



**DIMAcast 368  
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**Barry Andersson –  
DSLR Dynamics**

**Bill McCurry:** Barry Andersson, you've just completed a 30 city road tour, you're looking in good shape for that, how was it?



**Barry Andersson:** It went well, you should have been talking to me two weeks ago when we were still on tour, but nope, made it alive and it was a lot of fun.

**Bill McCurry:** You did Vancouver; you did Toronto, 28 cities in the U.S. with DSLR Dynamics. What was that all about?

**Barry Andersson:** It was a one-day course that allowed people to come and learn about shooting DSLR video on a DSLR still camera.

**Bill McCurry:** And who were the kind of people that showed up?

**Barry Andersson:** It was a mix, we had some people that were just new wanting to learn how to shoot video, we had a few film makers in the crowd, we had traditional videographers that would be moving to this platform and we had a good number of traditional still photographers that were looking to add video to their current work flow so they could make some more money.

**Bill McCurry:** And what makes Barry Andersson able to do a 30 city road tour?

**Barry Andersson:** I co-authored the *DSLR Filmmaker's Handbook*, early on I helped a couple TV shows work out their work flow with DSLR cameras. I went on to train many of the major sports teams. I've worked with the U.S. Combat Camera team, I've worked with many colleges and universities, so I kind of was doing real world work and people kept calling in for consulting and then they saw that I'd written a book and they said you know what let's put you on tour, had an opening in my calendar and I said, "Why not?" Let's go see the world.

**Bill McCurry:** Do you think you'll do another tour?

**Barry Andersson:** Well the positive feedback was there and talking right now about potentially doing one with a friend of mine next year at some point the details are coming together, but hopefully we'll be able to announce something here shortly.



**Bill McCurry:** You're going to do a session at DIMA in Vegas.

**Barry Andersson:** Yep I'll be down just before CES there, I'll be talking to dealers and resellers and again more university folks, so it'll be a good time.

**Bill McCurry:** One of the topics that came up in your sessions was the price that a lot of videographers are able to charge and you gave some good advice.

**Barry Andersson:** One of the things I talked to people about is we can't get in the race the same equipment and drive the cost that everybody charges down at the bottom. Everybody has to find a way, both creatively to make themselves stand out, but then also figure out a way that you can

give the story, make your client actually know a little bit more about you. So as I tell people that sometimes it's just that one piece of equipment that makes you stand out. In my case one of my favorite tools I have is I have a little lens I call my pink lens. It's a cheap little Russian helio lens that I found on eBay, and what's unique about it is that it actually has a pink coating, doesn't turn your image pink, it actually acts kind of like a "look", so it's almost like a 1970's film stock, they took out the back, aperture blades, they put in an oval, round or an oval aperture so it's a fixed f/2.0 and when I shoot all the bokeh looks like it's an anamorphic lens. So it creates this unique in-camera affect and when I put that shiny object on the table, clients pick it up and they ask what's this? And it helps remember who I am.



**Bill McCurry:** So you're in essence giving your clients bragging rights about their photographer has a pink lens.

**Barry Andersson:** It goes two ways, it gives them bragging rights with their friends, but also it gives them something to remember me by. So next time when they go to hire, they don't just go who else has a camera that I can get for a cheap price, they're kind of like I'll remember that guy with pink lens, let's get him back again.

**Bill McCurry:** How much are getting repeat businesses is the care and feeding the client versus the quality of the image?

**Barry Andersson:** Boy that's a good question; I would say it's a mix. People want to work with people they like, but ultimately the content that you're creating needs to have some sort of merit, so I know people that have long-term clients that aren't necessarily producing the best work that

the client could get, but it's the right amount of quality mixed with the amount of personality, they get a long, in that case it's fine. So you're always going to have to find some sort of happy medium between both client relations as well as what the final image looks like.

**Bill McCurry:** Barry you made comment to your audiences that the new cameras are smaller and that makes a great potential, what are the potentials you see with smaller video?

**Barry Andersson:** Well for so many years, everything we've been shooting on have so big. So DSLR cameras are small, but what's great is that they make smaller and smaller cameras, you know all the way down you can see what Go Pro's doing, that every time something gets a little bit smaller in a different area, it means that creators of content can be that much more creative. You can now stick them in places, around things, underneath things that we couldn't before and it just opens up a whole new way of seeing the world and that's what artists want to do is they want to take a new take on the world and create video images that we look at and so that's what excites me.

**Bill McCurry:** How will have you done different things because you've had smaller video cameras to work with?

**Barry Andersson:** The first most practical is I can bring three bodies in my case on the airplane and I have three bodies with me and so I can get the coverage and I don't have 15 cases to bring a bunch of different stuff. So that, first and foremost has been great, but then also what's awesome is I've been able to shoot in areas that I couldn't have shot in before, I have been able to mount cameras on things that I couldn't mount it to before, we were over in



Iceland and we got a couple of suction cup mounts and we were able to mount it on the outside of an airplane and do fly over's, over a huge waterfall. Couldn't have done that with a big camera, now these cameras are small enough where we can do things that we couldn't have thought before.

**Bill McCurry:** You trusted your camera's hanging outside the airplane with a suction cup?

**Barry Andersson:** Trusted is a different word than maybe what I would use. There was a lot of hoping involved. We had some safety straps that if it fell it wouldn't fall to the ground, but still a dangling camera as the plane's landing, not sure how that would have all worked out, but there was a lot of checking the little red knob to see is it coming loose, is it coming loose? And it made it all the way back down with no problems.

**Bill McCurry:** Great. YouTube obviously is a major factor for a lot of people whether they're putting up just family pictures or whether they're doing commercial work. What are some of the rules today people have to pay attention to to be credible on YouTube that we got away without paying attention to a few years ago?

**Barry Andersson:** I think there's always going to be something about the serendipity of just random stuff happening, that isn't kind of produced content. It's just you happen to catch something, a silly cat moment, a silly you know someone falls and it's funny, you're always going to have that certain side of America's Funniest Home videos. But I think what's happening is as higher quality video is easier to capture by more people, people are starting to tell when they look at a Thumbnail, is this worth my time? Because there's a bigger time investment when watching video, then with reading a news article, so if the world is going to move to "clicking on content", that Thumbnail better look interesting and the Thumbnail better present itself as this is

a kind of quality video that I want to spend my time watching it. I think people have to realize that you can't just throw stuff up and just hope that people watch it anymore.

**Bill McCurry:** So a first rule is that the Thumbnail has to be engaging?

**Barry Andersson:** Absolutely.

**Bill McCurry:** Then when we start, what has to happen?

**Barry Andersson:** The video image has to look like it's watchable, if you go back and watch some of the early YouTube videos, it was just



people throwing up content from any old camera, and after a while you can only watch so many random videos, poorly produced go watch a lot corporations. Go look at anything from like 2008, 2009 and you'll just see that these aren't the types of things that people want to watch. They want a nice, well lit, beautiful image to look at, with decent audio they can listen to and they will watch content that people are creating, but not if it's bad.

**Bill McCurry:** Okay so you mentioned audio, does that mean I can't use the on-camera mic?

**Barry Andersson:** You can use it; you shouldn't use it maybe the better way to say it. the on-camera mic is not good enough for YouTube, you're going to want to go ahead and get - there's plenty of great microphones out there, you Shure, you have Rode, get a at a minimum start with a camera top microphone and as you want to grow, there's different sort lavalieres or shotgun mikes you can use, but just starting little and then growing as your needs require is a very simple thing that a lot of people could do, even if audio scares you.

**Bill McCurry:** And you have an opinion about hand-held videos?

**Barry Andersson:** Yes, I would say I'm not a particular proponent of shaky cams. I don't like all the new things in movies where I'm watching through the shakes, but it's been a problem early on in DSLR video that when you hand-held the camera, you had poor audio, as I call it in class, when you hand hold early model DSLR camera's you're camera gets seasick, and what it produces is an image that has your camera throwing up. What's great is the newer model cameras, they are fixing these problems and you can hand hold, but I always caution people just because you can, doesn't mean you should. So there's great stabilization, monopods, shoulder rigs or even just flat out just sticking it on a table and running, you can go ahead and shoot fast and quick, but it's not like you should lose all of your bearings with traditional good. Keep the camera steady, make the image look good by lighting it, and make sure whatever you're shooting has interest to someone beyond yourself.

**Bill McCurry:** What do we need to know about lighting to have a credible YouTube video?

**Barry Andersson:** It's an easy thing to start with because you should light the video and you're winning. Most people aren't doing any lighting of any kind, they're just capturing what's there and if



**Barry is a big proponent of lighting techniques. He says, "If you attempt to light, you're already ahead of probably 80% of other YouTuber's"**

you attempt to light, you're already ahead of probably 80% of other You Tuber's. And then from there, there's lots of traditional ways you can go, but you can either start with non-lighting

sources, by using things like a big picture window in your house and using that as a source of light, or you can go out and get some of these nice, small little LED lights and use them and start lighting and as you grow as an artist, you can go ahead and get all the way up to things like Kino Flo or Chimera 1,000 watt light and you can create great looking interviews for a client or for your business and do great stuff.

**Bill McCurry:** You're a fan of reflectors?

**Barry Andersson:** Use them all the time. In Hollywood, you have very big lights that we start with our key light and then we take silks and reflector boards and reflect them all over the place and that's how we shape the light, we don't have 47 little lights, we have one or two big ones and then we shape it with reflectors and silks.

**Bill McCurry:** Video lens are different from traditional still lenses how?

**Barry Andersson:** What most people are familiar with and they have is they'll have a still lens, that's an auto focus lens, that they're used to taking pictures with. You can take good quality video with these, but as you become more sophisticated in shooting video, I tell people at some point you want to take a look at a manual focus lens, whether it's a retro lens, back from the days of manual focus camera's or if you want to take a look at something like a Zeiss ZE or ZF manual focus lens where you're getting a longer focus throw on the lens and you can create images easier in video in using some of these sorts of lenses than a traditional still lens.

**Bill McCurry:** Okay you're a fan of neutral density filters.

**Barry Andersson:** I believe there's two filters that every video DSLR shooter's should have, you should have an ND (Neutral Density) filter and you should have a circular polarizer, these are the two filters that if you do not have, you cannot recreate the affects in post and as I tell people, stop



trying to kick things into post, because you get paid to create it on the set, so get it right in-camera and show them that you're worth the money that they're paying your for.

**Bill McCurry:** Another way of saying that is do it right the first time?

**Barry Andersson:** Another good way of saying it is do it right the first time and you don't have to do it in post.

**Bill McCurry:** And you open up your sessions by talking about the visual language that's been created by Hollywood is what today's consumer is seeing all day long.

**Barry Andersson:** Correct.

**Bill McCurry:** What's that mean to a videographer?

**Barry Andersson:**

Videographers create visual images. The audience is used to looking at TV shows, movies, that sort of content, so we break the rules that Hollywood's set up for



One of Barry's college assignments was a Baylor University recruitment video— Check it out at <http://vimeo.com/50661653>

us, then it typically makes us look like either armatures or doing something different that's unappealing. So I tell people that you start by knowing, it's just like grammar and anything else, you start by knowing the rules and once you know and understand the rules you can break those rules, but if you just go out, kind of willy nilly not thinking about what came before, you're giving up on a whole rich 100+ year history of the visual language, that everybody's adapted to and loves. So I say go back to the basics, go back to what people were doing back in the '50's, back in the '70's before there was major technology shifts. You can find these great creative

moments that we can take and repurpose today in our videos and we can be new - new artists by using old techniques.

**Bill McCurry:** But the whole DSLR movement was new techniques in a way wasn't it?

**Barry Andersson:** It was a new technology, but really it's not new techniques. It was a camera and a lens that you use to capture an image. Same thing in a film camera, a film camera is just a film body, with film stock running through it with a lens you put on in front to shape it, now instead of film stock we have a sensor, but again it's just a body, the sensor and a lens. So we're going back to 1910, 1920 film making all over again.

**Bill McCurry:** If you're a retailer or a distributor of photographic product, how would you capture the business from the budding videographer today?

**Barry Andersson:** When I talk to both people who are looking to get into video or expand their video purchases versus someone who's selling the equipment, I tell people be aware that the video market is growing exponentially. So you will have people actively coming into your store asking for help in and certain pieces of equipment, but you're also going to have people standing in your store that aren't necessarily aware that they need it yet and all it needs from them, is to show a little bit about why and they're going to get them excited about video and you're going to have clients that will buy more, engage more, return to the store more and you're going to have that customer from passive to being much more active and you're taking advantage of the growth market right now which is video.

**Bill McCurry:** What's the best way to communicate the benefits of today's products to the budding videographer?

**Barry Andersson:** From a store standpoint I think there's a couple of things that they could do. First off the key critical thing is you must have video playing on a monitor in the store to sell the video.

If you have it seen on the counters, on a monitor and people go "oh my gosh" that's what this does? pictures (stills) don't sell video, video sells video. So when I walk into a camera store and they show me pictures (stills) of what the camera can shoot video wise, that doesn't help. So you absolutely first and foremost must have video content running in the store. Then second of all you have to have the ability, which you should in a store, for the customer to pick it up and hit buttons, look at it, you know throw it up in the light and say "okay, I see what this does" and it's going to engage them going "I can do this". You want to make sure that they don't feel

overwhelmed by the technology; you want to get them excited that yes they'll be a learning curve, but they can do it. Everyone else is doing it, they can engage, they can buy this equipment and they can make the same videos that are



sitting on the monitor on their counter, and as soon as they see that and realize it, they're going to be like "yeah I want one of these, maybe two".

**Bill McCurry:** You have a Website.

**Barry Andersson:** I do. People can visit my Website, it's just BarryAndersson with two S's dot com, ([www.BarryAndersson.com](http://www.BarryAndersson.com)) I also have a rental site if people want to get their hands onto

the equipment and test it out before committing, they can go to [www.MoPhoRentals.com](http://www.MoPhoRentals.com),  
MoPho for Motion Photography dot com.

**Bill McCurry:** And where do I get your book?

**Barry Andersson:** You can buy my book on any local bookstore that's carrying it, otherwise you can log onto Amazon, you can either buy it in paper form or they have it on iPad, Nook, Kindle they have it all.

**Bill McCurry:** And the title of the book is?

**Barry Andersson:** "DSLR Film Maker's Handbook".

**Bill McCurry:** And we can come hear Barry Andersson at DIMA in Las Vegas...

**Barry Andersson:** DIMA in Las Vegas 2014. I'm from Minnesota so let me tell you going to Vegas in January sounds awful good, so I'll be in a great mood.

**Bill McCurry:** Fantastic, Barry Andersson thank you.

**Barry Andersson:** Thank you very much.

We value hearing your ideas, suggestions or comments . . .

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