

# A life in film

Nino Leitner is in the happy position of being a full-time filmmaker, travelling the world working on a host of commercial and personal productions, and he relies on G-Technology drives to keep his footage safe

Running his own production company Nino Film e.U from his base in Vienna, Nino Leitner is the epitome of the modern filmmaker, working with a variety of the latest video solutions, including DSLRs and the Canon C System, and enjoying the freedom and flexibility that now attaches to this whole area. He's a gun for hire, working with different creative teams on each production, and travelling relentlessly as he tackles the international commissions that come his way.

"I mostly shoot documentaries, corporate films and commercials," he says. "Many of my clients are TV channels or production companies producing documentary programmes for these channels, and in the commercial field I work for a wide range of companies from many industries, for example consumer goods, banking, automotive and IT. Some of my best-known clients are Audi, Red Bull, Puma and Universal Pictures. The clients and production companies I shoot and often produce for are from all over Europe and often

**IMAGE** On the set of short film, *Homophobia*, Nino Leitner was pleased to be working with a crew he trusts – just like he trusts his G-Technology storage drives.

also America. About 60 per cent of the work I do is abroad or for foreign companies, which I welcome because that makes me less dependent on the small film industry within Austria."

Nino has always had an international outlook, studying in both Salzburg and Southampton, then showing his diploma project, *Every Step You Take*, at a number of film festivals around the world in 2007. "The film got a lot of great response and won some smaller prizes," he says. "It was also picked up by a few cable TV channels in Canada, Hong Kong and Russia, and it really helped to get my career off the ground. Cinematographically it isn't up to today's standards, being filmed in SD, but I'm still proud of it. Now the film can be watched for free on my blog [www.ninofilm.net/blog](http://www.ninofilm.net/blog)."

Every project these days is different, and Nino has had to learn to be highly adaptable and self-sufficient, capable of working with small teams and tight budgets. "One reason that I'm able to cater for so many different projects and clients is that I don't

## Safe on location

The intensity of each job and the fact that Nino is continually travelling means that protection of the raw footage from the moment it's produced is crucial, and it's down to the cameraman to take the primary responsibility. Everything revolves around secure backup, with safeguards in place so that even if one stage of the process were to fail contingencies will save the day. Like so many in his profession Nino doesn't have just one backup system, rather he has three.

G-Technology drives have long been a part of Nino's working life, and the relationship is so strong and the belief in the product so complete that he's now become a part of the company's 'G Team', a selection of hand-picked top professionals in the fields of film, photography and other creative industries who are happy to acknowledge the peace of mind that comes with a trusted product.

"I felt honoured for the recognition and gladly joined, because I really like and trust G-Technology products," says Nino. "Hard drives are usually very 'unsexy' products, but G-Technology cares about making them look good."

"Not only are G-Technology drives nice to look at, however, they are very robustly built, and I haven't had a single one fail on me so far. I love the G-Raid Thunderbolt, because of its unparalleled speed. It really helped me when I was handling 4K raw material when all other storage options I tried just weren't fast enough to cope with the huge amounts of data we were generating on set. For

example, I was creating 1TB of data per hour, with the 4K raw footage from the Sony F55.

"Currently, my favourite G-Technology product is the G-DOCK, because it's a nice Thunderbolt dock for the G-DRIVE ev units, which can also be attached individually using USB 3. That makes it a very versatile option – you can save the data on the evs on set and have the G-DOCK sit on your editing desk when you're back at the studio. It's a neat and fast way to edit, especially when your clients also invest in the system."

Filmmaking by its nature is an exciting life, where bonding is strong and complete trust has to exist between the members of a small team. Part of that trust is that the safety of raw footage will never be compromised, and with the security of G-Technology behind him Nino can relax in the knowledge that he's completely covered in this crucial area.



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employ a lot of people," he says. "I hire people mainly on a project basis and try to keep the company overheads as low as possible. For a lot of projects that I'm not producing myself I can simply be hired as a cameraman, which is nice because cinematography is my favourite craft. Typically, these are documentary shoots for TV channels, for example a Red Bull-owned channel.

"The majority of corporate projects that I shoot and produce myself involve a team of between two and eight people, more still on higher-budget projects. I often work documentary-style even for corporate films because it allows us to be faster. More than ever before, time is money these days and clients demand more in less time, which is often hard to do."

There are compensations for working in a small, tight knit team however, and Nino particularly enjoys the camaraderie and the creative bond that binds people together for short periods. "Passion projects, like a short

film or feature, are always intense, and you are stuck with a bunch of people you simply have to work with," he says. "Obviously, that's why it's crucial to be surrounded by people you know, trust and like to be around. For the short film *Homophobia*, which I worked on as director of photography in 2012, I considered this to be one of the best teams I have ever worked with. It was a very low-budget shoot and we had to work for four nights in the depth of winter in the middle of the woods in utter darkness. It was hard: freezing temperatures, a production tent to warm up for a bit, but mainly out and about in the snow, with a generator for the lights that made the night look like a night. I managed to get my favourite 1st AC, gaffer and electricians to work on this project and, together with the rest of the amazing crew that the director Gregor Schmidinger put together, and the terrific actors, we were able to make a film that everybody was extremely proud of."



**IMAGE** G-Technology's drives provide Nino Leitner with the capacity and speed he needs for 4K footage.

## More information

» [www.g-technology.eu](http://www.g-technology.eu) » [www.cinema5D.com](http://www.cinema5D.com)  
» [www.ninofilm.net](http://www.ninofilm.net)



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