



Mark Raudonis, VP Post Production, Bunim-Murray Productions

TITLE: What I want from my shared storage

ABSTRACT

I'm an end user, NOT a manufacturer. While I DO understand the difference between a bit and a byte, I'm not an engineer. I oversee a fairly large shared storage system (Apple X-SAN/FCP) that supports almost one hundred videotape editors, producers, and writers.

The hardware in our system is almost five years old now, and ready for upgrading. In preparation for upgrading, I've been listening to the various pitches from major storage vendors. It's obvious that some of them don't understand the unique requirements of HD video. Some come from a heavy iron IT enterprise market and don't realize that their price tag is out of line with most available budgets for video production companies. Other vendors are moving up from the consumer market and don't understand the stringent requirements for reliability or capability that HD video demands.

There is no one size fits all solution, however there are some common features that any shared storage vendor for video post must keep in mind. I propose to provide a quick overview of what it will take to sell me my upgrade. Features, price, and service. I'll discuss all three.

BIOGRAPHY

As the Vice President of Post Production for Bunim-Murray Productions, Mark Raudonis oversees the editing and final finishing of all BMP shows. Changes in camera and editing technology have totally transformed this part of the industry over the past few years, and keeping BMP on the leading edge of those technological changes is a big part of Mark's job.

Since joining BMP in 1994, during the San Francisco season of MTV's "The Real World," Mark has directed and edited countless Bunim-Murray shows. He received an Emmy nomination for his work as an editor on "The Real World: Hawaii." Serving as the Post Producer for "The Real World" for many years, Mark developed a workflow and post process to transform the thousands of hours of raw footage into a compelling television viewing experience.

Mark began his career as a documentary film cameraman for PBS-TV station WMPB in Baltimore. After moving to Los Angeles to study at UCLA, he got a taste of the feature film world working for Robert Altman on the feature film "Popeye." Next he spent several years directing and producing magazine style shows for KABC-TV and KCBS-TV, where he developed a strong interest in post production. As a freelance editor, Mark worked on many network shows, receiving an Emmy nomination for "The Laugh-In 20th Anniversary Special."

Mark is a graduate of the Newhouse School of Public Communications at Syracuse University.