SHOOT ROOM INFORMATION

Access to the DMA Shootroom requires safety and skills training and payment of equipment access and use fee ($30 per quarter).

How to receive training:

1. Email eda@arts.ucla.edu to request shootroom training. Shootroom training may take up to five business days to schedule.
2. Once you have completed the training, you must sign the DMA Shootroom Access Agreement and pay the $30 DMA Shootroom Equipment Access and Use Fee.

How to Reserve and Access the Shootroom:

1. Submit the Shoot Room Reservation Request Form. Reservation requests will take one to two business days to confirm.
2. Once the reservation has been confirmed, you will be notified by email.
3. Ten minutes before reservation time, go to the DMA Help Desk located on the 4th floor to request entry access.

Motion Capture and 3D scanning shoots requires additional training and GSR staff support during the shoot. This training and access will be arranged on a case-by-case basis. Please allow a minimum of five business days for this process.

DMA students who wish to use the Shootroom for projects not related to DMA coursework, please contact **gwalsh@arts.ucla.edu.**

User Policy:

The shootroom is only available to students who are currently enrolled in Design Media Arts courses and whom are working on design media arts coursework in the space.

No External use of the space is permitted.

Student confirms that they understand and agree to follow all of the policies and procedures as highlighted in the shoot room training.

Student assumes FULL financial responsibility for room 5261 including all borrowed and permanently installed equipment during the reservation period booked in their name. Any repair and/or replacement charges will be billed directly to your SBAR account.

Lost, stolen, or broken equipment is the responsibility of the student who reserved the space.

Upon completion of your shoot, you agree to return the room and all equipment to its original condition and locations.

Unsatisfactory use and mis-use of room 5261 will result in the student losing access privileges to the space and all equipment it contains.

You agree to pay the $30 MATERIALS FEE, that will be charged directly to your UCLA bruin account upon 1st use of the Shoot Room per academic quarter. This fee is non-refundable.

RESTRICTIONS & GUIDELINES

No food, liquid (except drinking water in a sealed container), gases, vapors, fog, or smoke allowed in shoot room.

Contact gwalsh@arts.ucla.edu if your shoot requires one of the above and special provisions or alternative locations maybe discussed.

Sandbag all lights to improve safety and prevent damage from toppling over

The student who reserves the shootroom is responsible for the safety of all people in the shootroom during their use. This includes any helpers, cast or crew members.

Do not remove any of the shoot room equipment from walls or space.

Shoot room door will lock behind you if you leave. Door cannot remain propped open.

LIGHTS

Do not remove lights from shoot room
Be careful when moving the lights, as the bulbs are very expensive **Always sandbag the lights

Ceiling mounted Kino Flo DMX 20:

Simply plugin the white extension cord hanging from the ceiling to turn on all ceiling mounted kino flo lighting. These light have been light metered to create even lighting on the wall mounted backdrop rolls.

DO NOT modify or change the ceiling mounted lights.

Mini Source Four LED spot lights

Easy to use. SImply plug the power cord into an outlet to turn light on.

Adjust the 4 iris controls on the side of the body to shape the light and create shadowed areas.

Loosen the black thumb screw located halfway along the lens to change the focus of the light from sharp to blurry.

Colored gels can be clipped to the front of the lens.

[Mini Source Four LED User Manual](#)

SilverDome NXT:

Designed to work with continuous light sources such as the Photoflex Starlite and other hot lights including HMI

Can also be used with strobe lights Softens the light source, reduces contrast

Internal baffle eliminates extreme highlights and hot spots for even, natural lighting

Removable face allows you to vary the amount of diffusion and contrast

Mole-Richardson Vari-Panel LED Light

Variable 2800-6500K Color Temperature

CRI 95-97

0-100% Dimming

DMX Control

90-Degree Beam Angle

20 x 16.8 x 4.3"

ARRI L7-DT 7" Daylight LED Fresnel

Beam Angle: 15 - 50 Degrees

7" Fresnel Lens

2800 - 10,000K, Continuously Variable

Full RGB+W Color Gamut

DMX Control, On-Board Control

Low Electrical Draw: 160W

ARRI L7-DT User Manual

D4 ProFoto Strobes

Capable of producing very large quantities of images at an extremely high rate.

Very stable light output and color temperature guarantees absolutely consistent results, shot after shot after shot.

Four independent outputs, controlled by four individual knobs, allow for both small and large setups with a single pack.

Wide 8 f-stop power range with precise control in 0.1 f-stop steps.

Unique features such as sequence, delay and interval settings make tricky lighting setups simple.

Can be used with either ProHeads or Acute/D4 Heads.

Can be wirelessly controlled from up to a 300 m range with any optional Air Remote.

[D4 ProFoto User Manual](#)

ROLLS

12Ft Black, Grey and Tech Green rolls are permanently mounted to the on stage area for general use.

There are a variety of 9Ft rolls which are stored vertically and can be temporarily mounted to C-stands by each user. (Please store away safely after use)

Take your shoes off when stepping on the paper rolls

Large Scale 3D scanning

**3D scanning shoots requires additional training and GSR staff support during the shoot. This training and access will be arranged on a case-by-case basis.

This structured light 3D scanner is the ideal choice for making a quick, textured and accurate 3D model of medium sized objects such as a human bust, an alloy wheel, or a motorcycle exhaust system. It scans quickly, capturing precise measurements in high resolution, which allows for almost unlimited applications, without the use of additional equipment.

Artec Brochure

Motion Capture Suit (PERCEPTION NEURON)

Motion Capture shoots requires additional training and GSR staff support during the shoot. This training and access will be arranged on a case-by-case basis.

Motion Capture (MoCap) is the process of translating human movement into other mediums such as video games and movies

There are 2 full body Motion Capture suits with additional hand, finger and object holding trackers.

PERCEPTION NEURON is the first tool of its kind to deliver SMALL, ADAPTIVE, VERSATILE and AFFORDABLE motion capture technology. The modular system is based on the NEURON, an IMU (Inertial Measurement Unit) composed of a 3-axis GYROSCOPE, 3-axis ACCELEROMETER and 3-axis MAGNETOMETER. The strength of the system lies in Perception Neuron's proprietary Embeded Data Fusion, Human Body Dynamics and Physical Engine algorithms which deliver smooth and true motion with minimal latency.

The PERCEPTION NEURON 9-Axis sensor units output data at 60fps or 120fps*. The data stream is channeled to the HUB where it can then be transferred to a computer in three different ways: (1) via WIFI, (2) via USB or (3) recorded onboard using the built-in micro-SD slot.

PERCEPTION NEURON then connects to the software AXIS Neuron or AXIS Neuron PRO for calibration and management of the system, as well as recording and exporting data files for manipulation in most professional 3D, previz and game development tools.

PERCEPTION NEURON was specially conceived as a professional tool for video game developers, filmmakers, visual effects professionals, biomechanics researchers, sports and medical analysts, and virtual reality enthusiasts to finally have a flexible and affordable platform to experiment with and push the limits of motion capture.

[PERCEPTION NEURON DOWNLOADS](#)

VIRTUAL REALITY STATIONS

There are 2 HTC VIVE Virtual Reality Stations in the shoot room. Both share the lighthouse setup in the stage area of the space. 2 dedicated alienware computers are permanently set-up for use with the VIVE set-up.

Please do not unplug or modify the set-up.

The HTC Vive is a virtual reality headset developed by HTC and Valve Corporation. The headset uses "room scale" tracking technology, allowing the user to move in 3D space and use motion-tracked handheld controllers to interact with the environment.

Resolution: 2160×1200 (1080×1200 per eye)

Display technology: OLED

Tracking system: Lighthouse (2 base stations emitting pulsed IR lasers)

Weight: 470 grams (previously 555 grams)

Controller input: SteamVR wireless motion tracked controllers

For more information about the shoot room and the technologies available in the space. Please contact **gwalsh@arts.ucla.edu.**