

Steven Rundle

Digital Imaging Technician and Data Management

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IMDB: http://www.imdb.com/name/nm3885409/?ref_=fn_al_nm_1

Productionbase: <http://www.pbshowfolio.com/stevenrundle>

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Profile

Over the past nine years I have worked as a DIT, Data Management Technician and Assistant Editor. During this time I have gained a wealth of knowledge applicable to designing and applying workflows for a variety of digital cinema cameras. It is of the utmost importance that a shoot's footage should be backed up in the securest ways possible (be it a short film to a multi-million pound feature film and everything in between) consequently I take great pride in attention to detail and maintaining that every piece of data is safely backed up and clearly organised and accessible for the edit. Onset it is my goal to create a strong link between the cinematographer and edit team ensuring everything goes smoothly. I have assembled my own powerful mobile Thunderbolt capable DIT/Data Management solution and I am ever expanding this further in order to work on as many exciting projects as I can with a high standard of quality work. I have reliable bases in London, Manchester, Leeds, Bristol, Scotland and I'm willing to travel. I also have extensive experience of (and equipment for) shooting abroad.

Experience (For full list of feature credits and credits please see my imdb profile and Production Base profiles.)

-DIT, *The English Game*, April-Aug 2019

(Dop Erik Molberg Hansen/Tony Miller) Netflix Drama shot on 3 x Sony Venice, X-OCN XT, 2:1. Provided dual back ups as per Netflix preferred workflow. Responsible for CDL creation and monitor calibration.

-DIT, *Off The Rails*, Feb-April 2019

(DoP Mike Eley, Dir. Jules Williamson) Feature shot with 2 Arri Alexa Minis on location in Majorca and London. Provided Checksum verified back ups as well as producing graded files for edit.

-DIT, *Hope Gap*, Origin, June-Sep 2018

(DoP Anna Valdez-Hanks, Dir. Bill Nicholson) Feature shot on Arri Alexa Mini and Arri SXT using Codex XR Capture Drive. Shot at 2.8K with Anamorphic Lenses. Provided Checksum verified backups. Outputted Avid DNxHD edit transcodes with bespoke LUT. Also provided essential LTO backups. Shot on Location in Sussex and Yorkshire.

-DIT, *Surviving Christmas*, Studio Soho, April-May 2018

(DoP Matthias Pilz, Dir. James Dearden) Feature shot on 2 Arri Alexa Minis with a 2nd unit shooting Alexa Mini and Amira. Shot at 3.2K with 2:1 aspect Ratio. Generating up to 1,5TB of footage per day I provided checksum Verified backups, QC and edit transcodes with LUT and minor grading applied. Filmed in Herts and South London.

-DIT, *Liam Gallagher 'Come Back to Me' Promo*, November 2017

(DoP Nick Gillespie, Dir Shane Meadows) Music Promo shot in Glasgow on 2 Alexa Minis, GH5, A7s, Canon FX405, and multitude of GoPros. Checksum verified back up and QC of rushes. Transcoded to Prores for edit.

-DIT, *Girlfriends*, Rollem Productions, June-Oct 2017

(DoP David Odd, Dir Kay Mellor) Tv Series shot on two Arri Alexa Minis and a Sony A7s. Provided Checksum verified backups, created and maintained looks for DoP, outputted transcodes for Avid workflow with looks applied. Filmed on Location in Leeds, aboard a cruise liner and in Malta. Also studio based in Leeds.

-DIT, 10x10, Unstoppable Entertainment, January-February 2017

(DoP Aaron Reid) 2.8K Anamorphic shot on 2 Arri Alexa Minis. Provided secure checksum verified copies and helped DoP with Exposures. Applied LUT and minor grades for edit transcodes. Filmed in London and Sussex.

-DIT & Dailies Colourist, That Good Night, GSP, April - May 2016

(DoP Richard Stoddard) Anamorphic feature shot on dual Arri Alexas. Provided secure checksum back ups with quality control, LUT application and grading. Filmed on location in Portugal.

-DIT, Broadway Bradford, One Represents, Aug 2015

(DoP Alex Reid) Commercial shot for Westfield shopping centre in Bradford. Arri Amira based. Provided onset DIT with my Mac Pro set up enabling the quickest possible transcode for edit deliverable files. Also applied Arri's LCC LUT.

-DIT, Nicki Minaj - 'The Night is Still Young', London Alley, 2015

(DoP Dan Stafford Clark) Music promo shot on dual Arri Alexa XT Plus cameras

-DIT, David Guetta ft. Nicki Minaj - 'Hey Mama', London Alley, 2015

(DoP Dan Stafford Clark) Green screen footage shot on dual Arri Alexa XT Plus cameras. Provided Mac Pro for secure back up and QC of rushes.

Education

MA with Commendation Film Theory, University of Northumbria.

BA (Hons) Film & Sociology, University of Northumbria, 2.1

3 A-Levels (A-E), 10 GCSEs (A-C)

Skills

As well as the DIT and Data management skills I have honed I am also an Avid Media Composer Certified User. I am also proficient in the use of Final Cut Studio and various other essential DIT software. From my time at University and earlier education I have developed tremendous research capabilities with a high level of organisation skills and communication second to none.

Equipment (Selection of DIT kit - for full list of options please contact.)

Depending on the nature of shoot I tailor my equipment to the job. If your job is transcode heavy I strongly urge rental of the Mac Pro set up. I can also provide a mobile Red Rocket and LTO back up at extra cost. All back ups are carried out in triplicate with checksum verification.

References (Details Upon Request)

Samm Haillay, Producer, *Bypass*, Third Films

Paula McBreen, Line Producer

Karl Hall, Line Producer

Harvey Ascott, Producer, Nicki Minaj videos

Alex Ashworth, Associate Producer/Line Producer, *Bliss!*, GSP

Katie Bleakley, Line Producer