design.
DJ Shortkut Cuts It In Rotterdam

Rotterdam SAE students were given a turntable treat when DJ Shortkut paid a visit in April.

The award-winning DJ demonstrated turntable techniques during a workshop for students. He also talked about how he made it in the music industry.

DJ Shortkut has claimed numerous titles including his triumphs at the 1994 and 1998 US/West Coast DMC Championships.

He has also featured in high profile national and international publications including Rolling Stone, URB, DJ Times, Scratch, and VIBE.

SAE’s So Grad You Made It!

SAE Institute Rotterdam is celebrating after its first cohort Of Bachelor of Arts (Hons) Audio Production and Audio For Games students successfully graduated.

The Bachelor of Arts qualification marks the end of the second stage of our Audio engineering course. Students on this course study the cultural impact of technology past and present and will be able to make predictions for the future.

They are also able to analyse and understand subjects based on thorough academic methodology.
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This stage is most suitable for those with advanced career ambitions.

SAE Institute received accreditation as a Degree Centre by Middlesex University in July 2011.

In addition to our well established Audio Engineering and Interactive Animation courses, we offer the Audio For Games Certificate course. This three month long course, available at basic and advanced level, is designed to help sound engineers and enthusiasts develop the skills needed in the gaming industry.
Ibiza, arguably the mecca for electronic dance music and home to the islands very own music business conference, the International Music Summit (IMS), widely regarded as one of the most unique parties in the world and the setting for SAE Institute Digital Film Making students who were assigned to cover this event that included some of the world’s best DJs in one of the world’s most amazing locations.

As part of a continued partnership between SAE Institute and IMS, Berta Valverde and Thom Dobbin together with lecturer and Manuela Moessner descended upon the island to capture on film what is recognised as one of the world’s most important music industry gatherings and often dubbed as the TED of the electronic music industry.

The students formed part of the production team together with production company We Are Grape for the official IMS videos that were published daily from the conference and included talks and keynote presentations.
Film Students Cover Ibiza Music Summit

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IMS also signals the official launch of the Ibiza season, it is a high level music industry conference held at the Gran Hotel Ibiza and attended by global industry leaders in the dance music scene, alongside a week of the most aspirational dance parties on the island.

SAE Institute students also attended the conference as delegates, made possible thanks to a special SAE delegate rate making such high profile events accessible to our students. This is just one of the many opportunities afforded to our students thanks to SAE Institute’s deep rooted industry links.

Berta Valverde – BA/BSc (Hons) Digital Film Making student at SAE Institute Oxford commented, “The IMS experience has been a challenging and a fantastic experience. I had a great time and I learnt how to work in a busy environment, and work to your client’s requirements.

It was a great opportunity to meet people in the Music and Filmmaking Industry, who know the current trends in the business.

I feel so lucky to have enjoyed this film opportunity and I would like to thank SAE for this”.
Creative Scholars at SAE Institute London are celebrating the launch of a major new book on Music Production Recording by colleague Carlos Lellis, Programme Leader for Audio, SAE UK.

VIP’s and guests from the world of audio, education, the creative media industries and colleagues were amongst those gathered to celebrate the official launch of Carlos’ book at SAE London’s £4m high profile educational studio complex in Hackney, London.

His book unlike many other recording books, Music Production: Recording is organized around real-world scenarios, with details about roles and responsibilities that help you navigate through key stages of production.

“Congratulations to Carlos and his colleagues, Prof Zbys Klich, Director of Academic Affairs, SAE Global commented “SAE Institute’s Creative Scholars achievements speak volumes when it comes to advancing knowledge, and making that specialised knowledge available to the rest of the world through books and academic papers at major international conferences around the world”

Also receiving accolades for their widely acclaimed publications in the world of creative media Higher Education were SAE Institute London academic staff members:

Andy Farnell, author of designing Sound whose book has been regarded by many as ‘the bible of sound design’ and received great industry reviews, and has been taken up by MIT in the USA. designing Sound teaches students and professional sound designers to understand and create sound effects starting from nothing. Its thesis is that any sound can be generated from first principles, guided by analysis and synthesis.

Audio lecturer Roey Izhaki, who’s passion for mixing led him to publish his widely acclaimed book Mixing Audio looks at the art of mixing, concepts, practices and tools.

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The publication of these books and papers by our creative scholars is not only a testament to the quality of the education we offer our students, but also a recognition of the commitment to new knowledge by our staff and a tribute to their hard work.

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On the international stage, Jennifer George, Senior Academic Coordinator and MA/MSc Programme Leader has been actively publishing academic material since 2005. To date, she has over 25 publications as book chapters, conference proceedings and journals published.

Games Programming lecturer Jason Colman, has recently returned from Paris where he presented his paper on Games Programming to the international ACM SIGCHI Conference on Human Factors in Computing Systems.
Legendary mixer/producer and all-round mastering expert, Mike Cave scheduled a guest speaker appearance for students at SAE Liverpool.

Musician turned producer, Mike's talent and experience working on both sides of the desk give him a unique understanding of how to deliver quality records on time and on budget with a magic touch that brings artists' ideas to life.

He studied Music Theory at the London College of Music, but his real education was with his band The Sunlites. He landed a major record deal with Mercury, allowing him to spend two years in the studio with Jeremy Wheatley, Mike Neilson, Kevin Bacon, and Jonathan Quarmby.
Legendary Mixe

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A six year in-house engineer at Liverpool’s legendary Parr Street Studios saw him working alongside big names such as Ken Nelson (Coldplay, Badly Drawn Boy, Gomez), Jeremy Wheatley (Space, Sugababes, Mel C) and Brendan Lynch (Paul Weller, Ocean Colour Scene, Cast).

Mike then went freelance and opened his own world class studios The Loft in Liverpool where he has built a strong reputation as a mixer/producer with artists such as, Professor Green, The Coral, Elvis Costello, Noisettes, Tinchy Stryder, Bob Dylan, The Charlatans, The Zutons and Echo & The Bunnymen – to name but a few!

Mike’s experiences have truly paid off, his work and expertise have earned him a string of top ten albums and singles and numerous multi-platinum, gold and silver sales awards.
For the third year running, SAE Institute Glasgow have teamed up with online festival promotion company Virtual Festivals to film highlight reels and backstage interviews at festivals around the UK.
With the season in full swing, SAE Glasgow have already dispatched student film crews to, RockNess monster festival in the Scottish Highlands and Park Life Festival in Manchester.

First year Digital Film Making degree student Stuart Waugh was part of the crew who covered Park Life and had the opportunity to interview some big name stars including Producer/DJ Mark Ronson, DJ Fresh and Wretch 32.

The Manchester crew were working with singer/presenter Nona. Stuart, who filmed all the interviews and a range of stock footage, said after the event “It was a great weekend and a really fantastic addition to my CV and Showreel”.

While up in the highlands, Digital Film Making degree student Simon Parnham was working as part of a small team to create a festival highlights reel at RockNess.

This involved filming crowd interviews and stock footage of festival fans enjoying the summer sun and beautiful setting, as well as acts which included Fatboy Slim, Example, Basement Jaxx and Jurassic 5.

The videos, filmed and edited by SAE Institute Glasgow students are available through the Virtual Festivals’ website and their YouTube channel.
Edinburgh School Takes Home Glittering Education Award

An inspirational Edinburgh school is top of the class as they claimed a top accolade at the Scottish Education Awards 2013. Prospect Bank School collected the Learning Through Technology Award sponsored by SAE Institute Glasgow at the award ceremony at the Hilton Hotel, Glasgow.

SAE Glasgow Campus Manager Tommy Wylie said “SAE Institute is delighted to be supporting the Scottish Education Awards for the second year running and in particular sponsoring the Learning Through Technology Award. It gives me great pleasure to present this award to the much deserved winners, Prospect Bank School, Edinburgh”.

The school, which caters for primary age learners with complex, long term additional support needs where the presumption of mainstream can not be met, won the award thanks to the many ways that technology is exploited in the school to the benefit of the children.

Technology is an integral part of the school curriculum and has an extremely positive impact in engaging and motivating the children. Staff use technology to support and enhance learning and teaching, removing significant barriers to learning by providing alternative access to all areas of the curriculum.

Photo and video plays a major part in supporting the curriculum and assessing learners. Many children have communication difficulties, and visual supports are incredibly important in helping them to become effective communicators. Photos and videos are also used as a means of recording achievements. They are shared across the school in wall displays and assemblies and then further shared through the website and class blogs.

The school’s aim is to maximize the potential of every child, and through the effective use of technology, the children have exciting opportunities to show their full potential.

City of Edinburgh Council’s Education Convener, Councillor Paul Godzik, said: “I’m delighted that...”
Winners, Prospect Bank School Edinburgh with Tommy Wylie, SAE Glasgow campus manager.

Virtual Festival Experience for Glasgow Film Students

Edinburgh School Takes Home Glittering Education Award

Prospect Bank School has been successful in the Learning Through Technology Award category of the Scottish Education Awards. Their win just shows the wealth of talented teachers we have working in our great schools. Well done to our other finalists who also all came from the special schools sector. Their success is a tribute to all the hard work and dedication of all our teaching staff.”

The Scottish Education Awards are open to all publicly funded schools and provide the opportunity to showcase the hard work and achievements of all education staff in Scotland. There are categories to recognise and reward the dedication of teachers, head-teachers and support staff across the country.
Oscar Gets SAE Madrid Red Carpet
SAE Madrid rolled out the red carpet for five-time Grammy Award music writer, composer and producer Óscar Gómez. His long successful career started in the 1970’s with the hit Échame la culpa alongside Albert Hammond. Since then he has sold over 20 million records in Spain and Latin America working with artists such as Ana Belén, Miguel Bosé, Rocío Jurado, Navajita Plateá, Chayanne and Rosario Flores. This year he was appointed a board member for Latin Academy of Recordings Arts and Sciences (LARAS).

During his SAE visit Óscar delivered an audio production session for students which he called The Evolution of the Music Producer Concept. He gave his personal take on the role of a music producer today and gave a fascinating insight into the Spanish and Latin American music industry.

To watch his exclusive masterclass visit SAE Institute Spain’s YouTube channel: www.youtube.com/saespain
SAE Madrid students were alive to the sound of music during an educational visit in February.

Students visited Madrid’s National Music Auditorium which opened in 1988 to provide the city with a concert room suitable for symphonic and chamber orchestras.

Its Symphonic Room, which seats 2324 people, was designed to achieve the best acoustics for symphonic works and maximum comfort for the spectator.

During their visit students were allowed to access the inside of the huge organ installed in the Symphonic room.

Built by Gerhard Grenzing, it is the largest mechanical organ in Spanish history and the first to use music recording computer technology.

Famous English architect Simon Platt, who has over 20 years experience in organ box design, was responsible for designing the organ’s spectacular front. It is 12 metres high and weighs around 25 tonnes with almost 6,000 tubes.

Visits like this complement the work of SAE’s Alumni which continues to plan activities which allow students to reinforce and acquire new skills and experience.
National Music Auditorium Visit Hits Right Note

High School Musical at SAE Madrid

Showcasing SAE’s Spanish Success Story

DJ Shortkut Cuts It In Rotterdam

SAE & SAE ALUMNI neWS // European neWS

Students posing in front of the National Auditorium’s impressive organ, designed by Simon Platt.
High School Musical at SAE Madrid

More than 20 high school students were given a valuable lesson in music production during a visit to SAE Madrid. The February visitors hailed from Virgen de la Encina High School based in Spanish city Ponferrada. And the students were able to tour SAE Madrid’s premises and attended a masterclass on music production and signal flow. The session was delivered by SAe Audio Academic coordinator, Ramón Manzanal at the school’s main studio which is fully equipped with a Solid State Logic 4000G+ console.

Showcasing SAE’s Spanish Success Story

SAE Spain shone during the International Educational Opportunities Exhibition, AULA 2013. The event is Spain’s largest education fair and SAE again used the high-profile platform to show thousands of prospective students the brilliant academic programmes it offers in Spain. During the fair, which ran from February 13 to 17, the SAE team highlighted everything from short courses to university degrees in subjects such as Music Business, Audio and Film. SAE also offered a variety of practical activities showcasing the knowledge acquired by its students over the course of their studies.

Our expert teaching staff carried out stereo mixing and mastering demonstrations during the fair, using a TASCAM DM48 mixing desk. Several Electronic Music Production teachers and students also got in on the act, delivering sessions featuring the latest techniques with the help of a full DJ set-up. Unsurprisingly it attracted a lot of attention from visitors. After a show-stopping display SAE is already preparing for the next AULA to demonstrate why the Institute is leading the way in creative media education.
High School Musical at SAE Madrid

More than 20 high school students were given a valuable lesson in music production during a visit to SAE Madrid. The February visitors hailed from Virgen de la Encina High School based in Spanish city Ponferrada. The aim was to enable students to tour SAE Madrid’s premises and attend a masterclass on music production.

The masterclass was delivered by SAE Audio Academic co-ordinator, Ramón Manzanal at the school’s main studio which is fully equipped with a Solid State Logic 4000G+ console. The high school students were also told about the different degrees offered at SAE Institute and its successful education model during a classroom presentation. The teachers and students gave positive feedback, stressing it had been a most worthwhile visit. The visit was an example of how SAE continues to work with other educational centres in order to share information about our sector-leading academic programmes.

Our expert teaching staff also carried out stereo mixing and mastering demonstrations during the fair, using a TAScAM dM48.00 professional desk. Electronic Music Production teachers were on the act, delivering the latest techniques with the help of a full DJ set-up. Unsurprisingly it attracted a lot of visitors. After a show-stopping display SAE is already preparing for the next AULA to demonstrate why the Institute is leading the way in creative media education.
SAE Loved Hearing From Sound Master Jaume

SAE Session with live sound engineer, Jaume Fernández.
SAE Barcelona ensured its first Session of the year went off with a bang – by inviting Jaume Fernández, the monitor sound engineer behind Spanish band, Love of Lesbian to kick-start proceedings.

His words of wisdom came as SAE Barcelona launched its exciting new Master in Live Audio course.

In a masterclass stretching over two and half hours, Jaume explained the methods he uses to create the right sound for his band regardless of the venue.

Jaume, who is also in charge of the sound at prominent Barcelona venue Sala Razzmatazz, revealed just what it takes to be a professional live sound engineer.

To watch the session visit our YouTube channel: www.youtube.com/saespain.

If you think you could contribute to one of the SAE Sessions please express an interest via http://bit.ly/QVItaG.
SAE Students Get Stuck Into Music Jam!

- Students at SAE Institute Barcelona took full advantage of a collaboration with the Future Music Forum.

Due to the link-up SAE students were able to get a 50% entry price discount to The Social Music Jam 2013.

In its second year and held on April 19 the conference welcomed a host of distinguish speakers from the Spanish music industry.

High profile names included Simone Bosé, Chairman of EMI Music Spain; Cristina Delgado – Spain Music Manager for YouTube and renowned brand style manager Javier Perez.

Utilising their discount SAE students had the opportunity to hear, interact and network with such distinguished people from the audiovisual sector.

The collaboration with Future Music Forum also benefited alumni members with former SAE students given a 10% entry price discount.

The event was another reminder of how SAE Barcelona is committed to giving past and present students contact with the professional audiovisual world.
Master Jaume +++ SAE Students Get Stuck Into Music Jam! +++ SAE Barcelona’s Online Oscars +++ SAE Students S

Photo: SAE
SAE Barcelona’s Online Oscars

For the fourth year in row SAE Institute Barcelona is running its hugely popular Online Film Festival. The idea of the contest is to cast the internet net to encourage students to produce and submit creative video offerings.

Our judges are looking for entries which demonstrate the best examples of audiovisual excellence and creativity.

So if you like cameras, production then this contest is the perfect vehicle to showcase your capabilities and land an unmissable prize.

Prizes up for grabs include two scholarships for the Digital Film and Animation diploma at SAE Barcelona – and 50% of the course fees slashed.

So what are you waiting for?

SAE Students Shine in the Spotlight

Barcelona is famous not only for the culture, museums, architecture and night life but also for the many fairs and congresses it hosts during the year. And among the biggest events on the calendar is The Saló de L’Ensenyament at the Palau de Congressos de Barcelona.

And for the fourth consecutive year SAE students made the most of opportunity to meet audiovisual enthusiasts.
SAE Students Shine in Barcelona Spotlight

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And for the fourth consecutive year SAE students made the most of opportunity the event provides to meet audiovisual enthusiasts from around the world. So if you like cameras, lights, photography and production then this competition is the perfect vehicle to showcase your capabilities and land an unmissable prize. Prizes up for grabs include two scholarships for the digital Film and Animation Diploma at SAE Barcelona – and 50% of the course fees slashed. What are you waiting for?

The five-day event welcomes more than 50,000 visitors, showcasing Barcelona’s different educational providers. And SAE Barcelona students stood out from the crowd with the help of a new stand.

The high-profile event again proved a successful way to promote SAE’s distinctive brand.
SAE Institute and Rolling Stone Forge Hit Partnership

SAE Milan’s New Head of Audio Unveiled
The partnership between SAE Milan and Rolling Stone Magazine is proving a smash hit.

The link offers exclusive shows recorded at SAE Milan Studio A. Teatro Degli Orrori, Marlene Kuntz, Gnu Quartet, Izzy Lindquister, Adam Green & Binki Shapiro, and Afterhours have been among the latest headliners.
After many years of collaboration with the Institute as a freelance lecturer, Emiliano Alborghetti has been appointed Head of Audio of SAE Milan.

Emiliano’s impressive CV includes being resident engineer at the famous Jungle Sound Station in Milan and from 2006 he has collaborated with record company Sugar.

And Emiliano has worked with a raft of top artists including Sting, Elisa, Malika Ajane, Raphael Gualazzi, Giovanni Allevi, Francesco Renga, Jovanotti, Subsonica, Luci della Centrale Elettrica. Enlisting a man of such great pedigree is a tremendous addition for the SAE Milan team.
Milan's New Head of Audio Unveiled

Emliano Alborghetti, new Head of Audio SAE Milan

Photo: SAE Milan
Deck Master Mike Heads New SAE Course

Award-Nominated Domagoj Mixing With The Best

SAE Graduate DJ Miss Soulfly flies off to Ibiza

SAE & SAE ALUMNI NEWS // EUROPEAN NEWS
SAE Ljubljana has expanding its programme structure by adding additional one-month courses.

And one that is leaving students in a spin is the new DJ/Producer course.

But it was always going to be a hit as at the course decks is renowned DJ and producer Mike Vale.

Aimed at prospective DJs, the exciting new course offers an in-depth look at the DJ and music scene, trends, practices and techniques. Students start with mastering the use of vinyl on turntables. This is followed up with a focus on digital devices and solutions.

The course is sure to prove great value, especially when you have Mike, one of the big names in the world of electronic dance music, on hand to share his experiences, knowledge, tips and tricks and valuable insight.
Award-Nominated Domagoj Mixing With The Best

What a year it has been for SAE Ljubljana graduate Domagoj Perišić. During the last 12 months, he has worked as a recording and mixing engineer for one of the most respected producers in the region, Nikša. Nikša required someone to mix his current productions and tasked Domagoj with working on a project from a famous ex-Yugoslavian band. It was a daunting task as it was the first commercial song he ever mixed in a professional studio. But he has never looked back and has used his refined recording and mixing skills to work on other projects.

SAE Graduate DJ Miss Soulfly Flies Off To Ibiza

The DJ-ing career of SAE Ljubljana graduate Marina Karamarko – aka Miss Soulfly – continues to reach new heights. For she used her turntable talents to win the Croatian final of the The Burn Studios Residency MixOff event held in Tvornica Kulture, Zagreb. The contest gives a performance platform to talented DJs. And after being crowned the Croatian winner, she was flown to Ibiza to use her DJ-ing wizardry and battle it out with finalists from across the world. We wish her well.

And after being crowned the Croatian winner, she was flown to Ibiza to use her DJ-ing wizardry and battle it out with finalists from across the world. We wish her well.
For SAE Ljubljana graduate Domagoj Perišić, this has been an incredible year. During the last 12 months, he has been working as a recording and mixing engineer for one of the most respected producers in the region, Nikša Bratoš. Nikša required someone to mix his current productions and tasked Domagoj with working on a project from a famous ex-Yugoslavian band, Plavi Orkestar. It was the first commercial project Domagoj ever mixed in a professional studio. He has never looked back and has used his refined recording and mixing skills to work on numerous Croatian and ex-Yugoslav artists, such as Tony Cetinski, Severina, Đorđe Balašević, Kemal Monteno, Toše Proeski, and Goran Karan.

And his outstanding work has not gone unnoticed. Domagoj was nominated for the Croatian Porin award alongside Nikša Bratoš. The Best Recording category he finds himself in includes Tony Cetinski’s Opet si pobijedila an album that contains eight songs mixed by Domagoj, amongst others. Another much deserved SAE success story.

On the other side of the world, the Croatian winner, she was flown to Ibiza to use her DJ-ing wizardry and battle it out with finalists from across the world. To prepare her for the final, she was put through intensive workshops with experienced and famous colleagues including Maceo Plex, Steve Lawler, and Solomun.

We wait to hear if she finished in the top three which would be enough to land her the residency on Ibiza - one of the biggest party islands in the world. We wish her well.
An SAE Ljubljana student has been left feeling wide awake after going from chief coffee-maker to full-on producer during a successful placement. SAE Audio Engineering graduate Igor Rogović received a chance to do an internship in Faultline Studios, San Francisco. Initially his tasks were restricted to making coffee and the odd maintenance job – and at first did not even enter the studio. Over time he got permission to attend sessions with producer Matt Kelley. Finally, with confidence sky high, he did some sessions by himself, recording sessions for local band Bleached Palms. Utilising his skills, the band now plan to release the material by the end of the year. This another example of the great experiences the SAE family have. And this enthusiastic engineer's story is proof that anything you aim for can be achieved. Igor has gone onto produced his own band Kraj Programa. Check them out at: http://www.youtube.com/watch?v=wIc0z4nbLWA
SAE Student’s Graft ‘Bears’ Fruit!

SAE Ljubljana student Tomislav Pasanec obviously does not believe in the ‘paws’ button after launching his own Bears & Honey electronic music event. It is the latest step on the road to success for the talented DJ and producer behind the Blacksoul label. The goal of Bears & Honey is to promote electronic music in its best light, support up and coming DJs and form new partnerships with underground label producers. The last two events were supported by 10 artists and over 400 guests – a great success given its infancy. Aside from the music, a big hit with the women at the events was make-up artist behind the bears Smashinbeauty.

SAE is always keen to support its students and has decided to enter into partnership with Bears & Honey. SAE officials believe it has the potential to becoming the next Boiler Room dance phenomena. Anyone interested in supporting the project should visit bearsandhoney.net.

utilising the SAE graduate’s

promoting the great experiences the

produced his own band Kraj

watch?v=wIC0z4nbLWA

Blacksoul as BEARsoul.
RESONATE, the festival of new media took place at the Dom Omladine, Belgrade. The event, which this year ran from March 21-23, brings together world-class artists and is a terrific platform for networking and knowledge sharing. And SAE Institute Belgrade, a partner from the very beginning, took part in every session and gave technical support to all activities. The first day’s programme included creative workshops, while extraordinary lectures and presentations in the field of new media were
SAE Resonates in Belgrade

The famous international festival of new media took place at the Dom Omladine, Belgrade. This year ran from March 21-23, bringing together world-class artists from around the world for networking and knowledge sharing.

SAE Institute Belgrade, a Resonate partner from the very beginning, took part in every session and gave technical support to all activities. The first day's programme included creative workshops, while extraordinary lectures and presentations in the field of new media were delivered on the second and third day. At night there were concerts and performances from renowned DJs including Mouse of Mars and Marko Nastic.

SAE’s Guerrilla Team was actively involved in the technical support at the official opening of the festival with our able students working as sound engineers. They also manned day-long creative workshops and did documentary filming right up to the festival’s close.

The event was another example of SAE’s knack of being in the right place at the right time.
SAE Belgrade has Fun at the Fair

RUNNING for the last 10 years EDU Fair in Belgrade is the oldest and largest education fair in the West Balkan region.

SAE Belgrade was among the higher education institutions using the event as a platform to inform high school students from across the region of the raft of study options and academic courses available.

But SAE has always stood out from the crowd and it did again by manning a promotion stand with a distinctive twist.

The stand was organised like a small photographic and film set complete with a chroma key canvas in the background, camera and two large displays.

Visitors, mostly high school students, had fun using the chroma key technology. They were able to have their images captured in front of the green canvas and mix the shots afterwards with prepared background images.

These included a movie monster and characters from famous films such as The Blues Brothers and The Matrix. The whole session was created to promote the many academic courses SAE Institute Belgrade offers including: Audio engineering, Digital Film Making, Interactive Animation and Web Development.

The session was led by the student-run SAE Guerrilla Team – formed to support all promotion activities and share their SAE experiences with prospective students.

This interactive approach ensured high school students learned about digital media in an engaging and fun way.
Belgrade has Fun at the Fair

+++ SAE Resonates in Belgrade +++

SAE Belgrade has Fun at the Fair +++ SAE Resonates in Belgrade +++

+++ SAE Resonates in Belgrade +++ SAE Belgrade has Fun at the Fair +++ SAE Resonates in Belgrade +++

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Photo: Olivera Lazarevic

SAE Shooting Session at EDU Fair in Belgrade

The SAE Shooting Session at EDU Fair in Belgrade included Audio Engineering, Film Making, Interactive Animation and Web development.

The session was led by SAE professors and the student-run SAE Guerrilla Team – formed to support all promotion activities and share their SAE experiences with prospective students.

This interactive approach ensured high school students learned about digital media in an engaging way.

After the event, all visitors to the SAE stand were sent photos from the fair and our involvement at the fair also featured on the SAE Institute Facebook page.

And it is clear our participation at the fair increased SAE brand awareness among young Serbians significantly.

Our novel promotional stand not only caught the eye of high school students but other university exhibitors at the fair.

[Image: SAE Shooting Session at EDU Fair in Belgrade]
Hollywood Comes To Athens

Dimitris Kaliviotis in action!
Hollywood Comes To Athens

SAE Athens held a public lecture on Concept Models in Hollywood. The lecture was presented by SAE Athens’ 3D Animation lecturer, Dimitris Kaliviotis.

Dimitris is well known for his work in the American movie industry, making concept models, special effects miniatures and props for films including Secret Window, 300, Taking Lives and Mummy III.

The work of Dimitris proved fascinating for all those who attended the event which gave a great insight into the way Hollywood works regarding workflow and networking.

SAE Athens is very proud that its 3D Animation students have the opportunity to work with highly acclaimed artists and professionals such as Dimitris Kaliviotis.
SAE Athens Seminar Series Unveiled

SAE Athens is to host a large number of seminars designed to bring creative media to life. The new seminars, designed to appeal to newcomers and professionals alike, provide SAE students the opportunity to gain practical and theoretical insight into specialized topics as well as an introduction to the field of Creative Media.

Among the raft of topics under scrutiny are:
- DSLR Film Making
- Sound Design for Media
- Home Studio Production
- Sound Healing & Therapy
- Ableton Live 9 / Final Cut Pro x / Logic Pro User Certifications
- Cubase User Certification
- Intellectual Property
- Social Media in Music Business
- Acting for Camera
- Chroma Key & Compositing
- Creative Writing for the Web
- Band Photography
SAE Athens Gets Into The Groove

SAE Athens’ respected Electronic Music Production (EMP) course has just gone up a groove. For SAE Athens has teamed up with the record labels Plasteline and Flexibilia. The main goal of the collaboration is to allow SAE students to play a part in official releases and promotions of final EMP projects. The students are also collaborating with experienced Greek producers, working on private studio sessions in order to successfully complete their songs and to apply advanced techniques to their productions. The project is coordinated by the course’s head instructor, Steve Foskolos aka Throttler. The first electronic music production night took place in Athens. It showcased new and emerging producers from the EMP course. SAE Athens is really looking forward to the official releases of our EMP students’ songs.

Among the raft of topics to get SAE seminar scrutiny are:

- dSLR Film Making / Sound design for Media / Home Studio Production
- Sound Healing & Therapy / Ableton Live 9 / Final cut Pro X & Logic Pro User Certification
- Intellectual Property / Social Media in Music Business / Acting
- Chroma Key & Compositing / Creative Writing for the Web / Band Photography.
Tsangarides Rides in For Athens Masterclass

- Legendary music producer Chris Tsangarides returned to SAE Athens for a six day masterclass. Chris was Grammy award-nominated for producing Judas Priest’s Painkiller album. He has also worked alongside other top heavy metal and rock artists such as Thin Lizzy, Gary Moore, Black Sabbath and Concrete Blonde.

His masterclass took place as a part of SAE Athens’ student project, Band Complete. Chris and a team of advanced audio production students recorded and produced the debut EP of a new Greek band called Skinny Whales. It meant SAE Athens students got to work in the studio with one of the greatest heavy metal producers of all time.

As well as his tremendous skills and experience in music production, what makes Chris Tsangarides special is his passion for young audio enthusiasts. And Chris shared his knowledge, tips and tricks and some amazing stories from his career with SAE students.

He also re-lived memorable collaborations with musicians including Ozzy Osbourne, Phil Lynott and Bruce Dickinson. SAE Music Business students also joined the recording sessions, documenting, observing and capturing the vibes as Chris worked his magic in the studio.
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Good Luck to SAE Athens Graduates

- SAE Athens extends its best wishes to all its fantastic graduates as they take the audio world by storm and begin their professional careers.

Graduation ceremonies have always symbolised the point where one road ends and another road begins. In February, students from SAE Athens’ Audio Engineering classes graduated.

During the ceremony, the new SAE Athens Alumni Chapter was introduced to them.

The Alumni Chapter will work hard to offer services to help our alumni students further their careers. This will include help with job placements and connecting them with SAE’s global network. We are looking forward to hearing all their success stories.
SAE Istanbul Students Become TV Addicts
Just a day before their spectacular gig at Ghetto Istanbul, British mash-up masters Addictive TV gave a memorable workshop at SAE Istanbul. Dynamic duo Graham Daniels and Mark Vidler have introduced a totally fresh perspective to the term “mash-up” due their mind-blowing audio/visual stage performances. They have already taken their unique show to more than 50 countries. During their SAE masterclass they shared a wide range of topics including material selection, live techniques and client relations.
+++ SAE Istanbul Students Become TV Addicts +++

A scene from the performances.

Photo: Oytun Kil
SAE Istanbul’s Night with the Stars

SAE Istanbul hosted its fourth Night Out event – and once again it was a star-studded affair.

The event took place at Taksim’s well-known club, Mojo and thanks to the stellar line-up ensured SAE students, graduates and staff had a memorable night. Among the familiar faces giving performances on stage and in the cabin of the popular night-spot included: Monobridge, Botan Dolun, Umut Ilkar, K&B, Faki Baba, Evden Uzakta, 8Bit, Charlie Don’t Surf and Maçete.

The star acts rocked the party which lasted until dawn and those lasting until the end were treated to traditional soup to revitalise themselves. And within minutes of the fourth Night Out’s close everyone’s thoughts were already on round five.
Bright Idea as SAE Istanbul Welcomes Artist

- Renowned colourgrading artist Andreas Brueckl delivered a valuable workshop at SAE Istanbul. After years of mastering his trade in Europe, Andreas is now based in Istanbul.

Throughout the workshop, Andreas highlighted different aspects of the colourgrading process and shared some of the various techniques he is using. And he made it clear why he believed colour today is not only a technical post-production process but a delicate form of art in its own right.

Turkish Students Delight at SAE Scholarship

- At the start of the year SAE Instanbul launched its latest scholarship programme - and it proved a Turkish delight.

The programme attracted massive interest from all over the country and resulted in almost 750 first stage online applications.

After an intensive elimination process which involved scouring 250 portfolios, 40 candidates were invited to the campus for interview. And on February 18, SAE Istanbul selected six lucky students to join the 2013 diploma programme.
SAE Istanbul Welcomes Artist

renowned colour grading artist Andreas Brueckl delivered a valuable workshop at SAE Istanbul. After years of mastering his trade in Europe, Andreas is now based in Istanbul.

Throughout the workshop, Andreas highlighted different aspects of the colour grading process and shared some of the various techniques he is using. He also revealed his sources of inspiration, and approaches to perspective and cinematic language.

SAE Istanbul Welcomes Palme d’Or Winner

As part of its Cinema Talks series SAE Istanbul welcomed Palme d’Or Winner Rezan Yesilbas. The inspiring visitor is one of the most promising representatives of the Turkish independent film scene.

Rezan has attracted high praise for his ongoing work with Zeki Demirkubuz since 2008. Among projects which have attracted acclaim include his Palme d’Or winning film Sessiz – Be Deng which he screened to SAE students during his visit.

Other examples of Rezan’s work receiving global attention include his first two offerings as part of his Trilogy of Women.

During the masterclass he also revealed his sources of inspiration, and approaches to perspective and cinematic language.
Soundtrade Studios’ historic live room, catering for many famous artists, bands and record labels over the last 46 years.
It would be an understatement to say Soundtrade Studios has had a busy couple of months. For the venue has been home to a variety of mixing and recording sessions as well as hosting a cavalcade of other events. These included a drum recording session for Swedish artist Måns Zelmerlöw’s fourth studio album. It was also used for the recording and mixing of band Riff Knives’ album. The recording was made by SAE staff member Anders Pantzer, who also mixed the songs.

Swedish band Dirty Loops used the studios for drum recording, while SAE staff-member Aryan Marzban mixed a song for Swedish artist Anton Edwald. The venue was also utilised for the recording and mixing of Swedish artist and former AEP student Carl Carlsson’s debut album Ärla Eurasien. The acoustic version and video of the song You by Robin Stjernberg, selected as Sweden’s Eurovision Song Contest entry was recorded here too. Sweden’s Studio Magazine also did a video interview with staff member Joy Deb about the production and mixing of You.

The Swedish Sound Engineering Society (SSES) in collaboration with Steinberg held workshops in mastering, music production and mixing for the members of SSES and SAE Institute Stockholm’s staff and students.
SAE Stockholm Secures Degree Status

SAE Stockholm is celebrating after being recommended as a Degree Centre. The confirmation follows an application review event in February when SAE Director of Academic Affairs, Professor Zbys Klich and SAE Senior Academic Coordinator, Jennifer George attended.

They were joined at the Stockholm campus by Bernard Löhr who is one of Sweden’s top engineers, mixing for ABBA, Celine Dion and many others. SAE Stockholm is very grateful for their hard work and dedication and their time here was an inspiration.

The review consisted of a tour of SAE Stockholm’s extensive and historic facilities and meetings with students, staff and management.

Facilities inspected included Soundtrade Studios where the likes of ABBA, Europe, Cher and Westlife have recorded.

Following final approval SAE Institute Stockholm’s first degree intake will start in the Fall of 2013. And staff are now eagerly looking forward to the premiere of yet another milestone in SAE Stockholm’s history.
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The degree green light came the awarding panel noted “the amount of individualised attention and support given to students” as well as “the extent of planning and resource allocation that has gone into preparing for higher education”.

SAE Stockholm would publicly like to thank all those who worked hard to ensure the validation process had a successful outcome.
SAE Stockholm Salutes Staff and Students

SAE Stockholm has saluted the staff and students who played a big part in making it another successful academic year.

They include these outstanding staff members:

Joy Deb. The songwriter and producer wrote the song You. The song, performed by Robin Stjernberg, was picked as the Swedish entry for the Eurovision Song Contest.
It has gone on to achieve Platinum sales and is one of the most played songs on Spotify.
To hear and see more visit:
www.youtube.com/watch?v=zxUEcqqSqk0 and
www.robin-stjernberg.se

Anders Pantzer who recorded and mixed the newly released single Fire and an upcoming album with the band Riff Knives. He also recorded the drums for Swedish artist Måns Zelmerlöf. Find out more at http://open.spotify.com/track/3FxP9QM9zSXLrSOzRVaqOZ and http://www.youtube.com/watch?v=wh2ecEhpHMQ

Successful students include:

Electronic Music Production - better known as John De Sohn. He went Gold with the song Dance Our Tears Away and went Platinum with the song Long Time. http://johndesohn.com

Former student Jakob Hazell has written and produced the song The Lucky One with artist Kerli. It took Number One spot in the US Billboard Dance/Club chart.
http://www.youtube.com/watch?v=FV2dqz7h4Pe

AEP student Jakob Redtz won the SAe Grammy Competition with his song Flashing Light in the Best Production category.
He was invited to accept his prize at The Grammy Award Show in Los Angeles.
www.youtube.com/watch?v=mxSxlcHA-J4

Former student Daniel Lidén has recorded and mixed the album S/T 2012 with the band Switchblade. It was nominated in the Hard Rock/Metal of the Year category at the Swedish Grammys.
http://www.switchblade.se
Successful students include:

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• AeP student Jakob Redtzer won the SAE Grammy competition with his song Flashing Light in the Best Production category. He was invited to accept his prize at The Grammy Award Show in Los Angeles. www.youtube.com/watch?v=mxSxlcHA-J4

• Former student Daniel Lidén has recorded and mixed the album S/T 2012 with the band Switchblade. It was nominated in the Hard Rock/Metal of the Year category at the Swedish Grammys. http://www.switchblade.se

Music Business Programme (MBP) graduates Binnie Ahlsén, Niklas Hanson and current MBP student Georg Ekelund are working as scouts for the new distributor site created and run by Universal Music, Spinnup. Binnie is also a staff member at SAE Institute Stockholm. https://spinnup.com

• Former APP students Philip Panov and Maja Svendsen co-founded and are successfully running the production studio Maphi Sound. http://maphisound.se

• Former EMP student Michael Casado has released his single Qube via PR Records/Warner Music. http://www.michaelcasado.com

• Music Business Programme (MBP) student Emelie Ehrling has been hired as a music agent at Pulman Agency. http://pulmanagency.se

• MBP graduate Daniela Navarro is co-founder and chief executive of Crown City Entertainment. http://www.crowncityent.com/home.cfm
Stockholm

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Stockholm student Jakob Redtzer won Best Production in SAE's Grammy Competition and visited The Grammy Award Show in LA.

+++ Soundtrade Studios Is Loud and Proud +++
SAE Stockholm Secures Degree Status +++
SAE Stockholm Salutes Staff and Students +++
Events to Inspire at SAE Stockholm

Big Apple +++
John Writes Scholarship Success Story

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Former AEP student Carl Olof Carlson released his debut album Ärla Europa. Staff member Emil Petterson contributed with recording, mixing and mastering of the album. http://carlcarlssonmusic.com

Former APP student Johanna Crossley Zells is arranging three day festival SandvikFest following last year's success. Once again it will feature more than 20 bands and 10 electronic artists from all over Europe in early August. http://www.sandvikfest.com

Former AEP student Willem Bleeker is the head technician at the Swedish music label X-Level running the recording studio formerly known as Cosmos Studios. http://x-level.se

APP graduates Gabriel Almegård and Måns Persson have co-created the production company Make It Sound. http://www.makeitsound.se

Former student Anders Wind is now working as a sound engineer at Adapt AB. http://www.adapt.se
Former AEP student Anders Ekengren has a new job as a sound engineer at Swedish broadcasting company Sveriges Radio. Anders has previously worked as a live-technician for one of the biggest entertainment companies in the Nordic region 2Entertain.

http://sverigesradio.se  http://www.2entertain.com

Former SAE student Anna Korsgren is now working as International Promotion Manager at Universal Music Sweden.

www.facebook.com/UniversalMusicSweden

And finally congratulations to all our graduates in the premier class of Songwriting and Music Production for being pioneers and for producing great final projects.

We are looking forward to celebrating your success as well as your counterparts on the unique new Song Writing and Music Production (SMP) course only available at SAE Institute Stockholm.

http://stockholm.sae.edu/sv/course/8825
Events to Inspire at SAE Stockholm

- SAE Institute Stockholm continues to have a wide selection of guest lecturers and visiting industry professionals. Our valued guests provide inspiring and educational lectures, workshops and seminars for the students. These included The Swedish Sound Engineering Society (SSES) who held their Tech-evening at Soundtrade Studios. Its chairman Uffe Börjesson treated our grateful students to a workshop on mastering and restoration in Wavelab 8. The same night Michael Gomes from Steinberg presented the latest news in Cubase 7 for SSES’s members and SAE students. http://sses.org

The largest graduation party yet in the history of SAE Stockholm was held at the historical Soundtrade Studios, with four classes and a total of 80 students graduating at the same time. Former SAE student Pär Gustavsson provided DJ equipment and lightning, transforming the live room into what can only be described as a night club. His contribution was much appreciated.

SAE Stockholm Manager Jian Rödbloom and Assistant Manager Anders Lundin attended the event Future Analysis held by Swedish music industry umbrella organisation Musiksnorge.

The debate centered on how audio-centric education can be further developed to ensure that the music industry of tomorrow will be in good hands. http://www.musiksverige.org/om/?lang=en


Anna Moore, founder of the PR company Moore To Be, with more than 20 years of experience in the entertainment business, also paid a visit to SAE to teach the students in MBP about promotion and press. http://mooretobe.com

Sweden’s star producer Stress paid a visit to our EMP students and held an inspiring seminar about songwriting and music production. http://www.app911.com

Inspiring graduation party at Soundtrade Studios for APP911, EMP912 and SMP912 - the first graduating Songwriting & Music Production class.
The debate centered on how audio-centric education can be further developed to ensure that the music industry of tomorrow will be in good hands.


Anna Moore, founder of the PR company Moore To Be, with more than 20 years of experience in the entertainment business, also paid a visit to SAë to teach the students in MBP612 more about promotion and press. http://mooretobe.com

Sweden’s star producer Stress paid a visit to our EMP students and held an inspiring seminar about the secrets of sampling and how to use samples in productions to further develop them.

Jan Granvik, Chairman of the Swedish musicians’ society Musikerförbundet and SAMI to name a few, also held a lecture for MBP612.

Former EMP student and world famous producer Sebjak held a well-received seminar in music production techniques for the current crop of students. http://www.sebjak.com

Jian Rödblom, SAë Institute Stockholm Manager and lecturer, held an inspiring lecture on mix analysis and management for our SMP and EMP classes in Soundtrade Studios.

SAE New York is renowned for moving with the times – why else would Vibe Magazine name it “best audio recording and engineering school in America”? And now SAE New York is on the move again, relocating this summer to Manhattan’s burgeoning technology and cultural district in Chelsea on the west side of Midtown South.

SAE New York will occupy two floors at 218 West 18th Street and is delighted it will have some notable noisy neighbours! Other tenants in this recently renovated building include Company 3, a comprehensive post-production facility, and Microsoft’s Yammer, an enterprise social network.

While currently under construction on the ground floor is the event space for the new U.S. headquarters for the Red Bull Music Academy.

And SAE Institute New York’s Campus Director, Michael Morrell cannot wait for the new chapter to begin.

He said: “After 15 years in the city and the last 10 years in Herald Square, we’re very excited to be moving to this high energy location at the centre of New York’s bustling technology scene.”

Along with new classroom, lab, and studio facilities, students at the SAE New York campus will also have access to new equipment. Mr Morrell added: “In addition to continuing our tradition of training our audio engineering students on both a Neve 88R and an SSLG+ console, we’ll also be bringing in an Audient 8.024 console to the new location.

“Focal monitors will be added to the already diverse list of soffit and near-field monitors in the control rooms.”
The new home of SAE New York in Chelsea’s technology district.

“Our new campus will include all new Pro Tools 11 systems, new drum kits, and an impressive list of new analog and digital outboard gear. Blue Reactor microphones and Paso UHF lapel microphones, among others, will further expand our outstanding microphone collection.”

A grand opening party at SAE’s new Manhattan location will take place this Fall. It will feature free tours of the premises, workshops, guest speakers, and opportunities for prospective students to try out the school’s new equipment, gear, and software.
Celebrating Students Making It Big in the Big Apple

SAE New York will salute the fantastic achievements of its graduates when it hosts its second annual Alumni Awards Show. The great and good from New York’s audio community will join in the annual celebration organised and hosted by the SAE New York Alumni Association.

The event on July 31 will run from 6-10pm and is fittingly being staged in one of midtown’s hippest locations The Cutting Room.

Award categories include: Live Sound, Post-Production, Non-Engineering Roles, Start-Up Business, Rising Star and Engineer of the Year.

A prominent industry expert will be assigned to judge each category, select the winner and present the award.

2012 Award Winners

Engineer of the Year: Matt Testa - Personal Engineer (Sean ‘Diddy’ Combs)
Post-Production: Michele McGonigle - Director of Production (Hachette Audio)
Live Sound: Matt Rifino - Live Sound Engineer (The Today Show)
Start-Up Business: RajStar (rVM Sounds)

Non-Engineering Roles: Tim Crossley (Crossley Acoustics)
John Writes Scholarship Success Story

- SAE New York Audio Technology student John Katchisin is celebrating after being awarded the Tom Misner Opportunities Scholarship. John was chosen after impressing SAE officials with his outstanding essay writing skills. His determination to utilise SAE’s audio excellence passionately came across when he responded to the question: “How would you make the most of your education at SAE Institute?”

John is a member of the April 2013 full time class and is pictured receiving the award and best wishes for the future from SAE New York Campus Director, Michael Morrell.
NFL running back star Thomas Jones, who retired after a 12-year sporting career to pursue his dreams of running a hit record label as CEO of Independently Major Entertainment, brought his artist Blow to SAE Institute Miami for a Celebrity Sunday’s private recording session.

Once a month, the student with the best performance, attendance and lab hours will be selected to take part in the Celebrity Sundays recording session, gaining real world experience in the field of audio technology.
SAE Institute Miami Presents Celebrity Sundays

SAE student Chenet Charles gains some real world experience on the SSL 4000 during celebrity Sunday’s private recording session.
American Idol Style ‘Sound Off’ at SAE Miami

SAE Institute Miami arranged a ‘Sound Off’ concert giving students the chance to showcase their talents in an American Idol style competition against fellow classmates.

This provided audio engineering students with the ideal opportunity to demonstrate their knowledge and technical skills by creating a live sound environment on the night.

Winning prize, the prospect of performing at a music festival in Fort Lauderdale.
SAE Institute Miami held a day of Music Business Conversations with industry professionals Jeff Villanueva, Grammy Award winning recording and mixing engineer to Beyoncé, Rihanna, Rick Ross and Mariah Carey. Entertainment Attorney Ayodele Vassall-Gore, Esq and Abebe Lewis of Circle House Studios and Abebe Lewis Marketing & Branding Group.

This provided audio engineering students with the opportunity to demonstrate their knowledge and technical skills by creating a live sound concert environment on the night.

Winning the prize, the prospect of performing at a music festival in Fort Lauderdale, Florida.
SAE Institute Nashville students made history by being the first ever SAE students in the USA to graduate from the inaugural Music Business Programme.
To celebrate the occasion, they and their families were treated to a celebration dinner during which they were presented with their framed diplomas.
Nashville Graduates Make History

SAE Nashville celebrates its inaugural MBP graduation class.
AES Spring Mixer Success for Nashville Students

Congratulations to SAE Institute Nashville students Brandon Ondayko and Chris Mathioudakis who battled against some tough opposition to finish a strong 2nd overall on the night at the AES Spring Mixer competition.

The pair earned some very impressive critiques and scores from the stellar panel of judges, which included Chuck Ainlay, Billy Sherrill, F. Reid Shippen, and John Mayfield.
SAE Nashville Welcomes New ATP and MBP Students

- SAE Nashville held a new student orientation event for its 0513 class. This was a lively and fun afternoon for the 24 new Audio Technology and Music Business Programme students who were joined by four current student ambassadors. The day ended with a cookout and burgers being served to all new students.
Combining a practical and theoretical curriculum, SAE Chicago is one of the world’s first and best for creative media education.

And now the campus has even more reason to celebrate after the State of Illinois granted it a license to offer Associate Degrees in Music Business, Audio Technology and Digital Journalism.

Delighted SAE Institute Chicago Campus Director, James Thomas said after the licensing confirmation: “These comprehensive programs will equip Chicago SAE students with the tools that will prepare them for careers in the growing creative media industries.”

SAE Chicago’s Music Business Programme (MBP) helps artists, producers, performers and other aspiring music industry professionals to understand how the business side of music partners with the creativity that inspires it.

Classes will explore the way music projects are pitched, sold, copyrighted/protected, produced, marketed, and delivered.

The Audio Technology Programme (ATP) was recently recognised by Vibe Magazine as being the best recording and engineering program in America. It offers practical and theoretical training in music recording and audio post-production for film, television, and video games.

The Digital Journalism Programme (dJP) provides students who want to pursue careers as multimedia reporters/journalists, editors, bloggers, graphic and web designers, audio producers, and production specialists. It offers a broad overview and specifics relating to new media journalism.

Mr Thomas added: “SAE provides students with education for the real world that combines theory, classroom-based instruction, and practical, hands-on experiences.

“To achieve this goal, we use the expertise of our teachers, who are all accomplished professionals. Their active participation in the creative media industries keeps them abreast of trends and changes in the market, and this awareness allows their instruction to always be current and relevant.”

Along with SAE Chicago’s practical curriculum, its new educational offerings also include collaborative courses that allow students from different creative disciplines to work together.
SAE Chicago Secures Degree Backing

SAE Chicago Secures Degree Backing presents Celebrity Sundays

Making It Big in the Big Apple

The digital Journalism Programme (dJP) provides students who want to pursue careers as multi-media reporters/journalists, content creatives, digital editors, bloggers, graphic and web designers, audio producers, and production specialists. It also covers the fundamentals and specifics relating to new media journalism.

Mr Thomas added: “SAE provides students with the education for the real world that combines theory, classroom-based instruction, and practical, hands-on experience. To achieve this goal, we utilise the vast expertise of our accomplished professionals. Our active participation in the creative media industries keeps them abreast of trends and changes in the market, and this awareness allows our instruction to always be current and relevant.”

Along with SAE Chicago’s practical curriculum, its new educational offerings also include collaborative courses that allow students from different creative media programmes to work together on their projects. This cross-pollination of student expertise, interests, and backgrounds results in an integrated learning experience that broadens students’ knowledge and enhances their multi-discipline awareness.

“Once our students have completed their studies at SAE they become a part of our international alumni network, which includes graduates from over 50 campuses around the globe.

“Many of our graduates are distinguished leaders in their industries and this provides our Chicago graduates with unprecedented international networking opportunities,” Mr Thomas enthused before adding: “Our alumni resources, combined with the real world skills acquired through our unique programmes, give SAE graduates a tremendous edge in today’s competitive creative media job market.”

SAE Institute Chicago is approved by the Division of Private Business and Vocational Schools of the Illinois Board of Higher Education.
Audio legend Roger Linn pumped up the volume during an inspiring visit to SAE Institute San Francisco.

Roger, who designed the Akai MPC and invented the first programmable sampled-sound drum machine, is widely regarded as one of the audio industry’s founders.

And during his masterclass he came armed with some of the newest audio gear on the market.

Students witnessed a demonstration of new Dave Smith Instruments including the Prophet ‘08, Tempest and Mopho x4.

They also had the opportunity to have a hands on jam session with the industry icon.
Out as SAE Audio Legend

During his masterclass he came armed with some of the newest audio gear on the market. Students witnessed a demonstration of new Dave Smith Instruments including the Prophet '08, Tempest, and Mopho x4. They also had the opportunity to have a hands-on jam session with the industry icon.
SAE Students Get Audience With Grammy Winner

- SAE San Francisco was lucky enough to welcome Grammy award winning producer Symbolyc One - the man behind Kanye West’s Power and Beyonce’s Best thing I Never Had.

The high-profile visitor hosted a question and answer session with the awe-inspired students, keenly aware his insight would ultimately benefit their careers in the audio industry.

Students were also able to play their music for him and receive feedback from the acclaimed industry professional producer.
SAE San Francisco Able To Welcome Ableton

- SAE San Francisco welcomed Lenny Kiser, a representative of music creation software specialist Ableton to the campus at the end of March.

During his visit students had the opportunity to play and hear their own production in front of guests and peers.

They benefited from a live demonstration of the new Ableton Push controller and learnt how Ableton Live 9 is used in the game audio environment.
Mexico

CampusNews

+++ Top LA Producer’s Workshop at SAE Mexico +++

Peter Malick guiding an Audio Engineering student.
Students had the opportunity to welcome top Los Angeles based producer, recording and mix engineer Peter Malick to SAE Institute Mexico for a musical production workshop called ‘Music Creation: from concept to master recording’.

Peter’s first project as producer/songwriter was in 2003. The New York City album featuring Norah Jones reached No1 on iTunes and continues to sell internationally.

SAE Mexico’s top 15 students had the opportunity to produce a piece from beginning to end with the great master Malick, who taught them some tricks, shared anecdotes and guided them through the incredible world of a recording studio.
+++ Top LA Producer’s Workshop at SAE Mexico +++

300 Experience SAE Institute Mexico’s 2nd Open Day
Over 300 people gathered at SAE Institute Mexico to experience life as a student for a day. Throughout the weekend visitors had the opportunity to take part in degree classes and workshops, such as: Videogame programming, videogame design, characters creation, web development, animation, storyboard, Ableton Live, music production, interview editing and film making. These activities were an excellent opportunity to network with high school students and make them aware of the fast growing creative media industries.
SAE Perth turned to the medium of song to help a Leukemia charity. Perth-based producer and SAE staff member Damian Masters teamed up with SAE graduate Ben Cook to produce the ditty A Flame for Aline. The song was then used as the soundtrack to promote one of the world’s largest flashmobs held at Perth’s Forest Place Mall. A flashmob is a group of people who assemble suddenly in a place, perform an unusual and seemingly pointless act for a brief time, then disperse, often for the purposes of entertainment, satire, and artistic expression – or in this case to raise money for charity.

A very successful preliminary song launch was held at the Honey Lounge in Leederville which included a special message of support from the Perth Lord Mayor, Lisa Scaffidi, who also took
The flashmob at Forrest Chase, Perth City.

The flashmob at Forrest Chase, Perth City.

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A very successful preliminary song launch was held 

in Leederville which included a 

message of support from the Perth Lord Mayor, 

role in the flashmob.

The event itself was a huge success with 700 people 

joining in to surprise city-goers on the day. 

All sale proceeds from the song will go direct to 

the Children’s Leukaemia & Cancer Research 

Foundation.

To watch the fundraising flashmob visit 

http://keep-the-flame-alive.com or 

https://www.facebook.com/flamealive
Perth Students So ‘Grad’ to Meet Director Bruce Beresford

Legendary Australian film director Bruce Beresford put his camera to one side to deliver the industry keynote address at the SAE Institute Perth Graduation Ceremony.

Bruce, whose illustrious career has seen numerous highlights, including Mao’s Last Dancer, Driving Miss Daisy, Black Robe and Breaker Morant, addressed a full house at the WA State Library Theatre on Monday, May 7.

But before inspiring his audience with a humorous speech, Bruce took the time to conduct an exclusive workshop for our students earlier that day.

SAE Perth would also to extend its thanks to Dr Helen Lancaster, who chairs the SAE Qantm Academic Board, She kindly took the time to fly over from Sydney to attend the event and acknowledge the hard work of our graduates with her inspiring words.

This year’s class of Film and Audio graduates across both vocational education and training and higher education courses was the largest to date.

Our graduates finally received the certificates they had strived so hard for and several awards were given to the select few who were recognised for outstanding effort throughout the course.

The night was topped off with a fantastic after-party at The Bird nightclub, organised by SAE Perth’s student social club body. It featured performances by students and recent graduates.
Our graduates finally received the certificates they had strived so hard for and several awards were given to the select few who were recognised for outstanding effort throughout the course.

The night was topped off with a fantastic after-party at The Bird nightclub, organised by SAE Perth’s student social club body.

It featured performances by students and recent graduates.

Film graduates pictured with Bruce Beresford and senior film lecturer, Burleigh Smith.
Our Brad’s Got a Vellacott of Talent!

IT is fair to say SAE Perth graduate Brad Vellacott has put what he learnt during his time here into practice!

After enrolling into the then Diploma of Music Industry in 2008, Brad was among the first degree cohorts at SAE Perth.

Since graduating with the Bachelor Degree in 2010 he has been active in the live music scene, not just as an audio engineer but also as a performer.

But that was just the beginning.

In January 2011 he and three friends Adrian Wilson, Terence H’ng and Jarryd Price formed the band, Beside Lights.

With influences from bands such as Coldplay, Paramore and The Script, it was not long before their engaging live performances built them a strong reputation.

Not only this but they quickly went on to win the WA Busselton Battle Of The Bands competition the very same month.

Despite only being a band for a short amount of time, 2011 brought some amazing opportunities.

In early 2011 Brad and the band were invited to Canada’s largest music festival in Toronto - Canadian Music Week. This opportunity also saw the band travel to Vancouver and spend a week...
With influences from bands such as Coldplay, Paramore and The Script, it was not long before their engaging live performances and catchy songs built them a strong reputation.

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Despite only being a band for a short amount of time, 2011 brought some amazing opportunities.

In early 2011 Brad and the band were invited to Canada’s largest music festival in Toronto - Canadian Music Week. This opportunity also saw the band travel to Vancouver and spend a week recording with legendary producer Warne Livesey (Midnight Oil, Xavier Rudd, The The). They then went on to release their debut self-titled EP in November.

Upon arriving back home in Australia, the band were announced among Australia’s Top 10 in Nova FM’s I Am with the Band competition. Competing against 700 other acts nationally they won the judges over with a demo they submitted called Pieces.

After several months of exposure on Nova, during which their song was received extremely well by the voters, the band were invited to support Aussie rockers The Vines at a Nova fundraising event for Telethon. It saw them perform to a sellout crowd at Astor Theatre.

They went on to steadily become a national sensation on Australia’s Got Talent.

From thousands of entrants they beat all the odds and wowed crowds with their music and production. Although they did not win Beside Lights managed to reach the finals and received standing ovations from the judges and crowds.

To see what all the fuss is about visit www.besidelights.com
SAE Auckland hosted a ‘DIY Mastering Masterclass’ event, for alumni, students and members of the public. The event was co-hosted by SAE Auckland’s own David Chechelashvili, along with local mastering engineer Michael Sharp, who is a full time professional at Bring It On studios and an alumnus of SAE Auckland himself.

The aim of the masterclass was to discuss and demonstrate common mastering techniques as well as provide mixing engineers with advice on how to best prepare mixes for the mastering process, using both WaveLab and Logic Pro workstations to do so.

Tickets sold out a week prior to the event, resulting in a packed out venue full of enthusiastic people eager to soak up some extra knowledge.
Sell Out 'DIY Mastering Masterclass' Success +++ SAE Auckland Alumnus Returns as Guest Lecturer +++ Sell Out 'DIY Mastering Masterclass' Success

Dave Chechelashvili using WaveLab.
+++ Sell Out 'DIY Mastering Masterclass' Success +++

SAE Auckland Alumnus Returns as Guest Lecturer

Auckland

CampusNews

Photo: Wairere Iti

Wairere Iti
SAE Auckland Alumnus Returns as Guest Lecturer

Wairere Iti, a 2006 Diploma of Audio Engineering graduate at SAE Institute Auckland, has recently returned, this time to deliver a guest lecture to the Bachelor of Recording Arts students.

Wairere has built up considerable experience and reputation as an independent tour manager in recent years, having taken several successful New Zealand bands on the road abroad (Six60, Batucada Sound Machine), as well as working as a director and booking agent for local band management company Grafiti Entertainment Ltd since 2007.

Students have been thoroughly enjoying lectures with Wai, once again endorsing the strong connections with our own alumni!
SAE Cape Town’s Workshop Wonder

SAE Cape Town is continually pursuing ways to provide support and facilitate knowledge-sharing through workshops, seminars and presentations to students wanting to pursue careers in the music and film industries in Africa.

While the entertainment industry in Africa is one of the fastest growing in the world, the continent still lacks the skilled personnel needed to help it realise its true potential.

In 2012 the school organised and hosted Young Guru, known as Jay Z’s engineer and DJ, for a series of workshops in Cape Town. It also founded and launched the Young Guru Scholarship.

During 2013 the Cape Town Team has partnered with the international NGO Bridges for Music to facilitate workshops with prolific international stars like Skrillex, Richie Hawtin and Luciano. Bridges for Music focuses on the responsible development of electronic music in disadvantaged areas across the world in order to create positive change while building bridges between communities.

The workshops were hosted in Cape Town and Johannesburg. By race the workshops provided a powerful platform to share industry knowledge.

SAE South Africa’s Head of Marketing, Trenton Birch, who spearheads the initiative, said: “We think it’s vital to be a part of developing the industry in Africa at a fundamental level, to ensure education as a key factor to a successful career in the film and music industry.”

He added: “South Africa’s townships are alive with talented young people who, given the right tools, have the potential to become successful citizens who contribute constructively.”
SAE Cape Town’s Workshop Wonders

Music focuses on the responsible development of disadvantaged areas across the world in order to create positive change while building communities.

The workshops were hosted in townships in Cape Town and Johannesburg. In a country still divided by race, the workshops provided a great opportunity to bring people together and create a powerful platform to share industry knowledge.

SAE South Africa’s Head of Marketing, Trenton Birch, who spearheads the initiative, said: “We think it’s vital to be a part of developing the industry in Africa at a fundamental level, to ensure we are fostering education as a key factor to a successful career in the film and music industries.”

He added: “South Africa’s townships are alive with talented young people who, given the right tools, have the potential to become successful citizens who contribute constructively to the economy.”

The workshops also feature some of South Africa’s most incredible talent, maintaining relevance to the audience and ensuring local artists get authentic access to their international counterparts. South African artists such as Black Coffee, Euphonik, DJ Fresh, Ready D and Vinny Da Vinci have been quick to support and put their influence behind the workshops initiative.

In February 2013 Cape Town also launched the first ever Bachelor Degree in Sound Production in Africa, to an overwhelming response.
SAE Cape Town Breathes Life Into Music Conference

SAE Cape Town continued its pioneering involvement in the South African music industry by sponsoring workshops at the Breathe Sunshine African Music Conference. The conference was hosted at the iconic City Hall in Cape Town’s central business district. The conference was attended by a host of established and up-and-coming composers, musicians and industry practitioners from around the world with a passion for and involvement in music on the African continent. 

Delegates represented Holland, USA, Spain, Malawi, Nigeria, Mozambique, Zimbabwe, Kenya, The Democratic Republic of Congo and Senegal. The conference used a unique hybrid model designed for developing markets which cater for newcomers to the entertainment industry. This is done through Empowering Your Art workshops and presentation of high-level music business panels for the established industry professionals present. With all the workshops exceeding capacity, it provided evidence of the hunger and need for knowledge in the rapidly growing African entertainment industry. 

Topics included: Marketing for the Artist (Social Media, PR), How to Take Your Electronic Music Live, How to Make a Music Video, and How to Promote and Run Your Own Event. They were delivered by some of the most respected people in the Southern African music industry. The conference was deliberately scheduled to take place during the week of the Cape Town International Jazz Festival, providing the ideal opportunity for delegates to spend a week immersed in the African entertainment industry.

Degree’s Another Jewel in SAE Africa’s Crown

SAE Institute South Africa continues to lead the way in higher education after launching the continent’s first ever specialised degree in sound engineering and music production. The first crop of SAE South Africa Bachelor of Arts in Sound Production degree students began this exciting new course in February. Initially 40 students were taken on with demand so high that many more had to be deferred to the next round on enrollment. Taken over three years, it covers every aspect of the art and science of sound production. It also covers business subjects that foster the entrepreneurial spirit and intellectual enquiry that SAE is renowned for.
were delivered by some of the most respected people in the Southern African music industry.

The conference was deliberately scheduled to take place during the week of the internationally renowned Cape Town International Jazz Festival. This provided an ideal opportunity for those attending and delegates to spend a week immersed in the African entertainment industry.

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Taken over three years the degree covers every aspect of the art and science of sound production. It also covers business subjects that foster the entrepreneurial spirit and intellectual enquiry that SAE is renowned for.

Explaining the driving force behind the degree provision, SAE South Africa Director, David Maclean said: “To achieve a sustainable career in the extremely competitive music industry, a professional requires advanced theoretical and practical skills, an analytical and creative mind.

“They also need an innate awareness of the business over and above talent and creative skill, partnered with networking and entrepreneurial capability.”

The next jewel to be added to SAE Cape Town’s crown is the launch of the Bachelor of Arts in Film Production degree in February 2014. This will coincide with the relocation of the campus to its stunning new location in Cape Town’s Woodstock Exchange precinct where its neighbours will include Google, The Bandwidth Barn, and numerous other leading creative technology businesses. ■
+++ SAE Dubai Shines at Film and Comic Convention.+++ SAE Dubai Shines at Film and Comic Convention.+++ SAE Dubai Shines at Film and Comic Convention.

Desert Storm Trooper! One of the many amazing pieces by Dubai based Brown Monkeys.
SAE Dubai was among the high profile names at the region’s largest pop culture and entertainment festival - the 2013 Middle East Film and Comic Convention (MEFCC).

MEFCC is the only consumer event for fans of cult entertainment and popular culture in the Middle East. Launched as a consistent outlet for the many thousands of fans in the region it also supports the media, licensing and entertainment industries. The event also encourages a new generation of artists, writers, directors and entrepreneurs within the entertainment and artistic field.

This year SAE Dubai teamed up with TwoFour54’s Creative Campus to host some amazing free workshops for all those who attended. Topics ranged from Middle Eastern Manga to scriptwriting with Max Landis.

After the overwhelming success of MEFCC last year, the organisers knew that they had to make the 2013 event even better.

It did not disappoint. With a stellar line-up including Alan Tudyk, Sean Astin, Warwick Davis, Manu Bennett, and Max Landis, the two day event involved celebrity question and answer sessions.

There were also photograph and autograph opportunities, film screenings, artist workshops, collectables, and enough activities to cater to every age group.

SAE Dubai is looking forward to next year already.
After a cataclysmic solar flare destroyed all electric devices and energy sources, civilization as we know it crumbled, taking our digital memories and humanity along with it.

In a desolate wasteland, The Butcher is one of the few strong enough and brutal enough to survive. When he discovers a small boy named Ampoule hiding out in his make-shift home, the most unlikely friendship develops. Together they re-discover the humanity and kindness that has been stripped from the world around them and set out to bring the joy of film, friendship and compassion to a world that has forgotten.

The above is the synopsis of Film Stefan Randjelovic’s latest Big Screen offering Ampoule. It was premiered on April 30 on the largest screen in the Middle East and Asia The Imax Meydan. It has also been shown at various international film festivals including in his native France. When he is not taking the film world by storm, Stefan teaches at SAE Institute Dubai – a job he loves as he can share his passion and love for film and cinema.

The French director, found his cinematic footing as a child shooting short films. He then turned his attention to a more scholarly approach, building on his film knowledge in Paris.
is for SAE Dubai’s Head of Film Stefan Randjelovic’s latest Big Screen offering Ampoule.

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The French director found his cinematic footing as a child shooting short films.

He then turned his attention to a more scholarly approach, building on his film knowledge in Paris, where he also started to hone his abilities in photography.

Moving to Dubai in 2007, Stefan continued to direct music videos for local artists, TV commercials and has worked for world leading brands including SAE, Twix, Ferrari, Pedigree, Galaxy and Nivea. Stefan has recently directed acclaimed commercials for SAE Institute Worldwide that picked up a Silver and Bronze awards at the Dubai Lynx International Advertising Festival.

His even-handedness and expertise mean he highly sought after as a keynote speaker, and instructor.

He has a great future ahead and SAE Dubai is proud to count him as a staff member.
SAE Dubai Students’ Award for Thought Provoking Film

SAE Dubai is home to another success story after a group of its students scooped a We Care Film Festival Award.

The honour in the 30 Minute Movie Category went to Kurt Barretto (Producer), Adam Al Smadi (Director), Hamad Bin Hadar (Editor) and Aidan Crawford (Director of Photography).

They took the spoils for Little Feet which tells the moving story of a 26-year-old man named Mohammad Farooq, whose body stopped growing at the age of 12.

The aim of the We Care Film Festivals is to create awareness about disability issues through the medium of films and to foster integration in society. The festival also aims to remove myths, misconceptions, prejudice and discrimination towards disabled people and create a more inclusive society.

Delighted at the film’s success, Kurt said: “It is a story about success and about how people can face obstacles in life.”
Dubai Shines at Film and Comic Convention

+++ SAE Dubai's Head of Film Hits Big Screen +++

+++ SAE Dubai Students' Award for Thought Provoking Film +++

SAE & SAE ALUMN\nI neWS  //  InTernATIOnAL  neWS

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SAE Dubai Head of Film Hits Big Screen

Mohammad who is nicknamed Farfoor looks like a child, but has a job. He drives a car and manages to face the challenges of life in a humorous way.

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SAE decided to branch out and expand its educational facilities into Asia.
In 1989 SAE established its first campus in Singapore.
Since then as a nation Singapore has quickly become home to many nationalities.
Singapore is also a constantly changing metropolis which knows how to quickly adapt itself to the world’s new trends and technologies.

Faced with the fast pace over the past few decades, SAE has continually made the necessary changes and adjustments needed.
It has evolved not only to stay competitive, but also to remain at the forefront of the creative media industry and continues to be a pioneer in media education.
And it is a case of onwards and upwards in 2013.
Faced with the fast pace of life in Singapore, SAE Institute has continually made the necessary changes and adjustments needed to stay competitive, but also to remain at the forefront of the industry and continue to be a pioneer of creative media education. And it is a case of onwards and upwards in 2013.
New Year Brings New Look

The start of 2013 also heralded a new look at SAE Singapore which has revamped its facilities. In planning for the makeover, officials took into serious consideration what SAE Singapore’s ultimate goal was to create a welcoming environment and bring out the best creative elements for students. Crucially the aim was to feel more comfortable, allowing their talents to flourish so they could fulfill their potential while studying on campus.

SAE Singapore Unveils New Courses

- SAE Singapore never sits still and has just launched two new courses. These include the Music Business Diploma which is a 12-month full time course that provides students with a broad base of music industry skills needed if they want to achieve the career of their dreams. A part-time Diploma in Digital Film Production has also been added to SAE Singapore’s course portfolio. The 24-month part time course was as a result of growing demand and is the perfect option for those who are looking to live out their dreams in film making without having to compromise their day job in the process.
The start of 2013 also heralded a new look at SAE Singapore which has revamped its facilities. Moreover, officials took into serious consideration what the end result should be. The goal was to create a welcoming environment and bring out the best creative elements for students. Crucially, the aim was to ensure students would feel more comfortable, allowing their talents to flourish so they could fulfill their potential while studying on campus.

With its students hailing from around the world, the design also had to incorporate a sense of global unity. Examples of this include the various city skylines and world time zone clocks posted within the campus. Upon entering the newly designed facilities, students are transported into a more creative and friendlier environment that will immediately make them feel at ease and allow them to expand their innovative ideas.
New Media Lab Amid Soaring Demand

Amid growing demand SAE Singapore has just opened its third media laboratory. The facility will allow the influx of new students to have access to the latest technology.

The campus has also made some significant upgrades to its hardware that it is continually ahead of the competition. Across the board and covering all its programmes, SAE Singapore has expanded and upgraded its equipment so students can
SAE Singapore Leaves Public in a Spin

- Last January during its open day SAE Singapore opened its doors to show the public just how much it has changed and enhanced its facilities and programs. During the well-attended event, SAE Singapore offered its guests various free educational workshops. One of the eye-catching workshops which caught the public's imagination was the DJ Mixing Demonstration. The masterclass promoted SAE Singapore’s Digital DJ short course program. It gave interested candidates a sneak preview into what kind of practical skills are necessary in order to take the first steps towards becoming an established DJ.
Chennai

CampusNews

+++ Former SAE Student Jumps for Joy After Top Award
Former SAE student Bitopan Kashyap was awarded the State Film Award by the Assam Government for his short film Final Jump. He was victorious in the special Jury category of this year’s competition and was presented his award by Assam government officials.
SAE Alumnus Return for Concert Collaboration

SAE Chennai in partnership with media education specialists Access Atlantech Edutainment Ltd put on a hugely successful series of concerts to showcase Indian music talent.

The Jugalbandhi series was entitled Arohanam and featured former SAE students Aravind Bhargav on mandolin and Rohan Dasgupta on sitar.

During the performance in Chennai on April 13, they were supported by eminent artists Pandit Udai Mazumdar on tabla and Sherthalai Anantakrishnan on mridangam.

SAE Chennai Alumni Hits Right Note

Bilingual film Neram has only just been released but the Pistah Song from its official soundtrack has already received more than 1.1 million hits on YouTube.

And the catchy song, now on the lips of all ages in South India, represents another SAE success story. For the movie director Alphonse Putharen, music director Rajesh Murugesan and singer Shabareesh Varma are all former SAE Chennai students.

During this special collaboration Rohan and Aravind explored the vast depths of the two magnificent Indian Classical genres of Hindusthani and Carnatic. They complemented each other with the differences and similarities in their music and experimented with both popular and rare ragas and compositions.
Hits Right Note

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The triumphant team first got together during their SAE days and credit the support provided by the faculty and college management for their growth both individually and collectively.

They said SAE encouraged them to explore their talents and the knowledge and creative skills gained through the practical oriented courses helped them carve out such successful careers.
Sapta’s Alter-ego Marti Bharath Makes Electrifying SAE Return

Former SAE Chennai student Marti Bharath is better known as Sapta – his acclaimed electronic alter-ego act which since 2007 has been taking the world by storm. His electronic based music revolves around Indian and Oriental influences and through Sapta has three albums under his belt and a fourth in production. He has taken his distinctive sound around the globe and has played over 45 concerts. Next up is a US Tour.

And in exclusive interview for SAE Magazine, Marti was happy to talk about his music production and credited SAE for putting him on the road to success. He said: “Artists today require perfection in their productions. But some want more than that. “They want new sounds and they want it fast. Electronic music is widely announced and appreciated today compared to almost two decades back. “Producing music using computers, synthesizers, iPads and so on has become the trend. Sometimes you cannot afford a large orchestra, or do not have the time to organise and record an orchestra.”

He added: “This is when Electronic music falls into place. You might not derive exactly the same sound as an orchestra, but you'll easily get somewhere close to it. Today most artists want to add an electronic touch to their music, such as style and trend or just want it fast. “It is definitely technology of patience to understand that it is seemingly forever being updated. “Producing music using computers, synthesizers, iPads and so on has become the trend. Sometimes you cannot afford a large orchestra, or do not have the time to organise and record an orchestra.”

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And that he said was where SAe’s world-leading help came in.

“You need guidance, support and cheaply. Software can this when you are just an upcoming artist. All your recording, sounds and vocals can go in one machine and you work a lot on that machine and make it sound perfect. But it isn't easy. You can’t just buy a computer and know it all.”

And that he said was where SAe’s world-leading help came in.

“Electronic Music Production at SAe/AAT was just perfect. I could choose and learn exactly what I needed. I learnt many new techniques to efficiently take my ideas to the speakers.
It is definitely technology dependent. It takes a lot of patience to understand electronic music and how it is seemingly forever being updated. Our eyes and ears have to be open all the time in order to look out for what is new in the industry and how it can help.”

Sapta’s Alter-ego Marti Bharath, a SAE Alumnus, returns to Indian stages after many years. “My music has evolved so much since then. On a daily basis I began putting the methods learnt into practice.

“SAE are very helpful and this course is a must for a beginner interested in making it in the music industry. “The Electronic Music Production (EMP) course is ideal for any musician who wishes to experiment with new sounds easily and fast. “If amateur bands decide to cut an album, the whole process can be carried through using simple techniques and skills taught on an EMP course. “An EMP course would be perfect for anyone who decides to set up a studio to record his or her sounds. This is a career worth pursuing as there are so many advantages and benefits to it. I would highly recommend it and will keep a look out for up and coming artists.”
+++ Former SAE Student Jumps for Joy After Top Award +++ SAE Chennai Alumni Hits Right Note +++ SAE Alumnus Return for Concert +++ Sapta’s Alter-ego Marti Bharath Makes Electrifying SAE Return

CampusNews

At the audio launch of Puthiya Thiruppangal

Photo: SAE Chennai
Sharada Ramanthan Continues in Right Direction

- Former SAE Chennai film-making student Sharada Ramanthan’s directing career continues to flourish with the release of emotional thriller Puthiya Thiruppangal.

Filled with unexpected twists and turns the film touches on the issue of child trafficking at a time when the issue of exploitation of the girls has hit the headlines. It is a full length commercial Tamil feature film.

The audio launch of the film took place in Chennai on March 29 and South Indian film-makers Vasanth, Ameer and famous dancer and actress Shobana were among the special guests.

Also on the red carpet were film producers Kalaipuli S.Thanu and P.L. Thenappan. Southern singing superstar Karthik provides vocals for the film and sang live on launch night. Also in attendance was Vidyasagar, the man behind the film’s score and soundtrack.
‘I Owe SAE Everything’ Says Film-maker Priyanshu

Hailing from Dehradun, film-maker Priyanshu Painyuli reveals just why he will always be grateful for the skills he gained as an SAE Bangalore student.

“Stories, films, theatre, music, dance, acting are things which define me and are my biggest interests in life.

“Basically I am from Dehradrun but have been based in Bangalore for a long time.

“I have always been inclined towards films since my school days. SAE was a place which streamlined my thoughts and nurtured my creativity in the field.

“My interest and passion towards films was not only channeled in the right direction, but the technical know-how of the industry I gained through SAE helped me become a professional.

“I was always interested in SAE and studying Digital film-making which made me explore my abilities more.

“And I can say today that I am a confident actor, director, script writer. I even have my own production company called Capture Crew Productions and it is all thanks to SAE.”

SAE Helps Film-maker Flourish

Since leaving SAE Bangalore, film-maker Parvati Nair has said: “Lights, camera, action” to a successful career. Her credits include assistant director roles for films Paleri Manikyam: Oru Pathira Kolapathakathinte Katha and Kerala Cafe. She also had a hand in the Indo/UK short film set in Bangalore and shot in Kannada Supraman and the School of necessity.
in acting but after joining SAE and studying digital Film Making I realised I had a knack for writing stories and directing too.”

He added: “I was taken through every aspect of filmmaking which made me explore my abilities more. And I can say today that I am a confident actor, director, script writer. I even have my own production company called capture crew Productions and it is all thanks to SAE.”

SAE Helps Film-maker Flourish

Since leaving SAE Banglore, film-maker Parvati Nair has said: “Lights, camera, action” to a successful career. Her credits include assistant director roles for films Paleri Manikyam: Oru Pathira Kolapathakathinte Katha and Kerala Cafe.

She also had a hand in the making of Indo/UK short film set in Bangalore and shot in Kannada Supraman and the School of necessity.

And today she paid tribute to SAE for the considerable role it played in shaping her career.

“SAE instilled in me the spirit to face the realities of a very competitive world of filmmaking and making me realise the value of persistence and how it can get me the results I desire.”

She added: “Apart from the basic theoretical knowledge of film-making, we were exposed to the major software used in the industry and encouraged to shoot our own films.

“For me this was the high point of the course because it gave me an edge over my counterparts. When I was working on a post production of one of the features and it encountered problems syncing sound, I casually mentioned a tool I learnt at SAE which we could use to solve the problem without re-recording.

“This caused much amusement to all present including the sound recordist – even with his superior knowledge.

“A formal education in your chosen field is important. The difference between a glass elevator and a flight of old stairs.”
SAE Mumbai students have an action-packed summer mapped out.

Viscom and Audio Engineering students have teamed up for a documentary on the history of Indian cinema called Chale Chalchitra.

The project is being sponsored and produced by Asiexpo Association based in Lyon, France.

The students had sent in a proposal and were delighted their offering was chosen despite competition from film schools worldwide.

Spearheaded by Vinit and Mohit of Viscom, the core creative team comprises Shreyansh, Radha Mohan, Nikita, Isaac and Sangeet. The hard-working students are now busy delving into the various pre-production activities at the moment.
SAE Mumbai Students on a Roll

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It is not the first time the creative talents of SAE Mumbai students have been recognised.

Calvin Dixon, a Digital Film Making (DFM) student has composed gospel rock tracks including Lonely Soul which received over 300,000 hits on YouTube. His Healing Rain composition done with his band Charisma also attracted more than 200,000 YouTube hits. The music videos for these tracks were also directed by Calvin and have been featured on VH1 India.

The film industry beckons for some Viscom and DFM students.

Sangeet Anshuman, a Viscom student has worked as an assistant director of photography (DOP) in the Marathi movie Ek daar Bhangaadi Faar.

DFM student Jaffer was a part of Bollywood movie Fattu Saala as a DOP, as well as a member of the visual effects team.

Abhay, a DFM student, acted as a young John Abraham in a Bollywood flick while DFM colleague Mayank works as assistant creative head in TV shows Balika Vadhu and 26-12.

SAE Mumbai is proud of its motivated students who are brimming with creativity, confidence and innovative ideas and ready to take on new challenges.
SAE Mumbai Student News // INTERNATIONAL NEWS

Bhatt Bowls SAE Mumbai Over!

SAE Mumbai was delighted to welcome back former student Chirantan Bhatt. And the Haunted 3D music composer was more than happy to take a musical trip down memory lane.

How did you start your career and how did you evolve as a music director?

As a kid I would spend hours listening to music and singing along with favorite artists.

I started playing guitar when I entered college and also was a part of a band at that time.

Music was always a hobby for me and was never a career option. It was almost two years after my graduation that I decided on music as my career. I then went on to learn more about sound as a student at SAE in Chennai.

I would always compose original songs for all my SAE assignments and it made me realise that composition was my true love.

After Chennai I took up a job in a studio here in Mumbai advertising clients. But my love for composition was ever present. The next few years were spent honing my skills for Bollywood. Those were difficult years as I always lived in doubt and frustration.

But it was 2007 almost five years had passed that I landed my first feature film composition EMI. Since then I have worked on seven more films. I have never had formal training and have literally learnt the ropes with every film I work on. Learning never stops.

Which Indian studios do you use and what are your experiences of working with different audio engineers?

Ever since I have started working Spectral Harmony studio in Andheri has been my home. I have recorded virtually everything there. That is why I have worked with recording engineers such as Vinod Verma, Ashish Manchanda, Eric Pillai, Farhad Dadyburjor and recently Vinod Verma and Mark Fulgado. They all have their own style and it is always fun seeing them work on your songs and making them their own.

Which is the most important ingredient for a good film mix, technology or art and aesthetics?

Both are important. But in India melody is king. Even if your mix and production are not great but your melody is strong your film will have a strong mix.
After Chennai I took up a job as an assistant engineer in a studio here in Mumbai which primarily catered to advertising clients. But my love for composing got the better of me. I spent honing my skills for difficult years as I always lived in doubt and frustration. It was 2007 almost five years after leaving Chennai that I landed my first feature film composition EMI. Since then I have worked on seven more films. I have never had formal training in music and so have literally learnt the ropes with every film I have worked on. Learning never stops.

What Indian studios do you use and what are your experiences of working with different audio engineers? Ever since I have started working Spectral Harmony studio in Andheri has been my home. I have recorded virtually everything there. Therefore I have interacted very little with recording engineers other than Vinod Verma, Ashish Manchanda, Eric Pillai, Farhad Dadyburjor and recently Vinod Verma and Mark Fulgado. They all have their own flavour and style in which they work on your songs and making them their own.

What is the most important ingredient for a good film mix, technology or art and aesthetics? Both are important. But in India melody is king. Even if your mix and production are not great but your melody is strong then the song stands a chance of becoming a hit. But if both aspects are strong then it is a bonus. We see that with A.R. Rahman’s work. It is always a struggle to get these aspects right and only possible when everyone working on the song is a team player. A lot of this depends on budgets and creative freedom.

What current projects are you working on? Current projects include: Boss, Zanjeer 2, Ragini MMS 2 and 1920 Part 3.

How does formal education make a difference in the field of music composing and sound engineering? I have seen people with and without formal education do well, so it is a difficult question to answer. But I would definitely recommend learning a musical instrument formally as this helps tremendously in composition and song arrangements. My biggest regret is that I have not learnt any instrument formally and I still toy with the idea of hiring a tutor. As for sound engineering, formal education puts you in an environment where you meet many like-minded peers and the studio time you get is invaluable. Studio time is expensive in the real world and you should make the most of your time in college to learn and experiment with the equipment and technology available.
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SAE Institute has established a very active Alumni Association. Our Alumni enjoy many privileges including guest lectures from leading professionals, an active recruitment service and more. [http://alumni.sae.edu](http://alumni.sae.edu)

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