Matthews Center (not Hall) is adjacent to the north end of Hayden Lawn at the intersection of Tyler and Cady Mall walkways.

It is just south of the street intersection of University Drive and College Avenue in Tempe.

Metered parking can be found in the garage on College Avenue and lot parking in the 10th street location, just east of Mill Avenue.

See parking map on page 2 of this guide.

If you’d like to stop by to take a look around we’d like to accommodate you. However, it’s best to contact us in advance as we may be in studio or on-location.

480.727.8522
Matthews Center is centrally located toward the north end of the main campus in Tempe. There are several parking areas around the Tempe Campus location, both covered (garages) and uncovered (lots). All are hourly or daily rates. Metered street parking is also available around the perimeter on city streets.

For more information regarding rates and locations, visit the ASU Parking webpage at cfo.asu.edu/parking (subject to change)
LOADING DOCK ACCESS
with proper authorization
There are a few things to keep in mind when shooting video in front of a green, or chroma-key screen whether indoors or outside.

**don't wear green!**
Without going into a lot of technical detail, suffice it to say the reason you don't want to wear green is because the color of the screen is what the camera “keys” on for selection and removal in post-production (editing). The we composite any background in it’s place, be it photo, video, graphic, texture or color.

**avoid busy patterns**
Solid colors are always best and multiple colors are fine (other than greens), but any pattern that is considered “busy”, especially lines in any direction can fight with the lens. Even shiny fabrics like satin or some polyesters can moire’ or shimmer when filmed.

**avoid excessive jewelry**
Especially large hoop earrings or large areas of reflective material. Since everything green is being keyed-out fine jewelry not unlike fine, whispy hair, can “fall off” in terms of being able to hold a crisp edge when trying to superimpose a background.

**script or not to script**
If you are planning on having us teleprompt your time in front of the camera, or even a voiceover, send us your script as soon as possible. Preferably the day before. It can be as text in an email, a Word or .txt file. We’ll use the same prompting device for voiceover to avoid the rustling of paper while reading.

**it's black and white...**
Not everything is shot against our green screen. We also have a black and a white backdrop that can be used as is. However, it is best not to wear black against the black or white against the white.
The following information will explain what is involved in studio processes and the advantages of one versus another depending on need or budget. In some scenarios, pro-rated or discounted amounts may apply.

**Pre-Production**
If you are unfamiliar with common studio procedures, or the filming production process in general, the pre-production phase is critical. It’s a time to meet with you, go over your project, and give you a tour of our facility. We’ll walk you through what you’ll need to prepare or provide and how to go about it, discuss timelines and demonstrate the teleprompter (if needed). Then, fire up the system so you can see what each component does.

**Post-Production or Live Production**
Traditional editing, also known as post-production, is completed after recording and involves cutting clips, transitions, color correction, media integration like slides or title screens, etc. If what is shot in studio is against a green, or chromakey background, any color or image can be composited in during the editing phase. Our Standard option requires our post-production services, unless all you need is the recorded content in the event you’re editing it yourself.

In contrast, Live Production can best be described as editing in real-time. In order to edit during the recording process all the media assets need to be created by us or client-supplied in advance, then arranged and saved on the BlackMagic Live Production system in our control room. This requires a great deal more planning along with some rehearsal time in studio. However, it does save time and cost, if done correctly, because everything is integrated during the recording, even green screen compositing, if used.

Live Webstreaming over the internet, typically through an interface like Facebook Live, is produced in much the same way as the Live Production option, with the one difference being it is actually “live”. There are no “do-overs”. Just as with all our options, everything is recorded both in-studio and in our control room, however, the control room recording for the Standard option is primarily for redundancy only.

**Set Design**
Other than a standard black, white or chroma background, we can arrange for a variety of different looks, or set environments for you to film in, see https://vimeo.com/217739716 Something like a behind-the-scenes feel, or maybe a more high-tech look will work. Depending on the specific need it will require some time in advance, during pre-production meetings, to plan for and execute. There may be additional cost for props or materials as well as time for labor in setting up.