

Daniel Wagner  
021 533 856

1/05 – present

CINEMATOGRAPY LECTURER: School of Performing and Screen Arts  
UNITEC INSTITUTE OF TECHNOLOGY, Auckland

Curriculum/lesson development and content delivery to students across a 3-year program. Subjects covered include **Basic Film Photographic Principles** [lenses, exposure 101, emulsions and development]; **Elements of Design** [Framing, Composition, Balance (Weight, Mass), Perspective, Shape, Colour, Texture, Depth]; **Learning to See** [The World in a Frame, Watching Light Fall]; **The Medium of Video** [The Camera, The Digital Domain, Throughput and Storage, Medium-Specific Protocols]; **The Medium of Film** [Cameras and Lenses, Parts and Pieces, Medium-Specific Protocols]; **Equipment** [History, Orientation to Specific Gear, Setup Procedure, Basic Operation, Wrapping-Out, Transportation, Storage]; **Camera Craft** [Camera Operating, Focus Pulling, Camera Assisting]; **Light and Shadow** (exposure 201) [History, Behavioral Science of Light, Using Light Artistically, Lighting Styles, tricks and tips, Lighting for Character]; **The Crew** – the Whole and its Parts [Roles, Tasks, Responsibilities and Protocols of each crew position - concentrating on Camera, Lighting and Grip]; **Image and Story** [Basic Storytelling Conventions, Storytelling Toolbox (lens, light, colour, composition, depth, mise en scene, movement), Script Breakdown for Camera, Finding the Story's Essence, Emotional Subtext, Working with a Director, using References, Working with Actors, Camera Movement and Choreography]; **Mechanics** [How a Scene is Covered, The Recce, The Rehearsal, The Blockthrough]; **Looking Outward** [Studying other DP's – words, styles and methods]. Program is heavily project-based; students shoot numerous projects including two short films.

6/94 - present

Freelance DIRECTOR OF PHOTOGRAPHY, Los Angeles & Auckland

Lit and shot spec commercials and music videos in LA area, also specialty commercial material in Auckland. In charge of and responsible for all aspects of the image. These include determining and effecting photographic style for project; maintaining photographic continuity and integrity; determining lighting, grip and camera equipment requirements; location scouting to determine plan of attack; specifying composition of shots; determining camera position, lens, filters, type of camera movement (if any) to occur; directing lighting of studio and/or location settings; supervising final transfer of selects. Experience includes shots for compositing (working with plates and bluescreened elements).

1/90 - 4/04

Freelance CAMERA OPERATOR, Los Angeles

Operated B Camera on over 30 television commercials; operated A Camera on the final episode of a television series. Responsibilities include executing smooth camera movements, maintaining composition specified by Director of Photography and/or Director; when asked, finding fresh, new angles from which to capture action; certify each take as to technical and artistic requirements; maintain good rapport with the Actors and Director.

5/88 - 4/04

Freelance MOTION PICTURE CAMERA ASSISTANT, Los Angeles

1st AC (Focus Puller) on over 280 television commercials, over 70 music videos, 5 theatrical features and 8 movies for television or TV series. Responsible for care and maintenance of camera equipment; management and organization of camera department to best serve the needs of each individual project; coordination of personnel and gear on a shot-by-shot basis to ensure swift and efficient progress throughout the shooting day; configuring of camera and its accessories to suit the needs of each shot; ensuring all technical details pertaining to exposure and in-camera image-modification (e.g. filters, speed ramps, etc.) are set properly. Accountable for the integrity of the image [i.e. ensuring that every shot is in focus, that the camera negative has no scratches, that there is no debris on the periphery of the image ("hairs in the gate"), that filters and lenses and camera interior are clean, that there are no "flares" (light hitting the lens to create glare), etc.]. Duties include working closely with Director of Photography and Camera Operator to ensure each shot is effected as planned.

{ for jobs list, see: <http://www.wagnerama.com/dan/ACRez040420.pdf> }

2nd AC (Clapper Loader) from Aug'86 –May'88.

Moved up to 1st AC May'88.

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7/80 - 6/86

EXECUTIVE PRODUCER/DIRECTOR

3rd RAIL MEDIA, San Francisco

3RM was a Music Video production company specializing in artists with unique ("left-field") approaches to the musical art form. I directed videos for some of the more experimental bands in San Francisco at the time. Initially, I produced them as well. Then, as business grew, I hired an in-house producer so I could concentrate on directing.

5/81 - 6/86

EXHIBITIONS COORDINATOR

SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL

Liaison between festival and exhibition sites, curation of showings, technical director for all installations.

10/79 - 7/80

SEGMENT PRODUCER

VIDEOWEST, San Francisco

Production and editing of hard news, human interest and music-oriented stories for weekly television show.

10/77 - 2/79

NEWS/PUBLIC AFFAIRS DIRECTOR

KUNM-FM, Albuquerque, NM

Developed a news department out of nothing - formerly a rip & read obligation by board operator, now a fulltime operation with two major daily newscasts, investigating and reporting LOCAL news stories for KUNM and for National Public Radio. Expanded the department's library of source material; established cross-index subject file; added audio news services and expanded wire services; established a Santa Fe bureau with daily feeds from State Legislature; served as on-line producer for daily newscast; produced and procured 6 hours/week of Public Affairs programming; recruited and trained News reporters and Public Affairs producers.

7/77 - 10/77

PRODUCTION DIRECTOR

KUNM-FM, Albuquerque, NM

Produced program-promos, PSA's and Public Affairs programs; assigned weekly routine production work to staff; booked production room and multi-track studio; responsible for basic maintenance of all audio equipment; taught radio production classes at station.

3/77 - 2/79

PRODUCER

"ONLY THE RADIO"

KUNM-FM, Albuquerque, NM

Created, Produced, Engineered and Hosted a live weekly radio showcase of local musicians performing their original music. Abilities included proper studio miking, mixing and equalization.

2/77 - 6/77

PRODUCER: "FUEL FOR GROWTH"

New Mexico Health Education Coalition

Producer/Writer/Photographer of federally funded bilingual filmstrip on nutrition. Instructional objectives established through consultation with Social Services staff and Nutritionist.

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3/76 - 1/77

DIRECTOR / CO-PRODUCER

"THE TALE OF CHANNEL 68", Los Angeles, CA

Independent producer/director of a 40-minute documentary about KVST-TV, Channel 68, an early community-focused, viewer-sponsored station. Documentary distributed to colleges and universities through LA Video Library.

2/74 - 12/75

TRAFFIC & CONTINUITY DIRECTOR

KVST-TV, Los Angeles, CA

Coordinated and organized the daily program log and the weekly programming schedule, implemented the mechanics of executing the log; maintained relations with outside program suppliers; managed the program and raw stock videotape library. Produced, programmed and scheduled programming breaks. Wrote, Directed and Engineered station program promos.

9/73 - 12/75

PRODUCTION STAFF MEMBER:

KVST-TV, Los Angeles, CA

Produced a weekly television calendar of cultural and educational events; production crew member for live programs (70% of KVST's programming was live) - positions included: Camera Operator, Floor Director, Technical Director, Video (CCU), Audio Engineer; taught volunteer training program in live studio production.

B.A. – Responsible Telecommunications  
Antioch University, Los Angeles  
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