

# FLIGHT DOCUMENTS

Nr.	An/To	Nr.	An/To	Nr.	A
63	Date dd/mm/yy	Flight No	4LC	Date dd/mm/yy	
64	1.05.07	2712	TAS	84	
	18.05.09	277	TAS		
	9.06.11	Kuwait	TAS		
65	20.11.11	WASER	TAS	85	
	14.12.13	STERN	TAS		
66	16.02.17	AERO	TAS	86	
	14.07.19	SPIDER	TAS		
67	26.06.20	PROF +PROD.	TAS*	87	
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# PRESS CLIPPINGS

68	78	88
69	79	89
70	80	90

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Above the rooftops of Bangkok, pilots Joe Moser, Nora Boussard and Kai Dömkes (from left) toast the success of flight and film



# 14 CAMERAS IN ON AIRCRAFT

## PILOTSEYE.TV

The PilotsEYE.tv documentary series gives aviation enthusiasts a unique look behind the otherwise closed door of the cockpit. On Aerologic CEO Joe Moser's last flight, Aero International was able to exclusively accompany the filming of the new video

**W** if you want to make good films, you can't be sensitive about your working hours. 0.30 tri@ the team for the next film of PilotsEYE.tv at the airport in Leipzig. The target is a Boeing 777F of the airline Aerologic. The freighter is coming from Hong Kong and has just landed. An hour later, the team is on board: CEO Thomas Aigner, cameraman Claudio Capobianco and assistant Sabrina Bauer. Many aviation enthusiasts are familiar with the documentary film series from PilotsEYE.tv. This time, a cargo flight of Aerologic is to be captured, which leads via Bangkok and Singapore to Bangalore in India - and has a special feature: It is the farewell flight of Captain Joe Moser, whom the viewers of the films already know from other films. Moser is not only a particularly experienced pilot, but also the CEO of Aerologic. Because of the legal age limit of 65, he is ending his flying career (see Aero International 6/2018).

The film crew has twelve suitcases with them when they board the plane. They contain cameras and equipment for filming on board. The crew now has 4.5 hours to install cameras and technology on board. The pressure is on, time is short: the freighter's takeoff must not be delayed by the work under any circumstances. At the same time, the film crew has a lot of routine, because after all, the 20th documentary is already being filmed on board, which will be published by PilotsEYE.tv.

### EVERY ANGLE IS CAPTURED

The crew mounts up to 14 high-definition cameras - always so that they are out of the way of the pilots. One camera is located behind the pilots. Four are mounted at the very front of the cockpit: one with a view of the captain, one of the first officer, one that captures 180 degrees at a wide angle and shows both pilots - and one looking forward through the windshield. Tiny action cams are located to the right and left of the pilots, on the overhead panel and behind the thrust levers. Another camera

films what happens outside the aircraft - and in the middle jumpseat, as the cockpit seats behind the pilots are called, the cameraman follows the action and films from a tripod.

Different cameras are used, but there are always some action cams. Although they do not have an optical zoom, they are particularly light and flexible. The mounting points are chosen so that the action can be captured throughout the cockpit. Of course, there is no screwing involved in mounting the cameras. The technology is mounted with special suction cups and adhesive tape, with safety being the primary concern.

It is 6:10 a.m. when the flight crew arrives at the aircraft. There is still one hour to go before takeoff. In addition to Captain Joe Moser, two first officers are on board: Nora Boussard and Kai Dömkes. While the pilots begin preparing for the flight, the PilotsEYE.tv team powers up all systems and cameras. A short time later, the 777 takes off. Next to Joe Moser, Nora Boussard is seated in the right-hand seat in the cockpit.

taken. Thomas Aigner and Claudio Capobianco sit behind them on the jumpseats. The other passengers have made themselves comfortable in the small passenger compartment with galley, which is located between the cockpit and the cargo hold.

### INTERVIEW WITH READER QUESTIONS

The route leads via Eastern Europe, Turkey and India to Bangkok. During the flight, the pilots take turns. As the freighter flies east, the sun sinks below the horizon again after 6:15 hours. This makes the light ideal for the interviews planned in the cockpit. The focus is on Joe Moser, who is asked questions that Aero-International readers have previously sent in by e-mail (answers to the questions selected by the film crew can be seen at [www.aerointernational.de](http://www.aerointernational.de) - their senders win a film). The interview ends well before the approach to Bangkok: there is too much to do in the cockpit. When the 777 touches down, the PilotsEYE.tv team has the first landing in the can.

Stef-fen Bachmann is already waiting at the parking position. He is part of the PilotsEYE.tv crew and has already traveled to Bangkok to film the landing of the 777 from the ground. In less than 30 minutes, the film crew is now setting up the

Cameras down: The next crew is already about to enter the cockpit. A group photo is taken on the apron before a bus takes the passengers to the hotel.

More interviews are scheduled for the afternoon of the next day.



Flight and film crew huddle together with a lot of equipment in the cockpit of the Boeing 777



Prior to takeoff, the 777 will be launched in Leipzig at the Ground filmed



## INTERVIEW

THOMAS AIGNER, MANAGING DIRECTOR OF AIGNERMEDIA

### "THERE ARE TWO YEARS OF WORK IN EVERY FILM"

**AERO INTERNATIONAL:** Mr. Aigner, **Pilots.EYE.tv** is a household name for many aviation enthusiasts. How did the idea of making films in the cockpit come about? I'll have to elaborate a bit. In 2004, I had a company with 32 employees and, unfortunately, some bad luck. A court case about an incorrectly sent e-mail played a role, which went all the way to the Federal Court of Justice. As a result, I had to file for insolvency. At that point, I decided that in the future I would only do things that I really enjoyed and where I could learn something. And I knew my thing, as I had done in my profession before, was to tell stories.

#### How did aviation come into play?

The question for me was, what stories can be told in self-financing? I would like. I remembered the first time I was allowed to fly in the cockpit of a DC-9 when I was 24. I was fascinated by how precisely the pilots interacted with each other. Until that At the time, I actually believed that pilots would just fly away. But that's not how it works, of course. What was missing was a technical solution to be able to look in every direction of the cockpit, so that you can only decide after the flight what story you want to tell from it. We then developed a suitable method for this.



More than once, Joe Moser gave me the time to answer questions posed to him by Aero International readers on camera by Thomas Aigner (2nd from left).

**And you needed an airline as a partner.** It was clear to me that a launch with Lufthansa would be optimal. It was helpful to get in touch with a former candidate from one of my TV shows. She had been a Lufthansa purser for many years and put me in touch with Jürgen Raps, the chief pilot at the time. I introduced him to the concept of PilotsEYE.tv. And to him liked it. Jürgen Raps then also played a key role in helping us to convince other people in charge of my idea and to find a solution that satisfied everyone.

#### Why do you need so many cameras during flights?

This is the prerequisite for telling an exciting story: Because it gives us the opportunity later in the edit to show every situation with the appropriate image. The many different angles mean that there is never a dull moment.

#### Do you ever actually find the optimal equipment?

I never have the right equipment. On every shoot we try new cameras off. The moment when we have the perfect setup doesn't exist. We always try to be at the cutting edge of technology and also develop parts ourselves. But it always has to fit into the budget. It's a fine line, because new technology is often tempting.

#### Have compact action cams changed filming for you?

Yes, the small cameras have created new possibilities. Thanks to their very high 4K resolution, it is possible to digitally zoom into the image later without blurring with normal HD resolution. At the same time, the action cams are so small that they do not disturb the pilots. That's why we can also install a mini-cam in the middle of the overhead panel.

#### How much facts does the film need - and how much entertainment?

Information and relaxation must be carefully balanced. The viewer needs a balanced experience. That is an art.

#### How long does it take from idea to completion?

A film usually takes about two years to make.

#### What criteria do you use to select your topics?

There is the case that airlines approach us. But that doesn't mean that we will actually realize the films. We did a survey. We wanted to know what the most important criteria were for our fans. The choices were destination, people and aircraft. The winner was the aircraft type. But when you can make a farewell flight over Joe Moser, who has actively supported you over the past twelve years, you don't think about the aircraft type for a second.

#### What would be particularly appealing to you as a topic in the future?

We were at the North Pole - so the South Pole would be very appealing to me. Interest would have I'm also working on a round-the-world trip - for example, with the Aerologic Worldrounder, a cargo flight that takes you around the globe in three route sections.

#### In which edition do your films appear?

We're very lucky that we've been in the black from day one. However, after twelve years I also have to admit that PilotsEYE.tv can generate just enough revenue to finance the next film. But I have had fun from the first day until today.

in the matter. And that's exactly what I had set out to do.



Nora Boussard and Joe Moser are looking forward to the flight to Bangkok



Four cameras are installed close together in front of the pilots

In the hotel's presidential suite, Joe Moser is in a good mood when he answers questions from Aero International readers. The next day, a boat trip on the Chao Phraya River is organized, which will also be part of the film. A second boat serves as a camera platform for the film crew.

Afterwards, pilots and film team visit the Lebua Sky Bar. The world's highest offered bar is located on the 63rd floor of a building and offers a unique view over the city from a height of 230 meters. There is 45 minutes of filming time here before the normal guests arrive.

At 7:30 p.m. local time, the film team drives to the airport in advance. The Boeing has to be re-equipped with the camera technology for the upcoming flight, even though the journey to the next stop in Singapore only takes 1:55 hours.

In the following days, filming takes place in Singapore in the bar of a hotel, on the streets and in the airport, before continuing on to Bangalore in India and finally back to Leipzig. All the time, the cameras are running along.

#### 320 HOURS RAW MATERIAL

Back in Germany, Thomas Aigner and his team begin the most time-consuming part of the work: the so-called post production. This is when the video footage is viewed, selected and assembled into the final film. During the flights, each of the 14 cameras recorded almost 30 hours of raw material: 320 hours in total. It takes several days to load the material into the digital editing system. For sifting the material of the cameras grouped together: Nine viewing angles can be viewed simultaneously on one monitor.

The video material from the cameras is synchronized in time so that the same event is shown in all images at the same time. For five to seven days, the film crew watches every recorded second - from every camera angle.

"Even during this viewing, we think about what we can and want to show in the later film - and how. We make lots of notes about this. And this is also when we first get an idea of how the film will roughly run," says Thomas Aigner, explaining the work in the studio.

Sometimes, when reviewing the raw material, it becomes apparent that important scenes are still missing to tell a well-rounded story. "To fill in the gaps, there are reshoots where we specifically get these images," explains Thomas Aigner.

"For example, we can take close-up pictures of instruments in the simulator. This also allows us to recreate error messages that may have occurred in flight. That's exciting for the film, but in the actual situation, the pilots don't have time for us."

Once the rough sequence is in place, two editors (the job title comes from the English word "cut") begin editing the film. One takes care of passages that are relevant to the flight; another takes care of scenes in which the crew can be seen on their day off.

The latter takes up less space in the video, so that the work is completed in a week. The other editor, meanwhile, needs 30 editing days to edit the flight scenes and the subsequent

Fitting the material of the ground times.

Only when the length of the film no longer changes are the subtitles shown.

ben. Currently, the films are released in seven languages, plus a commentary track by the captain. This is followed by the editing of the sound. This also involves some trickery. Anyone who has ever flown in the cockpit of a 777 knows that you can hear almost nothing of the engines there. In the film, however, the viewer expects to hear the growl of the engines. So sound recordings are made at Munich Airport, for example. "With soundcatching, we get exactly the sounds we need," says Aigner.

The images are also reworked. The biggest intervention: In the cameras filming from front to back, Thomas Aigner and cameraman Claudio Capobianco can be seen on the raw material. Both are retouched out so that they are no longer visible at the end.

Once the final version is complete, the film is produced in three versions for sale. It is available as a normal DVD and Blu-ray disc, as well as via video on demand. The three versions differ in technical details.

"As soon as that's done, the film can be delivered - and I can have a good night's sleep," says Thomas Aigner with a smile. "But actually, by then we'll already be back in the pre-preparation of the next film."

TIMO BREIDENSTEIN

#### THE FILM

From December on, "Joe Moser's Final Approach" will be available as DVD, Blu-ray (29,90 Euro) or as download (14,90 Euro) from [www.pilotseye.tv](http://www.pilotseye.tv) available.



APRIL/MAY 2017

NO. 291 - PP 04-05/17 : 6.90 EURO  
D 7700 E : ISSN 0932-0393

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# Front view

*AignerMEDIA GmbH recently celebrated the tenth anniversary of PilotsEYE.tv. Ruodlieb Neubauer spoke with founder and CEO Thomas Aigner about the beginnings and life in a very special niche.*

Actually, the PilotsEYE productions cannot be pigeon-holed into a uniform category. It all started when Thomas Aigner went bankrupt with his previous company, which had 30 employees as well as a radio station. Aigner had to apply.

He had a judgment overturned at the Federal Court of Justice for a "false" e-mail. Practically the first spam verdict in Germany. Thomas Aigner produced the first Internet broadcast for ZDF.

"netNite", and brought in 1994, when the term "Internet" was still a little less common than it is today. Since the double opt-in procedure that is common today did not exist at that time, a subscriber registered with a false e-mail address. The newsletter promptly landed in the hands of a gentleman who, six years earlier, had won the "fax ruling (against unauthorized fax advertising)" at the Federal Court of Justice.

"After that, we had to close down - it was a clean insolvency, to be sure, because we were too heavily indebted in one fell swoop due to the costs from four instances. But there is a positive side to everything. After that, I had the opportunity to re

16 PP 04-05/17 : [www.professional-production.de](http://www.professional-production.de)

of returning to my life's motto:  
"Do what you enjoy and you won't have to work".

## Idea development

So it was clear: "I want to tell stories that life writes and that you can finance yourself. It had to be something where I could just be there, just watch and film situations that other people can't see for various reasons." The longer Thomas Aigner played with the idea, the stronger the memory grew of the first time he was allowed to fly in the cockpit. At the time, he was 24 years old and in a relationship with an Austrian flight attendant. "This was the first time I was allowed to fly in a DC-9 cockpit and I was deeply impressed. Positively shocked, so to speak. In the beginning, I had the feeling that the two up front were possibly having a bad day. They didn't say 'please' and 'thank you', they just snapped at each other."

But the closer they got to cruising altitude, the friendlier the pilots became to each other. "That's when I realized for the first time,

PilotsEYE.tv founder Thomas Aigner





that they speak their own language." With maximum time savings, extremely solution-oriented, and with a set procedure that immediately signals to the other person that something is wrong when an unexpected answer comes.

"I found that precision absolutely fascinating. And since every pilot has received this training, you can throw them together wildly as a crew and it still works." The dicing is even done on purpose for safety reasons - you keep a closer eye on an unknown person. That way, no faulty habits get ingrained. It was this "aha" experience that gave Thomas Aigner the idea 20 years later to make his first film out of it.

### ***Cybernetic mouse***

"The next hurdle was that I can't direct anything in the cockpit, or only to a very limited extent. So I had to attach as many cameras as possible so that every event could be shown in at least one." Thomas Aigner started getting blueprints of the cockpits, and drawing in camera positions. They were not allowed to shoot each other down; it had to be possible to set lights without blinding the cameras and, of course, the pilots.

Then he started calling the airlines one by one. "I heard the following sentence practically in unison: 'Please don't call again. A camera in the cockpit - unthinkable. And he wanted to move in with six of them.

Shortly before Thomas Aigner wanted to give up after a year of preliminary work, he made one last attempt. So it would not work through the front door via branding and press offices. After all, these areas were also dependent on the approval of the pilots. If,





then this last attempt had to be to present his idea to the top pilot.

"In a quiet hour I remembered that in one of my Tele5 broadcasts before working for ZDF I had a candidate who was chief flight attendant. I asked her for a contact." And yes, she knew the Lufthansa chief pilot. Jürgen Raps was a nice guy.

Three weeks later, the phone rings: "Here's the phone number, call him, he's looking forward to hearing from you". Thomas Aigner drives to Jürgen Raps in Frankfurt. After fifteen minutes he is finished with the presentation, sees a lower lip pushed forward: "Mr. Aigner, I like that, we'll do that." "I spontaneously looked around for a hidden camera." For a year now, he had not only experienced doubts about his state of mind through the flower, and then this reaction at the top pilot. No question asked, only listened. Let's do it!

### Preparation

Jürgen Raps only explained to him that he was in a leading position, but that there were still some trades to be convinced. It would be a longer road, but he would have his sub-

support. Then followed a good year with several trips to Frankfurt, where concepts were presented again and again on how cameras could be mounted without tying up with the airplane. Or how problems with the power supply could be solved in accordance with the strict rules. "So we slowly, step by step, dispelled all concerns and answered questions until we flew for the first time in 2006," says Thomas Aigner.

And yet, of course, neither side really knew exactly what was in store for them. "Jürgen Raps was also unsure what he should actually do or say in addition to his normal duties. He then simply did his job. And we watched. I can really say that this person has become a milestone in my life - and also a friend."

Jürgen Raps has meanwhile retired from Lufthansa as a pilot, but has been teaching at the University of Applied Sciences in Bremen since 2006, where he was one of the co-founders of the International Aviation Systems Technology and -Management (ILST). This dual training program teaches technology on the one hand and the profession of pilot on the other. Raps is also president of the

dent of AIREG, the German aviation biofuels initiative, and lives in Phoenix, Arizona.

### Cameras

The first flight in 2006 was carried out with Toshiba lipstick cameras with NTSC resolution, recorded with portable HDV recorders the size of a pilot's case. The pictures with the faces of the pilots were then only superimposed as small windows in the HD picture so that the poor quality could not be seen immediately. The main cameras were two Sony HDR- HC1E, the first consumer series model (HDV, 1440 x 1080 with 25 Mbit/s MPEG 2), which recorded on Focus Firestores with 60 GB capacity because of the long flight times. Sound was done with the four-track Sound Devices 744T, with one track coming from the captain's headset, one from the copilot's headset, one input fed by the intercom, and one from a boundary microphone. And yet, the sound is final mixed from many more noises that are additionally recorded at the airport. Since the viewers of these films are in many cases either directly from the subject or very interested users, they often know quite genau about details. So you quickly have

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learned that you can't fly an A330, but you can show an A340 doing pushback.

Thomas Aigner has noticed with supercardioid microphones from DPA that the high pressure differences in the cockpit between the cruising altitude and the landing can cause the microphones a lot of trouble and the sound quality then drops enormously for a few minutes. At a flight altitude of around 10,000 m, the cabin pressure altitude is set at between 2,000 and 3,000 m. The airplane's headset is then used for this purpose. Today, he works with headsets from Sennheiser, which have no problems with the pressure difference.

When it comes to cameras, Thomas Aigner only buys equipment that production can afford. He now has all the GoPros in the house, from the first Hero to the HERO5. This could solve a lot of problems - due to the small size and also the insensitivity to sharpness. The high depth of field is due to the short focal length of the extreme wide angle, which is very important, especially in the cockpit. "I can look forward out of the side window with the left overshooter in half the image, and with the other half com-

The side stick, the thrust levers in the center, and even the co-pilot, who may be communicating with the ground station. Even the super-wide-angle CP.2 we love to use can't compete with that." With the GoPros, it also helps that they can now be forced to 60 Hz to reduce interference with display instruments. Even in the new A350, the ISIS (Integrated Standby Instrument System) that displays the artificial horizon, among other things, does not yet run at 200 Hz like all the other displays on this aircraft. The favorite camera for the rear-to-front long shot, he said, is the Canon C300 because it is built so short. "And the Zeiss Compact Prime CP.2 15mm/T2.9 has become my favorite lens because there is hardly any distortion to be seen," Thomas Aigner tells us.

### Postpro

In the beginning, they edited externally, later on their own Avid Media Composer in-house. "Although according to the 'Jugend forscht' method, because we started so early with HD that even the Avid (version 2.6 at the time) couldn't do HD, even if they claimed it could." He didn't know what to do with an .mts (MPEG Transport Stream) file yet. "That's when we had to convert the Mini DVs via FireWire through the first converters of Miranda into HD-SDI signals and capture them in real time. An unspeakable waste of time with about 100 hours of material". It did happen that people asked Avid about a problem - but Avid support didn't know the answer either, and asked that when the problem was successfully solved, they would share it so it could then be included in the manual. "We had nights where we practically slept with the egg timer on the keyboard because the Avid could only master for exactly eight minutes at a time and then hung up. Woken up by the clock, we'd reboot and let it do the math for the next eight minutes." During the ten years, Thomas Aigner has discovered many things that are not documented in any manual - also with the help of Avid guru Michael Radeck.



On average, the weather is usually nicer up there than on the ground. But the flight permits are limited in time. So it's a great stroke of luck to be able to fly along the Alps in brilliant weather and even shoot it. Normally, the team flies once, and the day before or after, the shots are taken in the tower. Since these are scheduled flights, the same type of aircraft is available. Of course, the aircraft has a different call sign, a different registration number. With some errors, you just have to weigh up whether you prefer to tell the story in a rounded way or don't want to give the hardcore viewers any reason to find the error.

"But the other aircraft license plate is usually tolerated because spectators understand that you don't put an extra team next to the runway because of a single landing."

### Tailwind

By now, quite a few pilots know Pilots-EYE.tv. It even happens that cameramen flying with the crew have a pilot's license and thus know more quickly what is particularly interesting in each flight phase. Then Thomas Aigner doesn't even have to explain in detail what he needs. In the ten years, they also flew with several airlines - Lufthansa, Austrian, Swiss, of course, even before they were members of Lufthansa, the old LTU, Condor, Air Berlin, Lufthansa Cargo or Aerologic. It certainly helped that they already had productions with Lufthansa. After all, it is a huge question of trust, not only because of safety, but also because the production must not cause any delays. "The longer you are on the market, the easier the airlines' doors open, you no longer have to explain yourself in principle." And of course, Thomas Aigner has gone through many a reliability check and has been completely screened by several bodies.

There are now films about 19 routes on offer, and two can only be seen via video on demand. What would Thomas Aigner call highlights? "They are always the special moments that you experience for the first time. A real highlight, for example, is taking off in Hong Kong at 5:00 p.m. and flying along with the sunset for five hours." And then to get it in the can when flight captain Joe Moser, formerly chief pilot at LTU and now Director of Operations at AeroLogic, says you can stop now, because







that is the best thing about his job. "It's a special moment when a seasoned pilot with 30,000 flying hours is really excited.

For a documentary filmmaker, it is of course also a narrative highlight when, for example, you have to turn around shortly after takeoff because an engine got too hot. That's when the mood in the cockpit suddenly turns icy. "That was very exciting to be able to capture how the problem was handled." Engine overheat including the whole procedure: reading the abnormal situation manual, phoning home, talking to the technicians, with all the trade-offs, all the decisions that then lead to shutting down the generator and then the engine in flight, turning around, dumping 50 tons of fuel, and landing back. This situation can be seen in the episode with SWISS to Shanghai. Scenes like this show why pilots are so well trained and have to be permanently prepared for everything.

## Marketing

Does flight-enthusiast producer Thomas Aigner feel that some potential customers also satisfy their desire to see the films in unpaid ways? "The fact that films can be downloaded illegally from the Internet hurts us, of course," says Aigner. "Something has really developed there that is no longer funny." The free-for-all mentality on the Internet isn't just killing small producers, of course, but compared to the numbers for successful theatrical films, even just a few black viewers quickly represent a noticeable share in the niche. For Thomas Aigner, what has changed in marketing in recent years is that there is a very clear trend toward video on demand. And that this is now also accepted. "After we were able to find a platform with Vimeo on Demand that takes fair shares and lets you set the price yourself, it took off with streaming. "There, you take a ten percent revenue margin, and add the annual fee and transaction costs, and you end up with a real 25% margin. percent deduction, according to Thomas Aigner.

But in return, you also get the complete technical delivery and billing. You have to keyword the films yourself, enter texts and upload a poster, for example, but you can even set different prices depending on the country. Where necessary, sales tax is withheld and accounted for. Vimeo not only knows where the provider comes from, but also

geo-referencing also recognizes where the respective customer is located and charges him the sales tax claimed in the country. This service would otherwise also cost AignerMEDIA a lot of resources.

## 4K/UHD

Thomas Aigner is making the transition to UHD in small steps. First still tested with 2.7K GoPros, several UHD cameras are used today. "DNxHR on the Avid is a perfect solution here to store the original material in the native resolution, even if - at the moment - it is still mastered in 2K."

Thomas Aigner is always on the lookout for cameras with a shallow depth of field and a large dynamic range. On the one hand, there are always night scenes in the cockpit with a view of the illuminated instruments; on the other hand, during the day, you often have enormous contrasts between the dark areas in the cockpit and the glaring light outside. "With the C300, in the Miami movie, you see both the illuminated cockpit and the city or the lightning flashing in the bad weather," Thomas Aigner is quite enthusiastic.

From a purely academic point of view, the view through the cockpit windows is problematic for the resolution. Looking forward, the camera must of course only be in a certain peripheral area so that it does not block the pilots' view. To the side, visible distortions occur due to the bending of the windows. In addition, the cockpit windows consist of several layers and various filters, including a polarizing filter or a layer for heating, which can cloud the image. In total, the windows are up to eight centimeters thick. It would be interesting to see how the contrast transfer curve of the entire system - cockpit screen, lens and camera - looks at 2K and 4K.

## Miami A330

The most recent production, the flight with SWISS to Miami in the A330, was also the most complex to date. Even a 2nd unit was used, which recorded take-offs and landings from outside with the Sony FS7 at 180 fps. This was the first time that real slo-mos could be shown. During the landing in Zurich, these were accompanied by music, even an eagle near the airfield was visually and acoustically integrated. For this production, the team had the opportunity to fly three times for the first time. Once to get to know the track, take photos and record the chest cameras. Then, with all the equipment, the "film flight" and a third time, after the fine cut, to take missing pictures that were needed for the

retelling are important to reshoot. What might surprise some is ten extra days in post-production for retouching, because otherwise the cinematographer and director would be in almost all the cameras.

## Future

How does Thomas Aigner look to the future? In the first films, you practically only acted as an observer. Then you got more and more involved with the people who work in the cockpit. The next step was to put the films under a motto, e.g. the collection of an aircraft from the manufacturer or Captain XY's last flight.

"We realize more and more that there has to be a special occasion. That's why the film currently in the works, titled

'Lufthansa's new Topmodel' of the new A350 ge-dedicated." So they have already gone to the plant in Hamburg several times with the fleet chief and captain of the film to see how certain individual parts are manufactured. At the Stade plant, they marveled at how the upper shell of the wing is made from carbon fiber. At 33 meters long, it is a world record. In the film, the head of the fleet, Martin Hoell, then tells how he observed the finished wing still in production during the flight from Munich to Boston. The first flight of the Lufthansa Cargo 777, which was picked up from Boeing in Seattle and flown to Frankfurt, was also very well received by the audience.

"We always organize movie premieres where you can meet the protagonists. It's always surprising how many viewers take home a poster with the pilots' autograph." ■ PP

Pictures © PilotsEYE.tv

www.pilotseye.tv



3 AERO

# AERO

AIRPORT EXTRA

UNDER OBSERVATION

BUSCH-  
FLYER

ACCESSORIES TO  
BIG GAME SAFARI

## THE AIRLINE THE SULTAN

Oman Air on the upswing

03

A350-FINETHIRTING

-HOW LH TECHNOLOGY WARTL/NG'A9BEWITET'" -



# MANV FAR FORWARD

## PILOTSEYE.TV

With his films, Thomas Aigner makes it possible for aviation fans to do what is almost impossible today due to live safety regulations: to experience the work of the crews on scheduled flights at first hand

**K**a chance, forgotten not only once since He' - was allowed to **mas Aigner listen to this sentence.** A team of pilots, which during the ge- There, **cameras** are installed everywhere and every move made by the pilots is **recorded.** At first, the flight lines did not like the idea of the former television moderator. When Aigner was about to give up, he remembered the Lufthansa stewardess who had once been a pilot in his Fernverkehrsflotte. Contact was made with the then head pilot Jürgen Raps - and he was enthusiastic about Aigner's idea.

The company Pilotseye.tv, founded by Aigner, is celebrating its tenth anniversary. Inzwischen ist lässig zugebaut worden. Das Cockpit ist beim Pilotseye.tv-Dreh Arbeitsplatz für Piloten und Kamerteam

Sie's!" -

the 19th Filmproduktion. this time, the focus will be on the Airbus A380. Konzepte und Technik der Dreharbeiten hat Aigner im Laufe der Jahre immer mehr verfeinert. Each film tells a story in addition to the actual flight: **etwa** about the construction of the Boeing 787 Dreamliner oder die Besuche des Schweizer Pilotennachwuchses mit der Airbus A330 in den USA.

### A380-KAMERA TAPPED

The airlines' trust in the filmmaker has grown steadily over the years, and now airplane manufacturers **even** allow him to "install" the on-board cameras, such as those in the A380's rudder, to produce fascinating film footage for his projects. And from the original six cameras mounted in the cockpit last year

0 kilograms of equipment geworfen, the



**LIVING YOUR dream job** Thomas Aigner produced with Pilotseye.tv **Ecockpitflüge**

at jedem Punkt geht es auf **board.** It **must** work perfectly, repairs on the meiste der Voyages sind sehr schwierig. Have you ever tried a multifunktions tool **with dessert linge on board a**

Linienflieger zu nehmen?", asks Aigner

Over a year of planning and organization requires each of the up to 140 minutes im Voraus

There are around 10,000 copies in the "first" edition, which can be reproduced if necessary. Even the very first productions are still being bought and are still finding their fans today. Some of them have now become contemporary documents, such as a film about the landing of a Lufthansa Cargo MD-11 am Flughafen Zürich, which has since been **closed.** Jet at an altitude of almost 3000 meters, the ecuadorian Hauptstadt Quito.

Aigner is no pilot himself, so he asked from the beginning, **fachleute** from the aviation industry to check the films for inconsistencies so **only professionals** before selling them. Aero

International was also involved in the Pilotseye.tv production in the beginning. The editorial team of the "then" editor-in-chief and current publisher Dietmar Plath was presented with the footage, primarily to review the technical content. International was certainly **serienreife** our birthmate," says Aigner.

CHRISTOPH B. xNFR

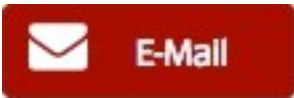


Das Cockpit ist beim Pilotseye.tv-Dreh Arbeitsplatz für Piloten und Kamerteam



The film for the weekend

# PilotsEYE - mit dem A380 nach San Francisco



Print

Rights of use

Feedback



When a chief pilot is bid farewell, colleagues in the air and on the ground come up with quite a few things. The yeazri yoo .fvdul1te to be present on one of these silken occasions and accompany Jürgen Raps in the Airbus A580 to San Francisco.



PilotsEYE.tv



PilotsEYE.tv



continue to

# Years PilotsEYE.tv

We say thank you for your support.

PilotsEYE deliver timeless modern stories written by the flying life - for ten years and 18 episodes.

According to a recent survey, our viewers most often describe the films as authentic, informative and likeable. These are wonderful compliments that have only been made possible by allowing us to get up close and personal with our pilots. And when they are joined by such congratulations from colleagues and the industry, the joy is perfect.

Thank you very much, you give us our wings.





„Ich finde es sehr  
beeindruckend wie  
PilotsEYE.tv a öllig  
neLffn view on[the  
fascination of flying  
conveys, which even me  
still astonish solve the I have  
seen in the Luftfohrt  
already a lot.

I remember 9ut a Flu9 with  
Air Berlin to the North Pole  
of the PilotsEYE.t grandios  
filmed earth.

It is a pity that my dream will  
not tion - a film about a  
ConcordeFtug  
im Cockpit, wie ich ihn selbst  
vor 9/11 mitgemacht habe.“

ANDREAS S AETH  
'ERTE&tO'OS



Dear PilotsEYE.tv team, f"or 7  
0 years of professional work, I  
congratulate you and wish you  
continue to have a good eye fr  
the most beautiful ftiegeric  
moments!

I like to think back to our  
road show with A3B0 across  
Germany where we could  
inspire so many people.

Aviation moves and you  
make these moments  
unforgettable -  
unvergteichbar'.

Wonderful greetings  
Raimund



Dos Aero-International team  
was on An[an9 on of lhr  
idee[osziertund convinced,  
aviation-interested with a  
auper9exöhnlichen and  
qualitatively most  
demanding DVD series insight  
into the work in the cockpit to  
accustom.

That is why we were happy to  
provide advice on technical  
matters during the production  
of the first Fotgen, and we  
still support this special  
uro)ect to the best of our  
ability today.

Ten years of PilotsEYE,  
congratulations from the  
bottom of my heart.  
Dietmar Plath

**AERO**  
INTERNATIONAL





PilotsEye *has* succeeded brilliantly in bringing the fascination of flying to the viewer *over the last 10 years*.

*The view from the cockpit can't be beat [for many aviation enthusiasts and it's fantastic because these Insights and views our passengers can also enable via the board program.*

**Lufthansa Group**



*Für mich liefert PilotsEYE.tv nach wie vor spektakuläre Eindrücke aus dem Alltag in the cockpits of civil aviation.*

*Over the past ten years, it has been impressive to see how the team *has* become increasingly professional in its work.*

*One of my favorite videos because it has very talk people behind the scenes and is the charm of flying.*



*"Since 7 f. September 200 i, the cockpit doors have been closed to passengers for safety reasons.*

*Pilotseye offers aviation enthusiasts a unique opportunity to peek behind those closed doors and look over the shoulders of pilots at work.*

*As editor-in-chief of Austrian Wings, I congratulate Thomas Aigner and his team on the tenth anniversary of the Pilotseye series and wish myself and all interested parties many more new exciting films."*







The PilotsEYE documentaries have opened up new insights to entire generations of aviation enthusiasts. *Almost* fatally, *I meet fans* who talk enthusiastically about your *films*.

dear *Thomas*, you had a groundbreaking idea *more* than 70 years ago that now serves as a prebible for entertaining documentaries throughout *the* airline industry.

Uncompromising authenticity *and* the best picture quality report with imaginative creativity. distinguish the *films* in particular. Our two cinema premieres will remain unforgettable.

Congratulations on your anniversary and I am happy to be *part* of some of the legendary PilotsEYE productions.

I'm looking forward to more adventures



Doro is a 90-second idea *you* had do, and *the* already professional videos got better *and better in the drills*, even more cameras, even *more* features, even more background...

You *not only* experience *the* flight, you have the unique chance to *sit* "live" in the cockpit, *you* also *get to* know the destinations, *including exciting* insider tips from *the* crew.

We, as a gliding magazine, *have* been offering *the* DVDS to our readers for years and have received enthusiastic feedback throughout. 'Anyone who has *even* a little bit of kerosene *in their* blood can't get *around* these DVDS - you simply have *to* have them!'

I wish you continued success and a good doggie in *choosing* airlines, aircraft types and destinations!



Happy Birthday uilotseye, i-Happy Birthday Thomas.

Grown up already at the *age of 10...* IB episodes *with* a glimpse into *the* otherwise locked cockpits, *a* tremendous achievement!

And not only *that*. Appealing pictures, interesting *stories*, pure action *and* *always* fascinating people.

ABS would not *exist* if you, dear *Thomas*, *did not* get the best *out* of everyone involved.

Our shoot *in* *Suito* remains a memory for me. Meticulously *planned*, perfect *in* the implementation, spontaneously adapted *and then still* had a lot of fun, so *you can* *put* great things on *the* legs.

I *look forward* to each *new film* from you and wish "Allzeit *sage* and happy landings - with as many cameras as possible'.



*It is admirable how **Thomas** Aigner, over the many years and nautical miles on the Observer **Seat in** various cockpits, pushes **his idea** forward and develops it further - **always** with **a good shot of charm**, if necessary with friendly persistence.*

*Its resulting value can be seen."*

Congratulations Michael

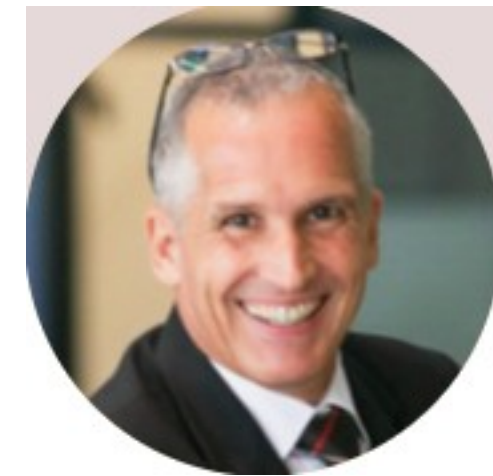


*You can almost feel **it** in every **film**: the enthusiasm for the air[ahrt and **the** tremendous commitment with which work is done both in front of and behind the camera.*

*that impresses **as well as the** Qualität and care in shooting and selection of images.*

***Thomos** Aigner and **his team** move during the shooting also and gemde **in** sensitive Bemichen with qm em Gespür für the situation. Groparti9!*

*I hope that the years of pleasant cooperation will be similarly successful.*



*Countless fans and newcomers have sighted your works.*

*The **secret** lies in the fact that you focus not only on the **technology** and the fascinating bitters from **the** cockpit, but also on the people behind it, with a great deal of insight and a little bit of creativity. amity and a little bit of shadiness.*

***10 years** of fascination with flying, which you pack **into** beautiful pictures with enthusiasm, tenacity and perfectio- nism. **In the** end, this is the best advertising for the **most beautiful** profession in the world.*

*The intensive cooperation **has not only** resulted in **a** trusting professional relationship, but also **in a** fetching friendship.*

*I look forward to admire many more works from your hand and wish you "**öchste 10 years** much success and joy!*





*sharp bitder, great footage, top explanations - from takeoff to landing! PitotsEye.tv manages to take the viewer into the world of aviation. "Keep up the good work."*

*I love the photo "§ulTO with the MDII-F". The old airport §uito, magnificent.*

*From ordering to delivery of the fitme we sell at Hamburg Airport, ches fits together perfectly. our guests are thrilled.*

*lhnen and your crew, tieber Mr. Aigner, furthermore much Er otg with further productions and the sales.*

*HAP YB RTHDAYPILOTSEYE.Lv!!!*

<sup>z</sup>  
Hamburg Airport



*'Looking over a pilot's shoulder and on[ the fingers, that's this series in rat 9elun9en.*

*I like the attention to detail and the, for us, precise research to document all the details also in the picture.*

*The idea of "The Book on the Air" has brought us together successfully and I wish us more such successful projects.*

*Alles Gute PilotsEYE.tv zum zehnten Geburtstag."*



*When you started damats, I was 14 and very caught up in pilot fever.*

*meanwhile I high detailed insights into the industry and am myself in the uilotenousbildun9.*

*I find it taldass obviously there was development on both sides and dos me your D Ds still fascinate me enormously - they were certainly a great*

*Motivation, den Weg zum Piloten weiterzuverfolgen!*





*Thomas Aigner and his team have indeed created "great cinema" when it comes to Luftfahrt videos.*

*Grandiose in recording technique, highly creative in design and perfehtionistic in the inclusion of background information on flicperei.*

*The human side of aviation is also given a high priority through the many interesting "glimpses behind the scenes".*

*In short, 'PilotsEYE.tv convinces with unbelievable perfection and love for detail - and for flying!*



*It's been a while since we produced the episode "Relaxed flying - conquer fear of flying" with PILOTSEYE.TV.*

*Gera I remember this production that was set up with so much enthusiasm from both sides. It has brought us a lot of new flu9ön9stliche who found the ant to book dos seminar through the pm[essional film.*

*Mr. Aigner again great thanks for their work and continued success for PilotsEYE.Lv.*



*i 0 years PilotsEVE - Aerosols so9 t "Congratulations.*

*In these years you have made a great name for yourselves in the aviation scene and we protect PilotsEYE as a reliable ceschö tspartner.*

*We share with you the "Fascination Flying"and[are therefore looking forward to[at least 7 0 more years of close and successful cooperation!*







What excited me about PilotsEYE.tv from the start is the high quality of the recordings, the personal Erzählweise, die Detailliebtheit, der Abwechslungsreichtum.

Man ist hier wirklich mittendrin statt nur dabei.

**Stefan Eiselin**  
Chefredakteur  
aeroTELEGRAPH

TELEGRAPH.



10 years of PilotsEYE - 10 years of fascination zum Erlernen.

Jahr für Jahr

Hierfür sagen wir Danke! Der Blick ins und aus dem Cockpit begeistert nicht nur uns, sondern auch unsere Flughafengäste jedes Mal aufs Neue.

Wir freuen uns schon auf die nächsten Produktionen.

**Rolf Klingenschmidt**  
Leiter Public Affairs  
Flughafen München GmbH



"Suito Mariscal Sucre - the MD-11 approach over the Andes right into the city center ist spannender als jeder Tatort.

aero.de gratuliert PilotsEye zu zehn Jahren und 18 Folgen Cockpit-Perspektive!"

**Dennis Dahlenburg**  
Geschäftsführer  
aero.de





PilotsEYE.tv



*PilotsEYE, 10 Jahre in der Sparte  
Luftfahrt dabei.*

*This film idbegeisternt since then  
crust and small and so it is always fun  
to be present at these experiences.*

*Don't let this kind of flying moments fade  
away, so that we may see many more  
films on this subject.*

*Thick cruß Susi*

*My heartfelt congratulations on the tenth  
anniversary of this successful model. I  
still remember well the first discussions  
and concept ideas.*

*Also, I will never forget how you, dear  
Thomas, with your stubbornness  
managed to make the HarleRide  
happen on the Apron in SFO after I  
had already thrown in the towel.*

*Your films are unsurpassed in  
professionalism and variety of topics and  
a "must" for every tuft[ahrtenthusiast.*

*Dear Cruesse  
Juergen Paps*

*I remember well that evening when we  
first saw a PilotsEYE film on SPIECEL.TV  
and SPIECEL ONLINE.  
have streamed.*

*The editor on duty asked me somewhat  
skeptically.' Why should a cockpit video  
interest a larger number of users? The  
result exceeded even my wildest  
expectations.' The  
§uito episode became a kli k it, the  
dwell time was excellent. To date, we  
have been able to repeat the success  
several times.*

*Thomas, you are a full professional, a  
perfectionist and always a person with a  
lot of heart and passion. That's what you  
see in the PilotsEYE films and that's what  
you feel when planning, negotiating and  
working with you.*

*As an editor, but also as an aircraft  
enthusiast, I wish for many more episodes.*







FliegerRevue

SCHAU "AMPF IN MOLLI3

At the Zigermeet,  
fighter jets compete

for Switzerland's favor

# FliegerRevue

MAGAZIN FÜR LUFT- UND RAUMFAHRT



Kampfjet Northrop F-5 Tiger

ERFOLGREICH IN 20 LUFTWAFFEN



The year 2010 marks the end of the B737 era at Air Berlin - the airline becomes an all-Airbus fleet. The latest PilotsEYE DVD shows deep insights into flight operations with the Boeing airliner.



### 3ELTEN COCKPIT PER3PECTIVES

## With "PilotsEYE" into the no-go area

Since September 11, 2001, and the subsequent implementation of security regulations, it can unfortunately only remain a dream for most people to fly in the cockpit of a commercial aircraft. For ten years now, Thomas Aigner has made this dream his profession: He produces films from the pilot's perspective that are much more than just a "look over the shoulder".

**E** Once upon a time, an airplane, two pilots and six cameras wanted to show everyone the fascination of modern aviation.

convey the idea of a flight. As I said, once upon a time, around 2006, there is still one airplane and two pilots, but many more cameras. There were eleven of them in the last production, which appeared in April of this year. It showed one of the last flights with a Boeing 737-800 from Air Berlin to the

Egyptian vacation paradise Hurghada, and the everyday work of a tugger driver at Munich Airport.

#### Bie cockpit niche

Behind PilotsEYE.tv is first and foremost Thomas Aigner, who fulfilled a dream with this production company in 2005.

"The idea came to me in the shower," confesses the former radio and television journalist.

nalist, who today works primarily as a media entrepreneur and film producer, but also as a university lecturer in Munich. "It combines my own fascinating experiences in the jumpseat of airliner cockpits with the HD production technology that has become more affordable and the demand of broadcasters for exciting content." Aigner obviously had the right instinct for the perfect time.



Noch more technology than usual: cameras, batteries and film flap in the cockpit.



The film production also goes into detail technically.



cockpits had long been no-go areas for the common passenger, who still knew what had previously been possible without any problems and thus usually missed something. But a door opener was at least as important as the potential demand, because the airlines first had to be convinced of the value of the flights - at first, they only saw the effort involved. The road to the cockpit was almost as rocky as it was for prospective pilots themselves. Jürgen Raps, Lufthansa's chief pilot at the time, played an important role here. He was quickly convinced by Aigner's idea and supported her to the best of his ability. The contact came about through a former contestant on the game show "Hopp oder Topp" ("Up or Down"), which Thomas Aigner had hosted on Tele 5 in the 1990s. The professional motto "Every encounter has its meaning" had proven itself once again.

This was the first production on board a Lufthansa A340-600 to San Francisco, in which six cameras were actually running to capture all the necessary perspectives for the processes in the cockpit. It appeared in au-

Almost immediately, Aigner succeeded in establishing his own special-interest niche and conveying the fascination of modern commercial aviation authentically and in unsurpassed quality. In the meantime, the DVDs and blurays are selling worldwide through various distribution channels.

"in the low five-digit range," as Aigner lets it be known. But they could also already be found in the in-flight entertainment of the respective airline. The revenue usually flows entirely into new projects. "After all, I can justifiably claim that for the last ten years I've only been doing what I really enjoy," says Aigner with shining eyes. "And if that also pays off financially, then that's the greatest gift."

About a year of preliminary work must go into each new feature-length production,



Jürgen "JR-ONE" Raps (left), the first pioneer of the Cockpit Reportages von Thomas Aigner (right).

which always documents a complete rotation with a crew. At the beginning of the filming work, things have to move very quickly, because there is only a little time available to install the extensive high-tech equipment on and in the aircraft firmly and securely, but also reversibly: After all, the next crew wants to take over the aircraft quickly and cleanly at its destination. At one point, there was also the perspective from the nose landing gear along the fuselage towards the rear, captured by a small action camera.

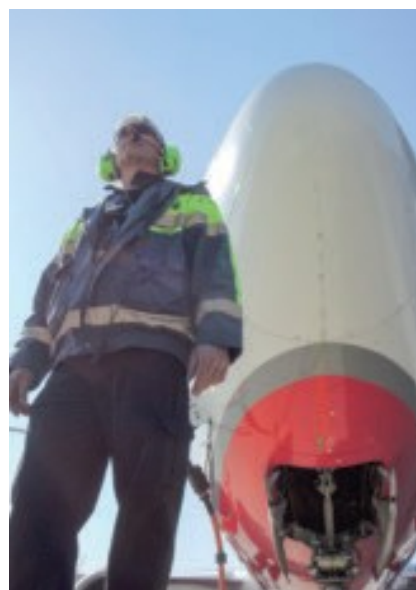
### Bas I'm there feeling

Around 250 hours or 2.5 terabytes of film material, i.e. more than the current hard disk size of a notebook, are accumulated during filming - in view of this amount of data for 90 minutes of documentation, the figure given by Aigner can be regarded as a reasonable estimate.

The film's post-production time of about six months for viewing and editing is easy to understand. A special audio time code ensures perfect synchronization of the many camera settings. It is played in via the microphone input, especially on non-professional GoPros, and recognized during editing. During editing, the maps are also inserted into the film sequences to provide orientation and to lighten the mood. It takes seven days to edit the soundtracks, and a special feature of PilotsEYE is the complete absence of an off-screen narrator: instead, the comments of the pilots themselves provide more authenticity and convey exactly the "I'm there" feeling that only a real flight could top. "Where else can you hear a pilot commenting on his own landing," says Thomas Aigner, giving a vivid example.



As a bes0nder point of view, the work of the B0denpers0nal is also set in 3scene...



... which offers unusual perspectives.



As a regular passenger, you can hardly get any closer to flight theft than PilotsEYE.

The original flight documents, which can be downloaded as PDF files from the website at [PilotsEYE.tv/downloads](http://PilotsEYE.tv/downloads), are a very special treat, and not just for simulator pilots who want to re-fly at home. Here, as a special service, comprehensive packages of six flights are available, including flight plans, weather maps, loadsheets or fuel receipts, as well as the route via Google Earth with interval photos taken every 30 seconds.

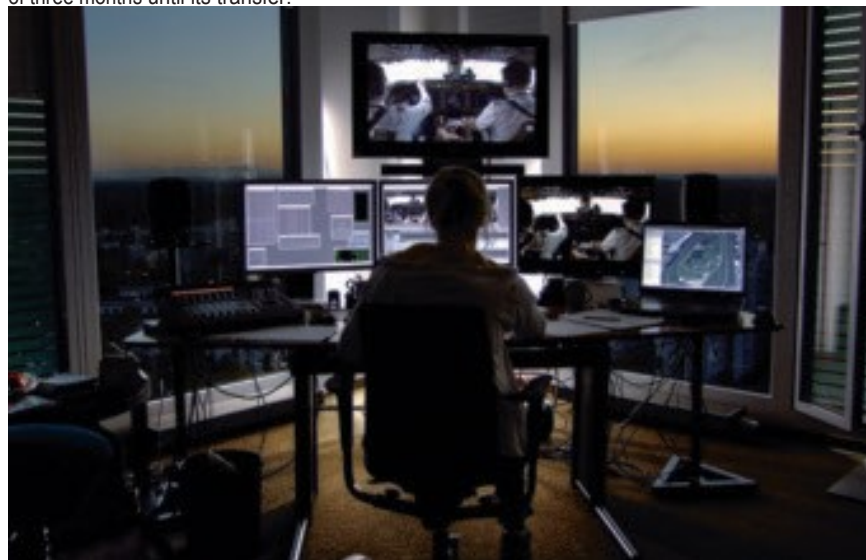
Another recent development are scenes from the flight destination in which the aircraft crew is accompanied in their activities during the rest day - the viewer is thus offered not only intimate insights into the everyday life of the flying personnel, but also very special travel tips. Sometimes a helicopter is even chartered for aerial shots, providing the platform for further hitherto unknown perspectives. offers. So-called "outtakes" with unfortunate

The films are rounded off with funny scenes and jokes.

### Only one chance

When this issue went to press, Aigner's PilotsEYE already had 18 DVD/Blu-ray productions with a high collector's value on offer, where there is no "No. 13", just as some airlines do not allow a 13. row of seats on their planes. row of seats in their airplanes. Special highlights included the ninth production with tips on "relaxed flying - conquering fear of flying," the tenth with the spectacular approach of a condor A320 to La Palma, the twelfth and most popular with viewers so far with the last rotation of Jürgen "JR" Raps on board a Lufthansa A380 to San Francisco (including a Harley bike ride across the apron in keeping with Raps' motto "Live your dream!") and just recently (September 2015) the sixteenth with the title "A plane's birth - coming down to Earth". Here, the creation of the fifth Boeing 777 "D-ALFE" for Lufthansa cargo is accompanied over a period of three months until its transfer.

tet. Particularly impressive are the insights into the world's largest building by volume in Everett with 13 000 cubic meters of enclosed space, the large production hall of Boeing-another very special and rare look behind another backdrop. With this variety of unique information, Thomas Aigner keeps his clientele interested, but also satisfies his own immeasurable thirst for knowledge. The uniqueness of each situation also keeps his work exciting: "There is always only one way to get the scene in the can - no pilot makes the approach a second time just for us. That always excites us all to work a little more precisely," he says. We can already look forward to the 18th edition - it will revolve around training to become a Swiss pilot. The flight will be conducted by Thomas Frick, Dir. of Operations, who attends flight school in Vero Beach with his SFO Jenny Knecht. One cockpit, two pilots, but how many cameras will have filmed then? ■ ROBERT KLUGE



## BLU-RAT ODER DVD GEWINNEN!

The fascination of flying from the captain's point of view. The most exciting moments of a flight - summarized on feature film length.

PilotsEYE.tv is your personal seat on the JumpSeat in the cockpit - no longer permitted for passengers - from takeoff to landing. In full HD.

Accompany Captain Florian Deiters and his First Officer Mi hail Tournas on their flight from München to the Egyptian vacation paradise of Hurghada! On board the Airberlin Boeing 737-800 NG you will travel south with lots of first-hand background information.

Enter now at [www.fliegerrevue.de](http://www.fliegerrevue.de) and win!



# Mediaworld

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Daisy Ridley / Star Wars: The Force Awakens

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The aviation industry is full of surprises - from the breathtaking machines that powerfully take to the skies to the remarkable personalities who pilot them. Two new documentaries with us on board prove this once again.

Lufthansa itself is at the center of the current episode of "PilotsEYE.tv," a series that lets you follow flights from the pilot's perspective. "A Plane's Birth - Coming Down to Earth" takes you on a discovery tour around the new Boeing 777F - from the construction of the cargo plane with a load capacity of 100 tons to the joint maiden flight with the crew.

"A Place Called Lloyd," on the other hand, tells the story of an airline that had to go through hard times. In 2008, the Bolivian airline Lloyd Aereo Boliviano (LAB) filed for bankruptcy - but the former employees continued to "come to work" for years. While everyone waited together for LAB to be allowed to file a new application for a flight permit, they were Hangars were cleaned, maintenance was performed, and pilots among the colleagues were welcomed in their uniforms. The work of Danish filmmaker Sebastian Cordes received high praise as a "comprehensive portrait of a resilient community."



## Airline sky high

Airlines from Germany and Bolivia in focus

*Up, up and away. Turning the camera on airlines from Germany to Bolivia*

EN — Whether it's the remarkable airplanes that take to the skies or the equally remarkable people who pilot them, the aircraft industry is full of surprises.

In the first of two new documentaries playing on board this month, Lufthansa takes center stage with the latest episode of *PilotsEYE.tv*, the series that takes a look at flying from the pilot's point of view. *PilotsEYE.tv: A Plane's Birth - Coming Down to Earth* begins with a behind-the-scenes tour of Lufthansa's new Boeing 777F aircraft. Learn how the 100-ton capacity cargo plane is built before joining the crew in the cockpit for its maiden voyage.

*A Place Called Lloyd* tells the story of an airline that has fallen on hard times. In 2008 Bolivian airline Lloyd Aereo Boliviano (LAB) went bankrupt, but in the years that followed its former staff have continued to turn up to 'work' every day. As they wait for LAB to be granted permission to apply for a new flight license, hangars are swept, safety checks are carried out, and the airline's staff has to work every day.


out and pilots show up for work in uniform. The brainchild of Danish filmmaker Sebastian Cordes, the documentary has been praised as a 'complete portrait of a resilient community'.




A Place Called Lloyd

Watch — *PilotsEYE.tv: A Plane's Birth - Coming Down to Earth, A Place Called Lloyd. Seite / Page 124*









BEST OF TV

PilotsEYE.tv: A Plane's Birth...

2015 | 80 mins

 Watch the trailer

 Share

### Synopsis

A Plane's Birth - Coming Down to Earth" looks at the production, collection and delivery flight of a brand new Boeing 777F from Seattle to Frankfurt, Germany.

### More Information

nft

"

H i g h l i g h t

AllMatch Case

# mehr Chancengleichheit.

The European Central Bank is opening the money floodgates even wider. Its controversial bond-buying program is to run at least six months longer than planned. Investors react disappointed: the Dax temporarily collapses by more than three percent. [more...](#) [ Forum]

**SPIEGEL ONLINE**

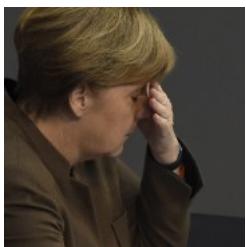
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**03. 12.**  
Tag der Menschen  
mit Behinderungen

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Gemeinsam die  
UN-Behindertenrechts-  
konvention umsetzen





A sex offender wanted to remain undetected at all costs: When an 18-year-old victim called the police, he made her jump off a dam. Now he has been sentenced. [more...](#)

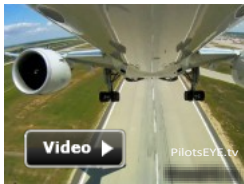


**Photo gallery:** Intoxicated

## Narco-crime

### The dream of drugs, girls and violence

What drives a 13-year-old to ruin his life in the service of brutal drug lords, to murder dozens of times? In his book "Drugs - The Story of a Long War," Johann Hari explores the fascination of evil. *By Marcus Muntefering* [more...](#)  
[ Forum ]



### Video of cockpit ride in Boeing 777F Flight into the typhoon

Put your seatback in the upright position and make sure your seatbelt is fastened. You are now flying on a Boeing 777F from Leipzig to Hong Kong. Unfortunately, the weather turns bad en route. A video from *PilotsEYE.tv*. [more...](#)

### Australian students nude calendar Outback



Chicks, horses - and bare bottoms: veterinary students at the University of Sydney want to financially support farmers suffering from the drought in Australia. With a nude calendar, of course. Here are the pictures. [more...](#)



of the Mannheim Police Riding Squad

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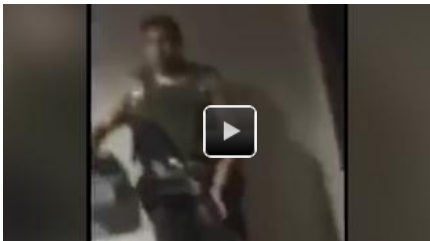
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## Videos ▶



**Amateur video of California shooting:** Employee films evacuation by police

A woman used her cell phone to film frightened people fleeing from the San Bernardino death squad. The footage shows a group running to safety through a windowless passageway.



**Water sports mishap:** crash with jetpack

It is a wonderful feeling to float weightlessly over the sea. However, you should make sure that the sports equipment always sucks in enough water. A rule that the man in this video obviously did not observe.



## OPINION ▶

### Terror against abortion clinics



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## PilotsEYE.tv: Seattle 777F

October 8th 2015, 13:58 | Written by Konstantin Koll

It was yet another surprise to find the new [PilotsEYE.tv](#) DVD "Seattle 777F" in my mailbox-I didn't even know about this episode! I was pretty busy the past few weeks, so here's my delayed review.

### One cockpit-Two pilots-Six cameras

Since nine years, [PilotsEYE.tv](#) creates high-quality documentaries directly out of the cockpit of airliners-in HD quality using six cameras mounted behind the cockpit windows and on the glareshield. To date, PilotsEYE.tv is well-known for accuracy and high quality productions.

[PilotsEYE.tv](#) has already produced an episode featuring [Seattle](#) as destination, but the new DVD is unique: it covers the PAE-FRA delivery flight of a Boeing B777F for Lufthansa Cargo (PAE is Paine Field in Snohomish County, Washington, by the way).

Captain Claus Richter, Captain Manfred Schridde and Senior First Officer Marcus Fritze conduct the delivery flight LH 8154 PAE-FRA. The Boeing B777F D-ALFE, named "Hello Germany", is in impeccable condition-even the PACKs smell brand-new! After taking off by the book, the crew reach cruising altitude in a mere 11 minutes-beating their personal record! The flight itself is rather uneventful, but you get a lot of footage from the Boeing factory in Everett, the delivery process, and the test flights. Did you know the rudder is pre-painted, because paint has some weight in itself, and the rudder has to be precisely balanced? Or that Lufthansa uses Apple iPads as electronic flight bag with an interface to the aircraft's FMC, so the flight plan can be downloaded from the iPad? That's what you learn here :) The DVD is concluded with bonus footage of Boeing's "Dreamlifter" aircraft, and a tour of the Boeing factory.

### Summary

I've really enjoyed this DVD, maybe because I got it unexpectedly, and had to keep it on my desk quite a while before getting to watch it. It's quite unique to get an insight into the Boeing facilities and the delivery process of an aircraft, all filmed and edited in high quality for the aviation enthusiast! If you're looking for a present, or maybe are interested in aviation yourself, the only thing you could spend your \$30 better on will be an airline ticket :)

Thomas, thanks for producing this unusual episode! What's up next, maybe another regular passenger flight to a sunny destination, like Lufthansa's new FRA-TPA run?



By the way, here is D-ALFE's arrival in FRA as filmed by Lufthansa Cargo:





A freighter from a fascinating perspective - The film team led by director Thomas Aigner accompanied the Boeing 777 for three months.



Photos: LCAG

## Lead role for the 'Fox Echo

The new video of PilotsEYE.tv is published

**From the first screw to the first flight to Germany: PilotsEYE.tv accompanies the acceptance and pick-up flight of Lufthansa Cargo's brand new Boeing Triple Seven. D-ALFE'. The film is available on DVD and Blu-ray.**

A Plane's birth, Coming down to earth' is the name of the new video from PilotsEYE.tv. And we proudly present: Lufthansa Cargo's Triple Seven 'Fox Echo' in the leading role. For three months, the film team around director Thomas Aigner accompanied the birth of Lufthansa Cargo's fifth Boeing 777 with the registration D-ALFE. The film shows the cargo aircraft from

fascinating perspectives: from production and sales to the transfer flight from the Boeing shipyards in Seattle to the new home base in Frankfurt in the proven Multicam look.

Claus Richter, Triple Seven chief pilot at Lufthansa Cargo, and his colleague Manfred

Schridde, technical pilot of the B777 fleet at Lufthansa Cargo, are the human protagonists of the film. The two flight captains explain the most important stages on the way to the new aircraft. Commented by both flight captains in regular flashbacks, this film offers

the rare opportunity to experience first-hand the most important stages on the way to a finished new aircraft.

### ■ Fascination Flying

"We are delighted to be part of this great production with Lufthansa Cargo for the second time.

"tion," says Claus Richter. The D-ALFE was already the third Triple Seven that he flew fresh from the factory to Frankfurt. As part of its 'Lufthansa Cargo 2020' program, the cargo crane has ordered a total of five new Triple Seven aircraft, which are among the best in terms of eco-efficiency.

and fuel emissions and are more economical than all other freighters in their class. The first Boeing 777F entered service with the cargo crane in November 2013.

"PilotsEYE.tv makes the 'fascination of flying' tangible for everyone," says Thomas Aigner,

Managing Director of Aigner-MEDIA, the concept behind his film series. Passengers, aviation fans and anyone else who would like to finally experience a flight in the cockpit for themselves will get their money's worth. Closer than ever before.

Anne Schafmeister,  
FRA F/CI

### With a little luck to the film

Win one of five DVDs:

To do so, simply write an email to [gewinnspiel-intern@dlh.de](mailto:gewinnspiel-intern@dlh.de) by October 2. And for all those whose luck is not with the lottery, here is the purchase option: directly via <http://pilotseye.tv>, Amazon.de and Amazon.uk, in Airport stores in Düsseldorf, Hamburg, Berlin and Munich, as well as in aviation and bookstores.

## Seven hours of shooting for five minutes of film

Children's channel accompanies LH 8370 to Mumbai

"What is Germany? This is the question that the children's channel KiKa is investigating in a theme week on the occasion of the 25th anniversary of German unity and has also filmed at Lufthansa Cargo.

Recent German history, the current refugee issue, geography, art and culture are just some of the topics the station plans to report on. Other focal points are in the areas of

economics

his team as guests at Lufthansa



In the belly of the freighter - KiKa presenter Ben Blümel and

innovation and export. And this is where Lufthansa Cargo comes in. The largest German airline at the largest German airport is to illustrate that Germany is an export champion and vividly convey a lot of information to eight- to 13-year-old viewers, for example about Germany as an economic power and its leading industries.

KiKa presenter Ben Blümel was together with author,

cameraman and soundman visited the cargo crane at the beginning of the week and took a look at the loading process at Frankfurt Airport. The team followed the entire route from the LCC to the departure of LH 8370 to Mumbai.


Seven hours of filming time are turned into a good five minutes of airtime in the editing room. Can be seen on October 1 and 3, both at 8 p.m. on the Children's Channel.

Anne  
Schafmeister, FRA F/CI



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
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PILOTSEYE-LUFTHANSA CARGO MD-11F

A review by Marlon Carter



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INTRODUCTION

Pdotseye is back ks yet sw'tfter youriling jotirrmmy with the release of I oir latect drxxaz+eritary that feaazes If+e operations of Luf0tansa Carga and MD 11 This p+ogrnw features Rgghts from Frankfurt to Dakar S5o Panda Manors Quito Bogatq and Puerto Féco This means that

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viewers will have the privilege of taking a journey to 6 airports in 10 days with the highlight being one of the last flights to the old Quito airport Quito airport has always been well respected by pilots as one of the most dangerous airports in the world After viewing this DVD you will see why this airport is so special and why this program is definitely worth having Here are some of the highlights



## HIGHMIGHTS

Our first flight takes us from Frankfurt to Dakar After viewing a few clips of the MD 11 being loaded we are intrrluced to the Captain and First Officer who discuss various details atx+ut the k+ug flight ahead After all of the cocLprt preparations have been made the crew suddenly realizes that there is a fault with the Elecbl I Poorer Generator Syclorns (EPGS) Fortunalnly the skilled technicians at Lufthansa were able to fix the problem with relabve eaco and this resulted in an on time departure to Dakar While enroute to Dakar the Captain diccuses some very interesting facts atx+ut the MD 11 that will definitely capture your attention For example it was interesting to team that the MD 11 is one of the only airmlt that can tilt bargeard if it is fueled bcfrre being loaded To compliant this discussion on the MD 11 there was also a brief cockpit presentation which you will find equally interesting

After landing in Dakar at night the crew heads over to the hotel for a nights rest before heading to Sao Paulo (Campinas) On the folk+wing day the crew returns to the aircah for final preparations before our departure While enroute to Paulo our Senior First Officer discusses the dangers of flying into and out of Dakar since there is a high threat of bird strikes The Captain follows up this discussion with a precordatori on how the abnormal checklist is used in the event of an engine failure or fire While on the topic abnormal conditions viewers are also enlightened about the sourco of the aural namings commonly heard in the MD 11 and other MD aircraft This segment was a surprico and it was nico to see the faco behind the voicos Aher an uneventful landing in Sao Paulo the crew takes a day of to do some sight seeing and is joined by a new Captain who will continue on the flights to follow

During their walkaround inspection on the following day it was noticed that there was evidence of a bird stfil on one of the engine cowls whk5i likely occurred during the takeoff from Dakar Nonetheless the damage didn t seem to be de0imental to the aircrafts operation and thereaher we departed to Manaus

While enroute to Manaus we get to term+w more atx+ut our Senior First Officer as she opens up about lx+w she got into flying and what her freer goals are for the future n addition to learning no+re about the crew we also team rrore about the MD 11

While at Manaus the Captain takes us for a very exclusive walkaround of the aircraft which includes the Center Accessory Compartment and ruuch ruore An interesting deia'l of the MD 11 that many may not be aware of is that McDonnell Douglas did not have a liconso to prrxluQ MD 11 Freighters As an alternative they prrxluced the pasconger mercian and thereaher blanked out the windows to corwert the airframe into a cargo



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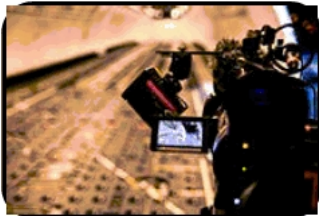
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variant This is why many MD 11Fs may have blanked passenger windcras while having never flown paccengers before The MD 11 is a very unique aircraft and by the end of the presentation you well oame to appreciate So hard work and ingenuity that went into building this aircraft

Our trip from Manaus to Quito was by far ore of the best high@hls ol this program While eriroute the Captain dmxJsses various features of Quito airport that make it a chalk tge for pikes and espe'xajfy MD 11 pikds since the MD 11 rtself had very unique perlormanco and handling pabilities After a beautiful appraach and landing Sv crew lakes a day all to espDre all that Quilo has to ofler The tour was well d'xxJmented and am sure you well enjoy snoing what pikes do on Stir "day off

At the point our journey quickdy annes to an end with just Mo more stops to Bogota and Puerto Rxt before heading back to Germany To summanze this program it was an epic AxxJmentary that is worthy of prime time TV was amazed at the mreticukxJs manner in whk:h this program was editnd to include real time footage of the wrcraft from numerous vardage point6 both inside arx/ Dutc+de ol the aircraft A6 an added bnnus we were alaa able to footage of th air traffic controllers as they mmunir:ate with our aircraft The stunning views from the cocgcprt abo added to the overall quality of the program since it nicoly showcaced some of th mo6t beauty flying rr¥aments have sBon to datB

While the program is r¥at naivety in the English kznguage tfmre are subtitles in various languages so that all can benefit fully from the presentation Some may see this as a burden but quite hormstly kiul r¥a problem keeping up with the comments mado by each pilot This program rardcs number 1 on my list of all time favorite MD 11/Caigo operations arx/ for the price of Euro 29 90, would highly reoamnerx/ that you add yyyy pmgmm y tjt



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superstar on his role in  
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# Mark Wahlberg



**Lufthansa**  
Nonstop you



The now closed old Mariscal Sucre International Airport in the heart of Ecuador's capital Quito had one of the most difficult runways in the world. But framed by high mountains, the approach also offered the pilots a spectacular view, which you can now enjoy on board with the program "QUITO - Lady's trip to the closed strip".

This film is part of an award-winning documentary series produced by PilotsEYE.tv, which also includes approaches to San Francisco, the Maldives and the North Pole. It shows the highlights of a Lufthansa Cargo flight from Europe to South America, captured by ten HD cameras. In addition to fantastic up

from, for example, the Amazon the pilots also explain what's going on in the cockpit.

Located right in the heart of Ecuador's capital Quito, the old Mariscal Sucre International had one of the most challenging landing strips on the planet. Yet surrounded by mountains, the airport - which recently moved to a new site - also gave pilots spectacular views, and you can now enjoy them, too, by tuning in to *QUITO - Lady's trip to the closed strip*.

Part of PilotsEYE.tv's award-winning series, which also includes destinations such as San Francisco, the Maldives and the North Pole, the documentary shows the highlights of a Lufthansa cargo plane's journey from Europe to the South American city. Filmed by ten HD cameras, it offers stunning footage of the Amazon, while the pilots explain what's going on in the cockpit.

Watch *QUITO - Lady's trip to the closed strip*.  
Seite / Page 35



## Beautiful views

### In plane view

**A flight across the Atlantic from the perspective of the pilot**

A flight across the Atlantic from the pilot's perspective



To set a new world record in Greenland, you need ice-cold determination. That's what Eric McNair Landry and Sebastian Copeland found when they set off on a 2,300-kilometer journey across the island on so-called kite skis, which are pulled by a massive kite.

Despite extreme cold and snow drifts, they managed 595 kilometers in 24 hours - more than any other kite athlete so far.

Copeland's documentary "Across the Ice - The Greenland Victory March" accompanies them on their endeavor, also highlighting that through melting ice in Greenland (a result of global warming) could eventually destroy numerous islands in the Pacific. The award-winning photographer hopes, that is characterized by its gripping

It takes icy determination to set a world record in Greenland, as Eric McNair Landry and Sebastian Copeland found out when they kite-skied 2,300 kilometers across the island.

Battling freezing conditions and snowdrifts that imprisoned them for days, they covered 595 kilometers in 24 hours - the longest distance anyone has ever traveled by kite in such a short period of time.

Copeland's documentary *Across the Ice - The Greenland Victory March* follows their journey and highlights the fact that Greenland's melting icecaps - a result of global warming - may ultimately destroy many Pacific islands. However, the award-winning photographer is hoping that through his film some of his own determination to succeed will rub off on those who are able to stop climate change in its tracks.

Film its own determination while kite skiing in Greenland to those who can influence the course of climate change.

Watch *Across the Ice - The Greenland Victory March*. Seite / Page 42

## Cool kites

**A record trip in Greenland**

A record-breaking journey across Greenland



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Der Dokumentarfilm-Kanal  
auf **SPIEGEL.TV**





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THiëfJiegen in the cockpit  
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## The eye of the pilot

### Cinematography

The view from the cockpit of a large airplane has always fascinated people. Unfortunately, with today's security regulations, it is a rare experience denied most of us as airline passengers. Thomas Aigner, a former television journalist and media entrepreneur, offers a solution: 'With his documentation film project Pilots EYE. tv. He views the flight through the extremely wide angle of the Compact Prime CP.2 lens series front ZEISS. From the coveted middle seat between captain and co-pilot. Aigner's film 'Here's' directs the 'final' eye of the brand-new CP.2 15 mm/T2.9 lens, 'which is combined with compact HD professional

movie cameras. That lets the viewer see exactly what is happening during the flight through the eyes of the pilot.



Or the way to work: The movie gear ICP 2 15 mm/T2.9, EOS C 300J is still on the ground with the filmmaker waiting to board the cockpit of the 777F, Boeing's latest cargo airplane, with airline AeroLogic (an joint venture between DHL and Lufthansa Cargo). Flight BOX512.519 will go from Leipzig (LEJ) via Bergamo (BGY) to Hong Kong (HKG).

PilotsEYE tv made its debut on the market in the fall of 2006. Aigner's basic idea was to produce high-quality film content in HD which could be used as material for future HD television networks, for example for programming post-primetime, late at night or after midnight. The project benefits greatly from Aigner's personal enthusiasm for flying.

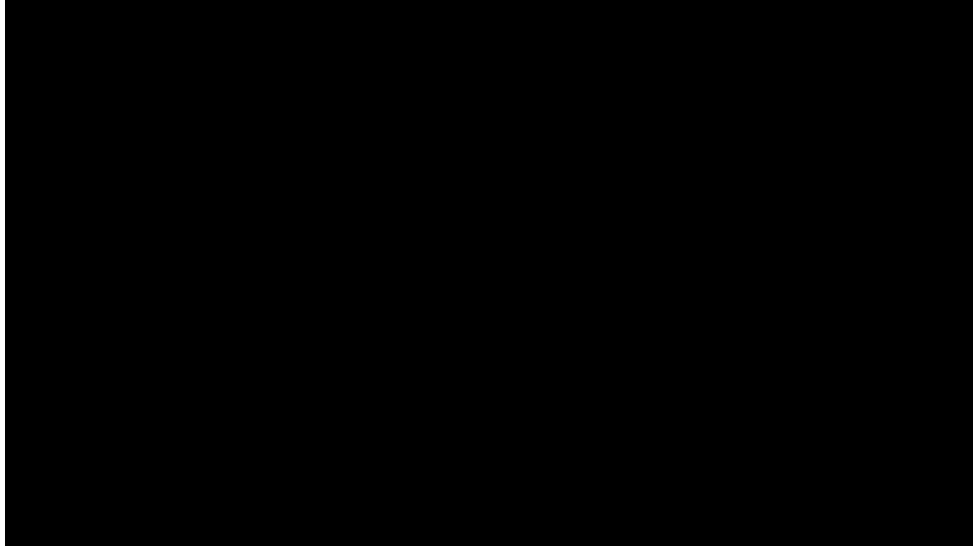
"I was able to sit in the cockpit when I was younger, and that was always so fascinating. On the one hand, I was fascinated by the pilot's precision. At the beginning of the flight, they talk to each other as if normal manners were completely alien to them. But that's normal during the so-called 'procedures', as well as during maneuvers like take-off and landing. But the closer you



get to cruising speed, the more 'human' they become."

A normal airline passenger can only experience such close-up moments in the cockpit through Aigner's camera. His movies contain no voiceover and as a result, the situation you see in the cockpit is completely authentic.

In early 2012, ZEISS expanded its **Compact Prime CP.2** series with a lens that has an extreme angular field: the CP.2 15 mm/T2.9. Like the 14 CP.2 fixed focal lengths that are already available, this lens is also suitable for being used flexibly with HDSLR and HD video cameras, and with professional cine cameras. With five different interchangeable mounts for PL, EF, F, MFT and E mount, the Compact Prime CP.2 series is ideally suited for professional films. This family of lenses covers 35 mm full-frame coverage (36 x 24mm) and has a uniform focus rotation angle of 300 degrees. The lenses are extremely easy to operate, not least because of their robustness and flexibility.



With the help of the CP.2 15 mm/T2.9, extreme wide-angle pictures can be taken that are of the highest quality and free of distortions. This is important when there is little room in which to film, such as the cramped cockpit of a passenger or cargo aircraft where conditions are not exactly ideal for an ambitious film project. It is a challenge Thomas Aigner has had to deal with again and again since 2005, and one reason why he considers the Compact Prime CP.2 lenses from ZEISS such a vital tool.

In order to create a chronological cut without missing a scene, 11 cameras were running simultaneously during the flight. Nine of them were in the cockpit to capture as many different perspectives as possible: the pilots from front and back, the pilots' different views (taken from the windows), the view over their shoulders. All of this combines the outside and inside perspective into one take. Another camera, located in the passenger area above the wing, documents the airplane's movements. A small, waterproof, shock-resistant camera on the nose gear takes outdoor shots. Combining the outdoor and indoor images shows how the aircraft reacts to certain maneuvers initiated by the pilots.

In addition to the video material in HD, Aigner's team also captures on eight sound tracks every noise in the cockpit, from the commands during take-off and landing to the radio communication to the pilots' relaxed conversation after they reach their cruising altitude. "We also film entire transatlantic flights," says Aigner. Many hours of film material have been created in this way. Aigner selects the best aeronautical and optical highlights from the material, edits them into a 120-minute film and brings them to market in DVD and Blu-ray format. Thirteen movies shot in commercial and passenger airplanes have already been produced this way and are available in bookstores and selected airport stores.



The CP.2 15 mm/T2.9, in combination with an EOS C 300 HD movie camera, looks over the shoulder of the pilot of the Boeing 777F.

The particular lighting conditions and limited space inside a flight cockpit require special film equipment. "A lens like the CP.2 15, which has such minimum distortion, is of course a stroke of luck for me because we can then use an image to its full extent. I have tried various lenses and come to the conclusion that the conditions inside a cockpit require the use of wide-angle lenses, because we have no depth or space whatsoever. For this reason, we especially like to use all kinds of fish-eye and super/ultra-wide angle lenses" says Aigner of his positive experiences with the ZEISS lens. "Whenever I used extreme fish eyes in the past, I always had to cut out the center in the end; the edges were so distorted that they couldn't even be bent back during post-production. In this respect, the CP.2 from ZEISS offers excellent performance."

Thanks to today's camera market, which offers movie cameras in very small formats, Aigner can now also use lenses from the professional range in the cockpit - also with good results. This was an important step for the PilotsEYE.tv team, which depends on being able to produce high-caliber HD moving images in cramped spaces using lightweight equipment.



Thanks to its extreme wide angle while still providing excellent imaging quality, the CP.2 15 mm/T2.9 is Thomas Aigner's first choice for repeat usage when filming from inside the cockpit of an airplane.

The weight of the equipment is a critical factor for a film project up in the clouds. Up to 300 kilograms of equipment need to be brought into the cockpit for every shoot. Every gram less makes it easier to get through airport security. On that point, the CP.2 15 mm/T2.9 from ZEISS is unbeatable, weighing in at just 900 grams.

Setting up the equipment onboard takes around six hours. The cameras and lenses are fixed in the cockpit. With the CP.2 15 mm/T2.9 in combination with the EOS C 300, only one vacuum cup is needed to mount them safely. Aigner especially likes the fact that he can also use his CP.2 lens to take pictures with an EOS 5 D Mark III. "It means I only need to bring as many lenses with me because the CP.2 can be switched one-to-one between the video cameras and the still cameras."

Aigner's team consists of just three people, with Aigner operating as both director and assistant. A professionally-trained cameraman and a third colleague accompany him on all productions. There is room for two of them in the cockpit, while the third person works from the passenger cabin, taking care of, for example, the film images above the wings, GPS logging, and interval images.

For Aigner, working with the CP.2 15 mm/T2.9 was like entering uncharted waters; but it has been smooth sailing: "We are completely sold on the 15 mm super wide angle, which we were able to test before it was introduced to the market. We had such a positive experience that we'd like to continue our work with ZEISS lenses. Every time I see the images, I think: incredible, what a wide angle, what a performance all the way to the edge. There are few distortions and no overlays. It's a very stable picture all the way to the edges. Really impressive," says Aigner.





The light conditions at night in the cockpit are no problem for Thomas Aigner. He can take full advantage of the lens speed of the CP.2 15 mm/T2.9 and capture the illuminated instruments - which pilots call the 'Christmas tree'.  
- in excellent detail.

Again and again, Aigner has to deal with the need for high quality in the film material under the special conditions of filming airborne. The light up in the sky is not the same as that on the ground, in particular from the perspective of a filmmaker.

"Another aspect of being in the cockpit is that you have to use the entire dynamic range of the camera almost all the time due to the extreme brightness coming in through the windows and almost total darkness on the display panels. Here the high speed of the CP.2 15 mm/T2.9, in combination with a powerful camera, offers terrific possibilities." Especially in the low-light range, the ZEISS lens delivers high-quality results that Aigner makes use of in his work: "During our flights across different time zones, we can be in a completely pitch-black environment for hours. The cameras not only pick up the numerous small lights in the cockpit, but also large cities 4,000 feet (12,000 meters) below. An illuminated cockpit simply looks fantastic."



Working in cramped quarters: Thanks to their film equipment, Thomas Aigner and his cameraman, Claudio Capobianco, can put the viewer directly in the cockpit jump seat of a Boeing 777F.

Aboutt Thomas Aigner

Thomas Aigner (48) began his career as a radio and television journalist and moderator with the Austrian (ORF, Ö3) and German broadcasters (ZDF, ARD, Tele5, Vox). Today he is a media entrepreneur, lecturer and film producer. Since 1995, he has successfully led his company AignerMEDIA, which produces contemporary and digital media content. He is currently concentrating on the PilotsEYE.tv project described in this blog.


<http://ame.de/>

<http://pilotseye.tv/>

Hofmann's recommendations

Insider news for frequent flyers

Kurt Hofmann, the most distinguished airline journalist in the German-speaking world, provides first-hand information in his blog.



[> back to overview](#)

PilotsEYE tv - watch the pilots fly

A completely different recommendation from the field of civil aviation should be reported here.

PilotsEYE.tv shows the fascination of flying from the perspective of the pilots summarized on the most interesting moments. The technical effort involved is probably exemplary. Ten high definition cameras are installed in the cockpit. The technology developed specifically for this mission guarantees real recordings. Every sound, recorded with eight microphones, can be heard cleanly, giving even flight-inexperienced viewers the opportunity to understand every command. The quality of the videos is available in Full-HD and of course also in normal DVD-PAL resolution. Each episode is available on DVD or Blue-ray (except for two episodes) for 29.90 Euro.

Passengers or flight enthusiasts can thus comfortably use the JumpSeat in the cockpit, which is now virtually inaccessible to passengers. While the cameras record the entire flight routes, the series shows only the most interesting and beautiful moments of a flight. The pilots explain the current events and talk about their passion for flying. Conversations alternate with views from the large cockpit windows accompanied by music.



Recently, Hofmann's recommendations received the latest DVD. With the MD-11 to Quito, South America. The Lufthansa Cargo cargo plane makes its final flight to one of the highest and most difficult airports in the world. For ten days, the PilotsEYE team accompanied a complete rotation of a cargo flight mission from Europe via Africa to South America. Ten permanently running cameras were used for this episode.

PilotsEYE.tv offers all relevant information not only for simulation pilots but also for fans who want to delve deeper into the subject, partially handwritten documents of the flight as a free download.

In addition, there have been 13 other exciting episodes since 2006. For example, with LTU to the North Pole, with the Lufthansa Airbus A380 to San Francisco, etc. But special mention should be made of the episode Relaxed Flying - Conquering Fear of Flying. An ideal gift for all those who have a fear of flying. air travel is anything but well.

Behind PilotsEYE.tv is the company AignerMEDIA GmbH, a specialist for synchronized multi-camera recordings in the aviation industry.

**Kurt Hofmann**

King of Mi



Alexander
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# DAT

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# HUMLEBIEN DER LÆRTE AT



Med op til seks HD-kameraer fanger PilotsEYE.tv alle detaljer i cockpittet før og under flyvningen.



Efter 12 film med passagerfly opfylder AignerMEDIA manges ønske om en tur med et fragtfly, AeroLogics 777F bliver fulgt op med The grand old Lady: en tur med en MD11 fra Frankfurt til Sydamerika.



## **PORTRAIT OF A SUCCESS: PILOTSEYE.TV**



Hong Kong's Chek Lap Kok airport was opened in 1998 and boasts the world's largest freight terminal. In a brand new episode from world renowned PilotsEYE.tv you can - for the first time - follow a Boeing 777F freighter on a long haul from Leipzig, Germany, to this very destination - based on takes from six synchronized live HD- cameras in the cockpit, one on the nose wheel and one in the Chinese control tower. Thomas Aigner, founder of PilotsEYE.tv, came from a famous career as TV-host to live out his dream - working with the media and airplanes on a brand new, not before seen, level of entertainment.







PilotsEYE.tv er for alle, der drømmer om at blive inviteret med på en flyvning helt up front!



Et eksklusivt blik fra kontroltårnet ud over lufthavnen i Hong Kong, der med sine 53 millioner passagerer er den 12. travleste i verden.

BILLEDET FORTÆLLER:

# MED PILOTENS ØJNE

Af Kim Reich

Photos

AignerMEDIA

"Lufthansa heavy! You are cleared to land!" Sådan lyder det på en af optagelserne i cockpittet fra selskabets første tur med den store Airbus A380 fra Frankfurt til San Francisco. PilotsEYE.tv var med på hele turen ud og hjem. Vi ser hvordan lufthavnens brandvæsen byder den nye baby velkommen til den nye verden og vi følger JR alias chefkaptajn Jürgen Raps på hans sidste flyvning, før han skal gå på pension.

Her til marts har den nyeste cockpit-DVD og Blue-ray produceret af Thomas Aigner og hans dygtige team fra PilotsEYE.tv premiere. For første gang kan man komme med et Boeing 777F fragtfly på et rigtig langt ben fra Leipzig til Hong Kongs Chek Lap Kok lufthavn - inklusive optagelser fra det kinesiske kontroltårn, som det tog over et år at få tilladelse til. Og sådan begyndte eventyret for den tidligere radio- og TV-journalist, da han besluttede sig for at udleve drømmen - op ad bakke!

## STOD MIDT I EN TV SUCCES CAREER

Østrigskfødt Aigner stod midt i en succesfuld karriere foran kameraet bl.a. på det statsejede ORF, da han syntes, at tiden var inde til at udleve drømmen. Siden har han etableret AignerMEDIA, der bl.a. arbejder med internettet, og nu er han manden bag en TV-programserie, der mere end noget andet viser fascinationen ved flyvning.

- PilotsEYE.tv er min hovedbeskæftigelse. Det er det jeg brænder for. Jeg kan simpelthen ikke forestille mig, at jeg skulle lave andet eller noget andet ved siden

af, bortset fra når jeg underviser, siger han til DAT inflight

Og det var faktisk Lufthansas nu pensionerede chefkaptajn Jürgen Raps, der hjalp Thomas Aigner i gang med alt det, der skulle til, for at han kunne få lov til at montere op til seks kameraer i cockpittet og placere en kameramand bag piloterne.

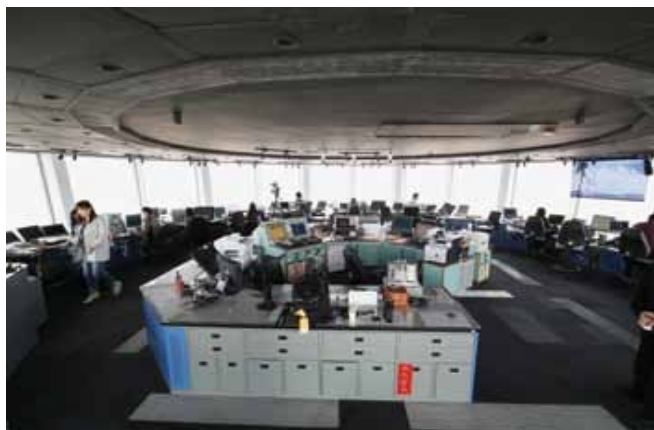
Til magasinet Professional Productions kommende martsudgave fortæller Thomas Aigner, hvordan det hele begyndte og hvorfor det overhovedet lykkedes at overvinde alle de vanskeligheder, der knytter sig til at få adgang med så omfattende en produktion om bord på en kommerciel flyvning og på så lidt plads, som der rent faktisk er til rådighed.

- For det første måtte vi overveje, hvor mange kameraer vi skulle bruge og der nåede jeg frem til mindst seks, hvis vi skulle registrere alle handlinger i cockpittet. Den helt store hurdle er naturligvis, at vi ikke bare kan komme anstigende med et par skruer og et beslag. Folk var jo ved at dø af grin, da jeg gjorde mig nogle overvejelser over, hvordan det skulle kunne lade sig gøre, men da Jürgen Raps hørte om ideen var han solgt. Han blev min advokat i det videre projektforsøg, fortæller Thomas Aigner til bladet.

## 350 KG UDSTYR SCAL UD I EN FART

Udstyret, som han har med om bord, vejer 350 kg og det skal være afmonteret senest 30 minutter efter landingen. Til gengæld

slutter programmet med Jürgen Raps' sidste



ste arbejdsdag med billeder af kaptajnen i læderjakke og på motorcykel i San Fransiscos gader. Det er nemlig den anden side af de teknisk raffinerede produktioner af hverdagen i luften - at man både følger, hvad der bliver sagt mellem piloterne indbyrdes og kontroltårnet, men at man mellem de forskellige procedurer også ved deres egen fortælling får et indblik i flyverlivet.

I forvejen er Jürgen Raps kendt af næsten ethvert barn i Tyskland, fordi det var ham der introducerede den store Lufthansa A380 i markedet. Han var med, da den blev fløjet ind på ruterne og præsenteret såvel i TV som rundt omkring i lufthavnene. Derfor fremstår live-optagelserne fra hans sidste flyvning som et helt enestående dokument i tid og sted, selvom listen over PilotsEYE.



Fra venstre og med fast grund under fødderne producer Thomas Aigner og fragtflyets piloter Wojciech Blenski, Joe Moser og Alexander Klatt.

tv produktioner i dag omfatter en hel serie programmer baseret på selskabets speciale - synkroniserede optagelser i HD-kvalitet med flere kameraer.

Du kan i dag komme med på flyvninger til San Francisco, Nordpolen, Maldiverne, Tokyo, Seattle, Los Angeles og Shanghai m.fl. med Lufthansa, Condor, Austrian, Swiss og nu altså også AeroLogic.

#### HIGHLIGHT: CAMERA PÅ NÆSEHJULET

Highlights på den nyeste flyvning i videokataloget er bl.a. optagelser fra et kamera monteret på næsehjulet af 777'eren, The PushersEYE og en vaskeægte No-Fun Taifun undervejs. På optagelserne med fragtflyet medvirker selskabet AeroLogic's chefkaptajn Joe Moser, der er en af de piloter, der har været i tjeneste længst overhovedet i branchen. Han har over 30.000 flyvetimer og 39 år i kommerciel luftfart med i bagagen. Det er ham, der guider os hele vejen på det første liveoptagede-program nogensinde, der viser os hele turen med et fragtfly inkl. alle oplevelser og episoder undervejs. Joe Moser har tidligere optrådt i PilotsEYE. tv og er også Director of Flight Operations hos AeroLogic. Selskabet er en joint venture mellem DHL og Lufthansa Cargo.

- Joe Moser er manden du gern vil have som instruktør. Han er hård men fair, hvad vi får et indblik i med den unge besætning han har med om bord på turen til Kina, fortæller Thomas Aigner i oplægget til videoen.

Det er ingen tilfældighed, at det amerikanske TV-program "Right This Minute" allerede har været ved at falde på halen over traileren til PilotsEYE.tv's nyeste produktion. Det er især kameraet på næsehjulet, der efter start følger med hjulet op, der har lagt seerne på selskabets 57 kabelkanaler ned. Kameraet er monteret, så man ser ind under flyets krop og bagud blandt andet under starten - med den aktuelle sound fra cockpittet og fra motorerne suppleret med en inciterende baggrundsmusik umiddelbart efter "Rotate".

Traileren findes på <http://pilotseye.tv> og hvis billedet fortæller, så er det her. Du vil aldrig se noget andet bagefter - ikke en gang BBC's Top Gear - når du har været i luften med Thomas Aigner & Co.

#### Rettelse:

I sidste udgave af DATinflight (nr. 4 2013) handlede billedet fortæller om en ny bog med bornholmske personligheder. Alle fotos til artiklen var taget af forfatterens far Kurt Christensen.





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"Flying has always fascinated me," says 49 - year - old Thomas Aigner, founder and CEO of PilotsEye. tv. Today, he lets his Films others share in the dream of flying : Thomas and his crew shoot directly from the cockpit of aircraft and allow views that are otherwise reserved for pilots. Since his films are available on Amazon.de, thousands of Amazon - customers are already with Thomas "on board".

The native Austrian, who has lived in Munich for more than 20 years, used to be a radio and TV presenter as well as a TV producer. In 2004, Thomas ventured into something new and began to tell "his own stories" : "Making films with a script, actors and all the trimmings, that would have been beyond my financial means. Instead, I wanted to show something that can b e realized even with a small budget. I'm taking t h e audience into a world they normally don't have access to." The idea for his films came from an unforgettable experience: "As a student I was able to fly in the cockpit myself and was fascinated. I wanted to give others the same experience," says Thomas.

**Maiden flight with Ka m era: From Munich to San Francisco**

But it wasn't that simple: "It wasn't until I found the right supporter for my vision in the former head of Lufthansa's fleet after various attempts and we had the right equipment together after numerous technical specifications that we were able to get started. The first flight on which Thomas flew with a cameraman and cameras in the cockpit was from Munich to San Francisco in 2006. "It was a great feeling," he recalls.

**No success with film publishers**

The first films were in the can, now they just had to find their way to flight-loving fans. That was more difficult than expected. Thomas on this : " I talked to a wide variety of film publishers, but none could offer me a contemporary model to distribute my films." That's why he decided to self-publish. Among other things, he succeeded in getting his films into numerous airport stores.

Thomas' goal, however, was international distribution and the use of online distribution channels. "So I looked into online commerce and learned about Amazon's Advantage program for media producers like me," the filmmaker says. "This made it possible to have Amazon offer my videos to make them available to the German audience via Amazon.de and to an international audience via Amazon's international websites. I send the DVDs and Blu - Rays to Amazon. Amazon sells and reorders regularly. For me this model i s ideal, I don't have to worry about marketing, distribution and shipping, but can fully devote myself to the production of my films. dedicate." Quickly, the number of movies sold by Amazon surpassed that of all other distribution channels.

**Today: Thousands of "copilots**

In the meantime, Thomas has released 13 films, thousands of copies have been sold by Amazon, and Amazon.com has hundreds of enthusiastic customer reviews. His films take him to destinations all over the world. " The moment of seeing a sunrise from 12,000 meters overlooking the earth is breathtaking every time. I love the idea that Amazon - customers can share in that."

\* [PilotsEye. tv at Amazon](#)

Recommend

“

A sunrise from 12,000 meters is every time breathtaking. I find the idea very beautiful that Amazon - customers can participate in it.

”

Thomas Aigner, PilotsEye. tv

[PilotsEye. tv at Amazon](#)



# PROFESSIONAL : : PRODUCTION

TECHNOLOGY AND MEDIA REALIZATION IN FILM AND VIDEO



Legacy of Gods 3D Grand  
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# High Feeling

Producer and director Thomas Aigner has successfully filled a gap in the market with PilotsEYE.tv - fascinating flight documentaries from the cockpit of airliners.

Rudlieb Neubauer spoke with him about the special demands these productions place on equipment - and relationships.

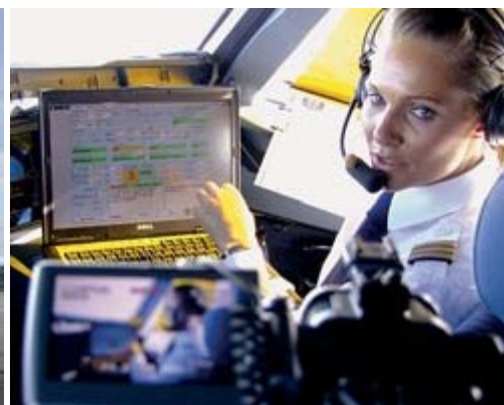
"Dear guests, a very good morning to you. On behalf of German Lufthansa, our Star Alliance partners and our entire crew, I would like to welcome you aboard our Airbus A380, our flagship service to San Francisco. My name is Jürgen Raps and I am the captain of this flight. My colleagues here in the cockpit are Robert Jülicher and first officer Harald Tschira, and our cabin crew is led by Mr. Peter Jacobus, our purser. We still have about 15 minutes until our punctual departure in Frankfurt. The flight time to San Francisco will be quite short today, only 10 hours and 30 minutes, which means that I can already promise you a punctual arrival in San Francisco - just like you are used to from Deutsche Lufthansa. We are delighted that you are our guests today, that you have chosen our company to fly to the USA. Make

Make yourself comfortable on board, enjoy the flight, and above all, enjoy our service. I wish you a pleasant stay on board."

For Jürgen Raps, this is the last flight at the controls before retirement - after 41 years of service with Lufthansa. For many years, he was head of the Boeing 737 fleet, and as head of the Lufthansa flight school in Phoenix, he trained several thousand pilots. He was Lufthansa's chief pilot for sixteen years and a member of the Group's Executive Board for Passenger Business for four and a half years. Some 19,000 hours of flying experience, over 11 million air miles. Someone who, throughout his career as a pilot, was focused on staying cool in all situations. When, shortly after the A380 lands in San Francisco, two large fire trucks shower the aircraft with their fountains, he lets out an "Ohmannomann".

The people up front in the cockpit are not quite so emotionless after all. "During maneuvers such as takeoff and landing, their language becomes extremely efficient and their actions extremely precise, but when the bird is at cruising altitude, the autopilot has taken over, and the seat belts are undone, the human element comes out more and more, as does their unbroken fascination with flying," says Thomas Aigner. The former television journalist now works as a media entrepreneur, lecturer and film producer. With his documentary project PilotsEYE.tv, he now gives us insights into what goes on in the front of the cockpit, as well as how people can enjoy the often fantastic views. The place at the jump seat can be experienced again - since Nine Eleven it has become inaccessible for normal passengers.

For Thomas Aigner, too, the road there was pretty rocky. To take part in flights in the cockpit,





he first had to figure out how many cameras he would need to record everything that happened. Of course, directing is simply not an option. "Once it was clear to me that I would need at least six cameras for the events in the cockpit, in order to get to every situation with at least one camera, it was a matter of convincing the right person of the idea". In the meantime, he also heard a well-meaning "forget it, this idea will never come to anything."

With the last attempt he wanted to make, he ended up with Lufthansa's chief pilot: Jürgen Raps. The contact had come about through a guest on one of Aigner's TV shows. "I had the great fortune to present him with the right idea at the right time. He liked it, but he also said he was happy to help, but we needed to convince a few more departments." With Jürgen Raps as an advocate, however, this worked, even though Thomas Aigner and his crew had to present the technical concept several times in Frankfurt and explain how they envisioned implementation. "At the beginning, I wanted to unscrew a few screws from the over-head panel, hang myself to it with an eyelet and mount my cameras that way. I was chased out of the yard with guffaws."

That was in 2006, when Thomas Aigner learned what high demands are placed on aviation equipment and cabling in terms of fire protection and other safety before you are allowed not only to enter the inner sanctum of an aircraft, but also to equip it with your own equipment.

## Equipment

The heart of the equipment today is a Canon EOS C300, with a Zeiss Compact Prime CP.2 15mm/T2.9. "The C300 is a camera that really saves us in the tight cockpit environment. Before, there was no other camera that could deliver such good image quality at such a small length. On the one hand, it offers a wide dynamic range, and on the other, it is extremely short. Add to that the CP.2 15mm from Zeiss, which is about 5 cm long." The



Camera has practically a 4K CMOS sensor, but delivers directly RGB images in HD without debayering - with corresponding quality, without complicated workflow and huge amounts of data.

The C300 is usually mounted on the rear wall of the cockpit as a camera for the wide shot, giving the familiar over-the-shoulder view of the pilots forward, combining the outside and inside perspectives. "The difficulty is that you have the greatest dynamic requirements at this point. The pilots' foot area is extremely dark in proportion, practically black, and the view of the windows provides the brightest white. There we have the whole scale, and for hours. But it's important that at least when there's a little less light coming in from the outside, there's still some drawing if possible. We've gotten images with it where we were surprised in the editing room that something like this was even possible," Thomas Aigner recounts. Even if the C300 only records at 8-bit color depth - but at up to 50 Mbit/s in 4:2:2 or directly to a DNxHD device, such as the PIX240i or the new Ninja2.

"On our flights through the time zones, we are always in deepest darkness for hours. The light intensity of the CP.2 15mm/T2.9 also helps a lot. With our cameras, we capture not only the countless small lights in the cockpit - some pilots call it the Christmas tree - but also large cities 12,000 meters below us. An illuminated cockpit just looks great."

Today, eleven permanently running cameras are used; eight years ago, they started with just six. "At that time, HD devices were a lot less advanced; the Sony HDR-HC1 was our best camera, actually a prosumer device with 25 Mbit/s recording in HDV-MPEG2. But still the first HD cameras that recorded via Firewire to hard disks (Fi- restores). Back then, we came up with the claim 'one plane, two pilots, six cameras'". Today, the company has come a long way.

"In the film with the Airbus 380, for the first time we even managed to get the camera at the top of the rudder, which is therefore sitting at the highest point of the aircraft and looking forward, over the house network.



# TRIPODS & HEADS...?

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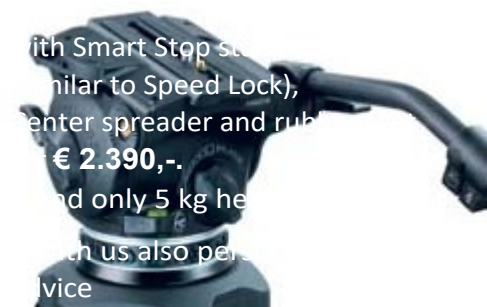
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to be allowed to record. There is only one Ethernet access point for this, which allows you to bypass the switch and access the camera directly. But it took us a whole year to get the necessary passwords and IP address from the manufacturer.

The choice of cameras on the aircraft is mainly based on the size of the available space: the last HDR-HC1 was still in use on the dashboard at the front for a very long time, but it is now being replaced. Thomas Aigner has his eye on cameras like a Cunia MCU from Wige or a SinaCam from Solectrix Systems and Anadicon Solutions, which is marketed by Pure4c. For the shots of the pilots' upper bodies, they use two HXR-MC1P from Sony with fisheye adapters, but Thomas Aigner is no longer entirely happy with their AVCHD-encoded images. They then tried going into an Atomos Ninja via HDMI, but the picture didn't get noticeably better either. Consequence: the cameras are not good enough today. At least with fully expanded images. However, as small fade-ins in the overall picture, they don't stand out that negatively at all, and at the same time provide important impressions from the front.

"The reason we still use them until now is simply the fact that you can control them well remotely. You can drive the focus and the iris without additional accessories, you can change the shutter in the CCU suspended three meters away. During flight, it just doesn't work to reach forward. You just have to shoot differently there."



On average, however, you tend to have problems with the distortions of the wide-angle adapters or fish-eye lenses, such as on the GoPro. In the latest production, one of these allows a fascinating view from the extended nose gear to the rear of the turbines and main landing gear during takeoff and landing. "In the past, when we used extreme fisheyes, we could only end up using an area in the middle because the edges distort so much that they couldn't be bent back even in post-production. A lens like the CP.2 15mm, which has such low distortion, is of course a godsend for me there, because we can use the image to its fullest extent."

Like all fourteen available CP.2 fixed focal lengths, the CP.2 15mm/T2.9 is designed for flexible use with HDSLR and HD video cameras as well as professional motion picture cameras. Thanks to the five different interchangeable mounts for PL, EF, F, MFT and E-mount, Thomas Aigner can also use his CP.2 lenses for supplementary photography with a Canon EOS 5D Mark III. In the cockpit, he sits as director and assistant together with a trained cameraman, while a third colleague takes care of shots over the wings in the passenger cabin, for example.

## Postproduction

Before PilotsEYE.tv was launched in 2006, Aigner had worked as a presenter and editor for Ö3 television after completing his training at the ORF.

"Jolly Joker", "Seitenblicke", "Look" contributions practically as a correspondent and documentary filmmaker contributions to provide. In addition to working for various radio and TV stations, he studied broadcast management at UCLA. Back in Europe, he moderated for various TV stations in Munich and, with his company AignerMedia, which he founded in 1995, produced, among other things, "netNite", the first regular Internet TV show on German TV for ZDF. At Bayern 3, this became netRadio. "In 2004, I saw the first HD sets at NAB and trusted the forecasts that the tube had had its day. However, I no longer wanted to work as a commissioned producer, but to produce something that I could pre-finance myself."

For post-production, AignerMedia invested in an Avid Symphony and upgraded it quite a bit. "On our long shot, the C300, we last recorded directly to DNxHD 220 with a PIX 240. And thanks to the new Ninja2 recorders, we can now do all the ProRes recording we've done in the past directly to DNxHD. A huge relief for Avid on Windows machines."

To save storage space, even the data rates are changed during the flight - the highest rates during take-off and landing, lower rates during the flight.

of the cruise flight. In daylight, all cameras run completely through.

"Postproduction specialist Michael Radek created a workflow for us at the beginning in which practically all intermediates were discarded for the production of the master and the original MPEG-2 HDV files were used. That's where the Avid with the DNxHD185 codec can really produce very good quality. We did test recordings for an HD day at the Deutsches Museum a few years ago, where Full HD HDcamSR material was compared with ours. Of course you could see the difference, but it was nowhere near as big as the price difference in manufacturing."

## Sound

Thomas Aigner records sound classically, as he says: "Günter Knon from Ambient Recording is practically a midwife of our project. He even flew with us once as sound operator, looked at all our problems and also advised us in his capacity as master of time code. Somehow I have to tell the eleven cameras what time it is." So you play the LTC to an audio track via lockit and read it back out on the Avid using the "Read Audio Timecode" function. Of course, a radio network is out of the question on an airplane. A sound channel then goes to the camera via the Tiny Mix, whereby one must always be careful that the consumer cameras forget the level setting when they are switched off. The sound center of the equipment is the Sound Devices 788T.

For the pilots, in addition to the head sets, miniature microphones with a supercardioid are available, the radio is picked up via a line output, a boundary microphone hidden in the partition provides the basic noise of the flight, and for some announcements that cannot be heard on the radio channel, there are also lavalier microphones mounted on the overhead panel. This gives eight channels of audio. There are no voice-overs in the film; the pilots explain the current events and convey their passion for flying best. The DVD also includes a commentary track by the captain, on which - in addition to the normal audio - he also comments on all







Director Thomas Aigner and his cinematographer Claudio Capobianco

Explained in layman's terms. And the underlying music while looking out then brings the "high" as soon as you lift off the ground with the machine.

In postproduction, you then spend about ten full working days on the sound, twenty on editing and seven on color grading. When you make a niche product like this, you can be sure that the consumers will notice every little thing. That's why a former head of training at Lufthansa looks at the pre-final version as a private pleasure and finds every technical error, no matter how small. This goes as far as flight altitudes being mentioned in one scene and wanting to climb to a lower one in the next.

"These are mistakes that can easily happen, but of course are corrected immediately."

## Distribution

So far, Thomas Aigner has produced thirteen films of flights as part of PilotsEYE.tv, most of which are about 120 minutes long and contain the aeronautical and optical highlights of flights. These include the last two flights by Jürgen Raps ("JR One Super") to San Francisco and back in the A380, or the flight from Vienna to Barcelona and back, in which Captain and Austrian Airlines A320 Fleet Chief Hans Peter Klikovich and First Officer Cornelia Ollinger took advantage of the beautiful flying weather for a special route along the Alps at a lower altitude than usual. The latest production shows the newest cargo aircraft from Boeing, a 777F, of the airline AeroLogic (Joint Venture DHL/Lufthansa Cargo). We accompany Joe Moser, Chief Pilot and Director Flight Operations at AeroLogic on flight BOX512/519 from Leipzig (LEJ) via Bergamo (BGY) to Hong Kong (HKG). In HD. Including a landing in a typhoon.

Not only for simulator pilots, but also for fans who want to delve deeper into the topic, PilotsEYE.tv offers all relevant, partly hand-written documents of the flight, by the way, free of charge on [www.pilotseye.tv](http://www.pilotseye.tv) as pdf in the download area. From the flight plan to the weather map, including the most important radio messages and the Google route.

The films all cost 29.90 euros, whether DVD or Blu-ray, and have done so for years. "Every time we release a new film, we notice that the entire back catalog also sells better again." That means that obviously with each new film comes new buyers, who then want older productions as well. When it comes to sales figures, you can see a very interesting technology divide between brick-and-mortar retail with 70% DVD and online sales with 70% Blu-rays.

The films are distributed through aviation retailers, bookstores and newsagents in airports. "At the airports, we opened up new channels that didn't exist before. Newsstand owners were looking for content that would pique travelers' curiosity and draw them into the stores." Naturally, the content fits with what's happening at airports, which is why one is featured on airport television. Tele-kom, for example, operates "out-of-home media" at the eight largest airports in Germany, which feeds the overhead monitors in the waiting rooms, for example. Between the commercials, short clips from PilotsEYE.tv run there, among other things. "TV Wartezimmer" also has over 6000 screens in doctors' offices in Germany, Austria and Switzerland. There, entertaining, youth-free and distracting material is needed, a good advertisement for us."

Incidentally, not only excerpts, but entire films can also be viewed in Lufthansa's in-flight entertainment. For example, the flight with the Lufthansa A380 was available for selection in the "Documentaries" section for six months. The pictures can also be seen in night loops: for example, on kabel-eins, in "Abenteuer Leben," productions just went to Finland before Christmas, on the Berlin knowledge TV station "Da Vinci TV." There, by the way, the film runs through while a speaker simply comments in the respective national language about what you are watching.

"In the area of video on demand, we have "Vimeo-on-demand" started. The advantage of this provider is that you can set the price yourself. At around 10%, the margin is also incomparably more favorable than anything else we've seen. Our biggest concern, performance, has subsided. Our streamed films are reaching buyers at the speed they need, accompanied by consistently positive feedback." One also sells there at a slightly higher price than average and, according to Aigner, is easily accepted by viewers. The share of total sales is still in the single digits - with a clear upward trend.

"Due to the fact that the average price of VoD is lower than that of physical products, we still have to prove that we can achieve the same or higher revenues. However, I believe that the more you serve a niche, the more you can charge for your product.



gen." The productions are distributed worldwide by EOS subsidiary Autentic. "You can make films today with a tenth of the budget you used to have - if you know what you're doing and are prepared to take a more arduous path. But at 40, I promised myself that in the future I would only do what I really enjoy and where I never want to stop learning," says Thomas Aigner. This is very much in line with the attitude of Jürgen Raps, whose motto in life is: "Live your dream, but don't dream your life away. The films reflect quite well that he is not the only pilot with this attitude.

Thomas Aigner combines the shots from the inside with shots of the outside of the aircraft during take-off and landing, sometimes from quite close up on the tarmac, from the tower, or with the helicopter next to the landing aircraft. Nothing is possible without special permission. The farewell gift from San Francisco Airport to Jürgen Raps was a scene that is probably absolutely unique in the world: on arrival there, he threw on his leather suit with captain's stripes, stepped out of the Airbus A380, and sailed across the apron on his Harley, grinning broadly, out of the airport grounds. With taxiing and air traffic in full swing. Exterior lights? Off. Parking Brake? Set. Parking check completed. Unbelievable. ■ PP

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## The film of flying

4 January 2013, 09:59

**Thomas Aigner has been producing HD videos for years from the aircraft, providing passengers with unique views out of and into the cockpit.**

Despite chaotic conditions at airports, lost luggage, tedious security checks and increasingly narrow rows of seats, flying still holds a certain fascination that inspires many people today. The view of the world from this perspective is and remains inspiring, touching and exciting - regardless of whether you are flying for the first time or regularly travel by air.

And who hasn't dreamed of flying in the cockpit, being up close during take-off and landing, and having an uninterrupted view of the world? In 2007, Thomas Aigner, a longtime Ö3 presenter from Klosterneuburg, started PilotsEYE.tv, a project that takes flight enthusiasts - and perhaps those who are afraid of flying - on journeys that open up precisely these perspectives. In HD quality, he documents entire flights from takeoff to landing, including all radio transmissions. A flight from Vienna to Barcelona begins with the greeting of the passengers by the obviously in the best of mood chief pilot Hans Klikovich, besides the film shows all hand movements, which are necessary during a takeoff. Once in the air, unique views of Vienna, the Alps and Barcelona open up. Depending on the flight route, the films on DVD or Blu-ray last up to more than two hours and take the viewer into the world of aviation. In a film about the Lufthansa seminars on the subject of fear of flying, for example, the viewer embarks on a journey from Munich to Hamburg with 12 affected passengers, during which the passengers confront their fear and try to overcome it. In addition, there are explanations about procedures, technology and safety. The most recent film is about a Lufthansa flight in an Airbus 380-800 from Frankfurt to San Francisco and back. At the same time, it is a film about Jürgen Raps, Lufthansa's highest-ranking pilot. The flight was one of the last of his long career.

There are short trailers of the available DVDs and Blu-rays in their own Youtube channel. The films cost around 25 euros and are available via Amazon. (red, derStandard.at, 04.01.2013)

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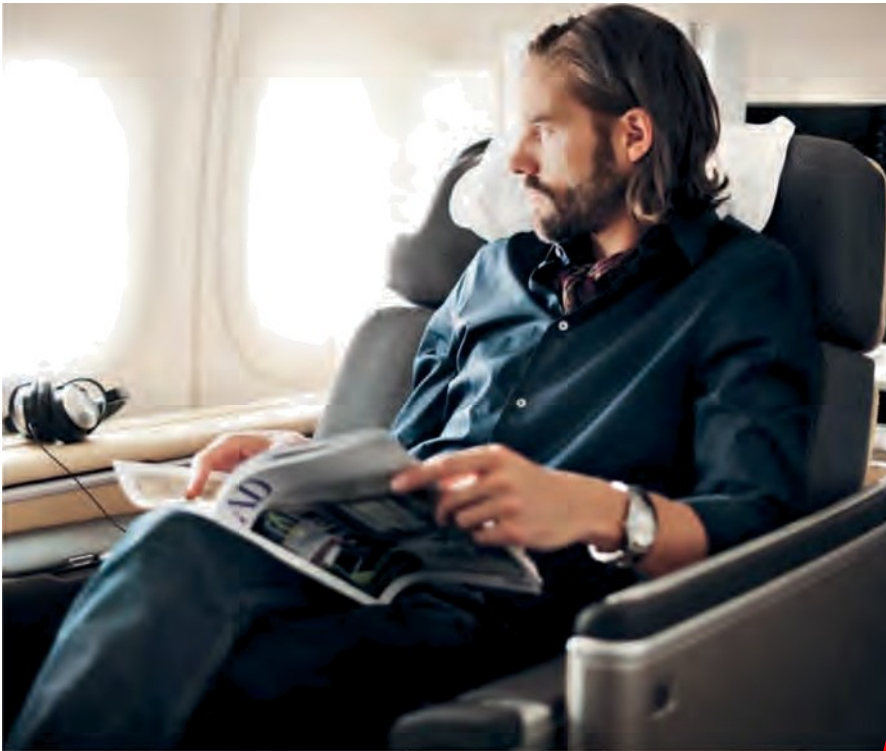
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10/2012

# exclusive

Die Rückkehr der Edelpilze



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If you fly First Class with Lufthansa to Sud America can experience all the benefits of this new premium product. All the daily nonstop connections from Frankfurt to Buenos Aires and from Munich and Frankfurt to São Paulo, passengers travel in the airline's modernized First Class. High-quality materials and a uniform, clear formal language are a matter of course, the

sound-insulating curtains, a special Exterior insulation and the carpet with impact sound insulation make the kitchen area the quietest in the world. Storage compartments under the ceiling have been omitted to create an even greater sense of space. The comfortable seat can be transformed into a 2.07-meter-long and 80-centimeter-wide bed - the best conditions for a dreamlike journey.



## Go... Rat

What Mnd Piloted technicians like to call a "Ratte" is an important safety generator in aviation. Every passenger aircraft is equipped with a Ram Air Turbine (RAT), a small propeller that automatically deploys on the yorder fuselage of the aircraft in the event of an on-board electronics or engine failure. The turbine then generates electricity from the airstream to further power flight-related systems and hydraulics.



### Bevährter covenant

The world's largest airline alliance, Star Alliance, has been renewed as the 9 Best Airline Alliance. The alliance in which Lufthansa Gründungsmitglied is, received the Au8zeichnung for the sixth Mat. The Crane Line took first place in the Katego-rje .Best Airline in Western Eurppe. Due Titet were awarded at the *World Air-line Awards 3013* in Fanborough, England - by Skytrax, a business consultancy speYialized in aviation.



### Movie Tip: Chief of the air

Seltener Einblick In den Berufsalltag sines der erfahrenen Kapjtäne Deul: schland: Die Highlights aus the last flights of former L nhansa chief pilot Jürgen Raps, captured by six cameras, are now available on DVD. It was filmed between Frankfurt and San Francisco in the cockpit of the Airbus A380 ("San Francisco A380 - The final flights of JR"; 140 minutes, eight chapters, many audio commentaries and bonus material). Info at: [pilotaeye.lv](http://pilotaeye.lv)





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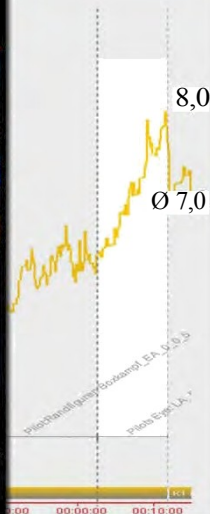
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## PILOTS EYE: LOS ANGELES

Captain Norbert Wölflle und Co-Pilot Rainer Lange freuen sich auf den Start.

BILD ◀ 9 / 20 ▶



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Herbert Kaufmann, who was prematurely replaced after the Sylink debacle, will receive 360,000 euros in fees. Following the presentation of a corresponding legal opinion, the Supervisory Board has now granted him the highly... [more](#)

GERMAN IA EXPANDS FROM MEMMINGEN

According to a press release from Memmingen Airport, Germany, the German charter airline, is joining forces with touropa to launch flights to five vacation destinations from Allgäu Airport next summer. For this purpose, the airline is stationing an Airbus... [more](#)

FDH: AIR BERLIN NEW TO ANTALYA AND IBIZA

The German airline Air Berlin is adding two new destinations to its summer flight schedule from Friedrichshafen. From May 2012, the airline will fly once a week to Ibiza. In addition, Air Berlin Turkey will connect the Lake Constance airport with... [more](#)

AUSTRIAN AVIATION NET: LOGO!

Attentive readers have already noticed: Austrian Aviation Net has recently been adorned with a new logo. The old design from 2004 has been replaced by a contemporary, modern look. Responsible for the redesign is [link... more](#)



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Posted on: 22.12.11 07:12

From: Manfred Saitz

In conversation: Thomas Aigner

The Austrian has set new benchmarks in the field of cockpit videos.



Photo: andreas aigner/MEDIA

Thomas Aigner has dedicated himself to the fascination of flying after his career as a television presenter. With his Munich-based production company AignerMEDIA, he has been releasing top-class cockpit videos for years, which have set new standards in several respects.

Under the **pilotseye.TV** label, for example, six high-definition cameras are installed in the cockpit to observe the proceedings from just as many perspectives. The sound is just as clear as the videos: Special recording techniques also clearly reproduce the conversations of the aircraft crews and radio traffic.

Austrian Aviation Net asked Thomas Aigner for an interview.

**Austrian Aviation Net:** What prompted you to create and market cockpit videos and what was your first production?

**Thomas Aigner:** The start for PilotsEYE.tv was a flight to San Francisco with an A340 on the MUC-SFO route. That was in 2005.

The captain was Jürgen Raps, at that time still Airbus chief pilot. And he is also the captain 7 years later - also again to SFO (FRA-SFO) in the cockpit of the A380 on the last flight of his career. Last in the function of the Executive Board Operation Passage.

**Austrian Aviation Net:** What has changed at pilotsEye.tv since then? What technical advances have been made?

**Thomas Aigner:** With 7 cameras and 8 audio tracks, you have a lot of opportunities to increase the quality. With every flight, there is a technical improvement, like most recently the switch to Full HD cameras - even with the two views from the dashboard to the pilots.



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**Austrian Aviation Net:** What legal and bureaucratic difficulties do you have to deal with when preparing your productions?

**Thomas Aigner:** Something like our production is not foreseen in the operating procedure of a scheduled flight. After a year of tinkering and trial and error, the right solutions were found. These include, for example, the fact that we only glue and suction our equipment. With special adhesives and suction cups that can be pumped up - to be able to react to the change in cabin pressure.

**Austrian Aviation Net:** What is your personal connection to aviation and which aviation aspects are of particular interest to you?

**Thomas Aigner:** My first cockpit flight was over 20 years ago in a DC9 from VIE to LCA (to the crew hotel). It was immediately clear to me that I wanted to capture this fascination one day. Without knowing how this should succeed one day. But maybe it is a proof that you should never give up your dreams.

When it comes to implementation, I'm interested in all aviation-related aspects, as long as they can be explained in a generally understandable way.

**Austrian Aviation Net:** On your latest production "04 - Los Angeles", you accompany a Lufthansa captain on his last round trip to Los Angeles with the Boeing 747-400. How did this very personal story come about?

**Thomas Aigner:** Our good reputation in the industry helped us a lot here. And the offer to film the last flight of the head of the fleet - who is landing at FRA for the last time after 38 years of service - is something you can't pass up. During this shoot, there was also a bit of the feeling that the court painters who were responsible for the ancestral gallery must have had in the past. In this episode, we were also able to capture a bit of Lufthansa history.

Perhaps of interest is the fact that this captain, Norbert Wölfe, will be one of the first re-integrated pilots to return to service after the EU decision against retirement at 60. But then as a "completely normal jumbo captain."

**Austrian Aviation Net:** The Boeing 747-400 is so far the largest aircraft whose operation you have recorded on your DVDs. Are there plans to create a production with the Airbus 380?

**Thomas Aigner:** For our film with the A380, we shot for a total of 3 years. It started in the factory in Toulouse and in the simulator, continues with the Touch'n Go flights in LEJ, the Alternate Tour, which also took us to VIE, and ends with the "normal flight" FRA-SFO-FRA. In the process, the captain was also allowed to realize his dream of once riding his Harley home over the Apron.

**Austrian Aviation Net:** You have collaborated with Austrian Airlines on three DVDs so far. Are there any plans for further cooperation here?

**Thomas Aigner:** For me as an Austrian in Germany, these films are naturally something

especially homely. The cooperation was and is professional and pleasant. There is the offer for further flights.

**Austrian Aviation Net:** So far, you have limited yourself to airlines from German-speaking countries. Do you plan to work with airlines outside D/A/CH as well?

**Thomas Aigner:** Of course, although I have to admit that we still have a few flights planned with other German-speaking airlines. However, the common mother tongue makes such an elaborate and sometimes difficult production immensely easier.



**Austrian Aviation Net:** You are currently about to release a rotation with a Swiss Airbus 340 to Shanghai. What can we look forward to with this DVD?

**Thomas Aigner:** As usual in aviation, I'll give you the headlines in abbreviated form:

- Route: ZRHPVG with the chief pilot of SWISS (A340)
- Engine Out with return to ZRH (in the first attempt)
- Flirt on FL320
- No cockpit without kitchen alarm clock
- Expo 2011 - visited on the day off
- Full circle at cruise level
- Decompression explained
- The Aral Sea or what is left of it
- Traffic warning at final
- Fuel warning expected
- Tailwind landing
- Bonus: Engine Out - the full story

Pre-order "Shanghai" on Amazon (**DVD** , **blu-ray** )

**" back**



# DER MEDIENmarkt

Das Branchen-Magazin für den Home Entertainment-Markt ■ Movies & Games **No. 16 /**



## talking heads

On Demand Germany CEO Boris Benefeld on the current development of the German on-demand market **Page 05**



## check up

Video on Demand in Germany: Representatives of Various Studios Assess the Status Quo of Digital Film Distribution **Page 08**



## games event

The third gamescom opens its doors in Cologne on August 17 for games fans from all over Europe **Page 28**

2011

## DER WELTWEIT ERSTE EROTIKFILM IN ECHTEM 3D

Die internationale Boxoffice Sensation - in Asien so erfolgreich wie AVATAR!



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## INCREASE FORECAST FOR ON DEMAND SALES

## Promote awareness and acceptance

As already mentioned in the previous interview with Boris Benefeld, the topic of on-demand, or the digital distribution of moving content, is becoming increasingly important due to the steadily growing spread of consumer electronics devices with Internet connections (e.g., TVs, PCs, game consoles, or smartphones). The availability of faster broadband connections for consumers, the simple and convenient usability of the increasingly extensive on-demand portals, and the growing selection of digitally available movies are making corresponding offers more and more attractive. According to the current results of the study

According to "On-demand TV Forecasts" by the British market research company Digital TV Research, revenues from on-demand content will continue to rise in the coming years.

### the questions to the license holders:

- 1** In your opinion, how important has digital distribution become for the (German) home entertainment industry?
- 2** How do you think the VoD market will develop in view of the growing Internet connectivity of consumer electronics devices?
- 3** What is the significance of social media for VoD offerings?
- 4** Is VoD also an issue for your company? If no, why not, and if so, how are you positioned in this regard and with which partners / Platforms do you work together?

Analysts predict that by 2016, around \$5.7 billion per year will be generated by the and TV series content is generated on demand. In the previous year, revenues amounted to USD 3.6 billion, compared with around USD 2.1 billion in 2006. Aboba- sed on-demand offers and sports and hardcore erotic content were not taken into account for the study.

As in previous years, the largest share of revenues will be generated by cable-based on-demand. Based on last year's revenues, revenues from cable-based on-demand are expected to almost double from USD 1.5 billion to USD 2.6 billion by 2016. In second place, with revenues of around USD 1.7 billion, will be the distribution of on-demand content via broadcast satellites. By 2012, IPTV will be the third-largest on-demand platform. Demand for such content via cable, as is the case to a large extent in Western Europe and especially in Italy, will then be in fourth place.

Two-thirds of global on-demand sales came from North America and Western Europe by 2016. Last year, the figure was around 80 percent. In the Asian region, sales will have almost tripled to USD 1.2 billion by that time, with the Chinese market driving growth.

The USA currently generates the most revenue from on-demand content. In 2010, around USD 1.43 billion flowed into the coffers of US on-demand providers, followed by Italy, the UK, France and China in second to fifth place. Germany follows in eighth place with on-demand sales of around 111 million euros. According to the estimates of Digital TV Research, there will be slight variations in terms of positioning in 2016. The U.S. market will remain in first place with sales of around USD 1.83 billion, followed by Italy, China, the UK and Japan. Germany will be in second place with sales of

of around US\$259 million to move up to sixth place.

The growing interest in on-demand content on the part of consumers cannot be denied. For DMM, this is a reason to providers about the status quo of digital film and video content.

**Thomas Aigner,**  
Managing Director Aigner Media

**Re 1:** From the point of view of a film producer who also distributes his programs himself, it is foreseeable that in future there will be an increasing number of niche formats.

that have not yet paid off. Cameras and editing suites are becoming cheaper and cheaper, and by bypassing the traditional video publishers in favor of direct sales, break-even limits are dropping dramatically.

In the VoD sector, we are still at the very beginning in Germany. In the large closed user groups, from Entertain to maxdome and iTunes, the goal of "thinking big" still prevails. This means that special interest topics are often left out due to the time-consuming acquisition process. I believe that automated content delivery will soon begin here as well. You Tube Rental, which should have been launched 2 years ago, could be such a platform. The exciting thing about this offer is the possibility that the content provider determines the price of his content himself and does not have it dictated to him as is currently the case with iTunes, for example. This is particularly important for first-run content.

**to 2.** Smart TVs are a sure trend, because they remove the previous barrier between



Internet and television. Who will still buy a separate Web TV box when the functions disappear (invisibly and space-savingly) into the TV set? Not to mention the possibility of getting new functionalities as an update via the Internet connection. It is not without reason that the latest HDMI standard includes a pair of wires for Ethernet, so that no additional cables have to be pulled in to the TV set.

I am convinced that this technology will also redefine the principles of the exploitation chains - when a film can be seen on which platform. If the experience with Premium VoD goes well, what's wrong with seeing a movie like Star Wars for a lot of money a week before it's released? Or turning it into a marketing activity, such as "for all those who switch from Te- lekom to Vodafone DSL, there could be the film as a switching premium.

**Re 3:** Social media is very important for the VoD sector. Of course, success depends on the format they are marketing. If, for example, you post the umpteenth video of a jogging class on YouTube, you will hardly be successful. But if you get monkeys to do yoga exercises, for example, the video will quickly become a hit. So social media in general is less suitable for mainstream. Only if my product has something special to offer is it worth using social media formats. In this respect, social media plays a big role for us, too, and it also

is also a very favorable variant of marketing. For example, we have been able to gain over 8,000 followers for pi- lotseye on facebook within three years, which is not bad. What's great is that a trailer for one of our videos has been on YouTube for four months and has already been viewed over 100,000 times. On our website pilotseye.tv we have integrated facebook and YouTube, which allows videos to be recommended to friends.

**Re 4:** We currently have the best experience with our own website, which however "links out" to Amazon or a future native after the purchase impulse. The appearances on Facebook, Twitter, Vimeo and YouTube in turn link "in" to the homepage and thus generate or- dinary demand that we would never be able to afford as conventional advertising placements. With VoD, we find ourselves on standby because we reject the marketing model of giving high margins to the aggregator. Here, time will bring new platform providers that draw their strengths from the weaknesses of the current top dogs. We are looking forward to this.

**Oliver Hagedorn,**  
General Manager Edel:Motion /  
Edel:Records

to 1. the importance is growing and we take the sales form very seriously. For us it is

It's important, as we know from music content, that we get the digital rights as well as the physical rights. Only joint marketing from a single source really makes sense - unfortunately, this has not yet reached all rights providers and portals.

Even if sales in the digital area are still rising at a slow level, the digital market will account for a relevant share of overall business in the medium term - and we are preparing for this.

**Re 2:** Of course, the basic criterion for a functioning distribution or sale of a product is always to be easily and conveniently accessible for the consumer. If the connectivity of end devices, which the consumer also owns for other reasons (e.g. Playstation, game consoles), increases, this offers fast access for customers and will strengthen the VoD market and increase sales.

**To 3.** distribute, make known, sell! Social media is very important for VoD offerings because social media is important for all services and offerings on the Internet today. Social media is like a modern bulletin board for media, only that the whole world has access to it.

**Re 4:** We manage and distribute all digital products through our subsidiary Kontor New Media. KNM has been in a very strong position for years, and not only in terms of technology, which is running quite excellently. However, it is not only the provision of content that is decisive - many can do that: no, the colleagues at KNM also do creative mar- keting in conjunction with social media to create interesting offers - in cooperation with the portals, of course.

This is also the reason why we are getting more and more content from the licensors who have been deceived by the providers who "only know technology".

**Marzio Frei,**  
Chief Operating Officer Infopictures

**Re 1:** In addition to the production of physical discs - which will certainly continue to be very attractive for collectors and film fans - it can be assumed that the legal downloading and viewing of film content will increase with improved technical possibilities and that both usage options will exist in parallel. The first signs of a downturn have already been seen in the der-

Continued on page 10

independent productions as well.



Thomas Aigner



For the functioning distribution or sale of a product, the basic criterion is easy and convenient accessibility.

Oliver Hagedorn

Continued from page 09

The rental sector, which is problematic at the moment, is already obvious. And one should not forget that a large part of the iPod generation is now growing up and has a certain purchasing power.

The entertainment industry has been working on this for a long time: developing user-friendly platforms that make it really easy to access movies from the comfort of your own home, without having to depend on retailers or video stores. This is slowly taking shape. As soon as the transmission possibilities become even better, faster and cheaper and the devices work together, there should be another push here.

**Regarding 3.** social media are always being taken to task when it comes to marketing strategies that take place online. It is certainly helpful for many products if there is an affinity with these networks, and it can certainly contribute to the success of a film. Of course, one should not rely exclusively on this one marketing strategy; a good film is also a good film in the normal trade and will be successful if it offers an exciting story and the best possible quality.

**Re 4:** Our label is still very young and therefore open to new marketing opportunities. We are currently in the process of expanding our catalog to the online area and expect more and more licenses that also provide for VoD as a marketing strategy. In the technical conversion

We can rely on our partner studio, Infomedia in Dortmund, for the digitization. Infomedia digitizes the films in the format specified by the platform and then delivers them to the corresponding platform. There, they also take care of the positioning of the film content and the necessary reporting. The first titles for VoD are planned for the next few weeks and we are very excited to see how the launch will turn out.

**Thomas Guzy,**  
PR Manager KSM GmbH

**Regarding 1.** especially against the backdrop of the music industry's defaults, the industry has been sensitized to this type of distribution policy and has also attached the corresponding importance to it. The home entertainment industry, worldwide, is definitely gearing up for the expansion of digital content distribution. According to Warner CEO John K. Martin, majors now earn twice as much from digital content than from physical products. KSM plays a small role here, but we're still trying to gradually sell more and more of our titles digitally. The focus is clearly on KSM's new releases, but we're not ignoring our catalog titles either.

**Re 2:** The industry expects sales of 5 million televisions as early as 2011, which will offer consumers a wealth of new interactive services.

available. Every consumer can find his or her favorite title with just a few clicks. This growing market is also accompanied by a growth in VoD offerings, as evidenced by the increasing number of VoD offerings/platforms.

**To 3.** the combination of both areas will be the best way in the long term to present your program to an audience of millions within a short time, but also to get immediate feedback on it at the same time. I don't see a faster way to react to consumer wishes. Thumbs up!

**Re 4:** KSM considers itself well prepared for VoD. Last year, we were already able to place our titles "Wunder einer Winter- nacht" and "Little Big Soldier" at No. 1 and No. 2 in the purchase charts at our partner Videoload.de. We will continue to focus on VoD for upcoming KSM releases, as we are convinced of the enormous growth potential in this area.

**Felicitas Reuper,**  
Head of Home Entertainment Marketing at  
Universum Film

In comparison, the sector is still small in purely factual terms; it currently accounts for around three percent of home entertainment sales in the overall market. But it is compensating for the

*become even better, faster and  
cheaper and the devices work  
together, there will be a push.*



**Marzio Free**



*The home entertainment industry,  
worldwide, is definitely gearing  
up to expand digital content  
distribution.*

**Thomas Guzy**



**Felicitas Reuper**



The new system already accounts for at least a good portion of the downtime in the rental area, so it is by no means negligible from a strategic point of view.

**Re 2:** We expect strong, positive growth of around 50 percent a year over the next few years. The decisive factors for the breakthrough will be the simplicity of use of the services offered and the broadest possible availability.

In Germany, this area is currently still used primarily for advertising and/or as a promotion tool, but not for direct offers and sales. But especially in this respect, this area is very interesting for the future, so we are watching the development intensively.

**Re 4:** This area is definitely an issue - we have had our own team set up for digital distribution for some time now. Our goal is to work with all relevant platforms in the future. We are currently cooperating with iTunes, Maxdome, Videoload, Media Markt, Kabel Deutschland, Vodafone, Sony PlayStation Network, Xbox Zune and MUBI. However, we are already negotiating with several others.

**Thomas Egenberger,**  
Product Manager SchröderMedia  
Handels GmbH

**Re 1:** As before, demand from end customers in the German-speaking countries is still very low.

*The easier it is to handle a download on a screen appropriate for cinema films, the more enthusiastic the consumer will be.*



**Thomas Egenberger**

is at a low level. This may be due to the fact that in our latitudes it is more difficult to make consumers understand that they should pay for something that is (freely) available on the Internet. However, as the group of "native users," i.e., the group of customers who have been accustomed to using digital devices (smartphones, pads, computers) since their earliest childhood, will grow in the coming years, there will also be greater acceptance of VoD in all its forms.

This is certainly the strongest argument for an increase in the VoD market. **The easier** it is to download and use on a screen that is already adequate for a movie, the more enthusiastic people will be who want to watch their favorite series or a movie independently of TV. In our European neighbors France and Great Britain, it is even expected that sales of Internet-capable TV sets will double this year.

**3.** social media and the marketing tools available with it always serve to hint at a topic, a product, a zeitgeist. However, this is how I reach my target group, which is on the web anyway, and can gently lead them directly to the platforms on which I market my VoD. However, the user resents it if I only want to sell via social media. The trick is to feed the customer with details that give him the idea to look for the product, in our case VoD.



*Awareness and acceptance of this distribution channel still needs to be significantly improved.*

**Reinhard Lieb**

**Re 4:** We currently have more than 300 titles that we market across the board on all relevant platforms via various partners. But here, too, class comes before mass - and in AVoD, the title must fit the product that is to be advertised.

**Reinhard Lieb,**  
Commercial Director Sony Pictures Home  
Entertainment GSA

**Re 1.** the market for film downloads in Germany is gaining momentum, although sales in 2010 were still low compared to the market as a whole. The importance of digital distribution for Sony Pictures Home Entertainment (EST and VoD) is extremely high, not only because this is the channel with the highest growth rates, but also because we have to offer our titles where the customer moves. However, awareness and acceptance of this distribution channel still need to be improved significantly. Both in communication, but also in the continuous improvement of services. Here, all parties involved - studios, retailers, service providers and hardware manufacturers - are called upon to work together. This is one of the reasons why SPHE has chosen Ultra Violet as a standard that optimally combines the needs of customers with the goals of the home entertainment industry.

**Re 2:** The curve will definitely point steadily upwards, but the offer or availability must continue to be made more customer-friendly. Ease of use for consumers, a broader selection of films and an improvement in the quality of the overall package are just a few points that will create a solid basis for strengthening the digital market even more and, above all, winning the trust and curiosity of consumers. In particular, we see significant growth potential in the new offerings from cable network / TV providers, in addition to the already established offerings.

**3.** social media is multifunctional and certainly offers many opportunities to implement creative approaches quickly and easily. However, these are currently primarily in the PR and marketing area. To date, social media platforms have not yet succeeded in converting their high user numbers and traffic into a business model that works for us as a major studio. Therefore, the focus in the VoD business is currently clearly on the classic sales channels.

# videomarkt

DAS BRANCHENMAGAZIN FÜR HOME ENTERTAINMENT



**Innovations at IFA**  
Manufacturers presented their latest devices - 3D TVs without glasses included

8



**Study on video piracy** GfK head Matthias Leonardy presented an investigation in about digital film use before

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**Important niche market** How documentaries are presented in the trade and reach target groups

22

New game. New rules.

## SCRE4M

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by Wes Craven



**FROM 20.10.**  
**ON BLU-RAY AND DVD**



Individuell: Aigner Media, PilotsEye

# Flight dreams in the shower

Munich - Flying in the cockpit of a large aircraft is a lifelong wish for many people. Thomas Aigner has turned this dream into a career: He produces and sells films from the pilot's point of view. The documentary filmmaker earns the money for his projects with DVDs and Blu-rays. Exploitation contracts with TV stations worldwide are to follow shortly.

Taking off regularly is quite normal for Thomas Aigner, founder and CEO of the Munich-based independent Aigner Media. Seven years ago, he had the idea "in the shower" to accompany international scheduled flights with six HD cameras in the cockpit. So far, this has resulted in nine documentaries showing flight routes to the USA, the North Pole or the Maldives from the pilot's point of view. The titles are distributed exclusively on DVD and Blu-ray; within the industry, Aigner has made a name for itself in the special interest niche. According to the media company, sales figures are "in the low five-digit range"; for the current video from Frankfurt to Los Angeles, there were already around 1300 pre-orders on the online retailer Amazon before the release at the end of May.

Before the first disc could be pressed, However, Aigner had to convince Lufthansa of the merits of the project.

believed, even though it was declared crazy at the beginning," says Aigner. After a year's lead time, during which safety issues were clarified and special cameras were developed, the Aigner took to the skies for the first time in 2005 with two pilots and a cameraman in the cockpit. Since then, he has made further films with airlines such as Condor, LTU, Austrian and Swiss.

two to three productions a year are the rule. From up to 120 hours and 1.5 terabytes of raw material, Aigner and his team develop films between 60 and 120 minutes. The content is everything that happens in the cockpit of large aircraft: take-off and landing, technical details, background on the pilots and nature shots from above - on DVD and Blu-ray enriched with lots of bonus material.



Aigner said. In the near future, the media company plans to commission a licensing company to distribute its content package to TV stations worldwide.

Until then, the video business covers the costs: According to Aigner, the project has been in the black right from the start. PilotsEye documentaries are not only available on the German and British Amazon sites, but also in stationary stores at airports and at the bar retailer KNV. Aigner is convinced of his high-priced marketing strategy - the RRP is 29.99 euros each for DVD and Blu-ray. There are no retail promotions due to the "timeless relevance" of the films. This price bin- dation also means that PilotsEye films are not yet available via digital channels. "One of the biggest German aggrega- tors would like to include us in their digital port- folio, but the current digi- tal sell-through prices are unfortunately only suitable for third and fourth releases. I think the market is ripe for VoD platforms where providers can set their own price per film," says Aigner.

The marketing work is carried out by the media expert himself. "PilotsEye films don't sell themselves, the demand has to be generated. The YouTube channel and Facebook page in particular, with over 9,000 fans, generate a great response. Media interest in PilotsEye is also above average - after all, former journalist and presenter Aigner knows the

Indieviduell  
Unabhängige Anbieter im Porträt

Originally, Aigner wanted to sell his films primarily to TV broadcasters. The latter showed great interest, as the example of Discovery HD from the USA makes clear - not in one film, however, but in a package of at least ten titles. "The material is perfect for off- prime: technically sophisticated, unthinkable in terms of youth protection law, and predestined for repeat viewings.

industry for 25 years. He has worked at the Austrian radio station Ö3, as a correspondent for ORF in Los Angeles and as host of the game show "Hopp oder Topp" on the private station Tele 5.

The fact that a former show contestant put him in touch with Lufthansa chief pilot Jürgen Raps in 2005 proves that every experience counts.

and thus got the PilotsEyeend project off the ground. Incidentally, the current CEO Raps is the protagonist in Aigner's current, eleventh film project: At the end of August, he accompanied the Lufthansa pilot on his farewell flight to San Francisco. For Aigner, this was a premiere: for the first time, he sat in the cockpit of the Airbus A 380, currently the largest passenger aircraft in the world. ds





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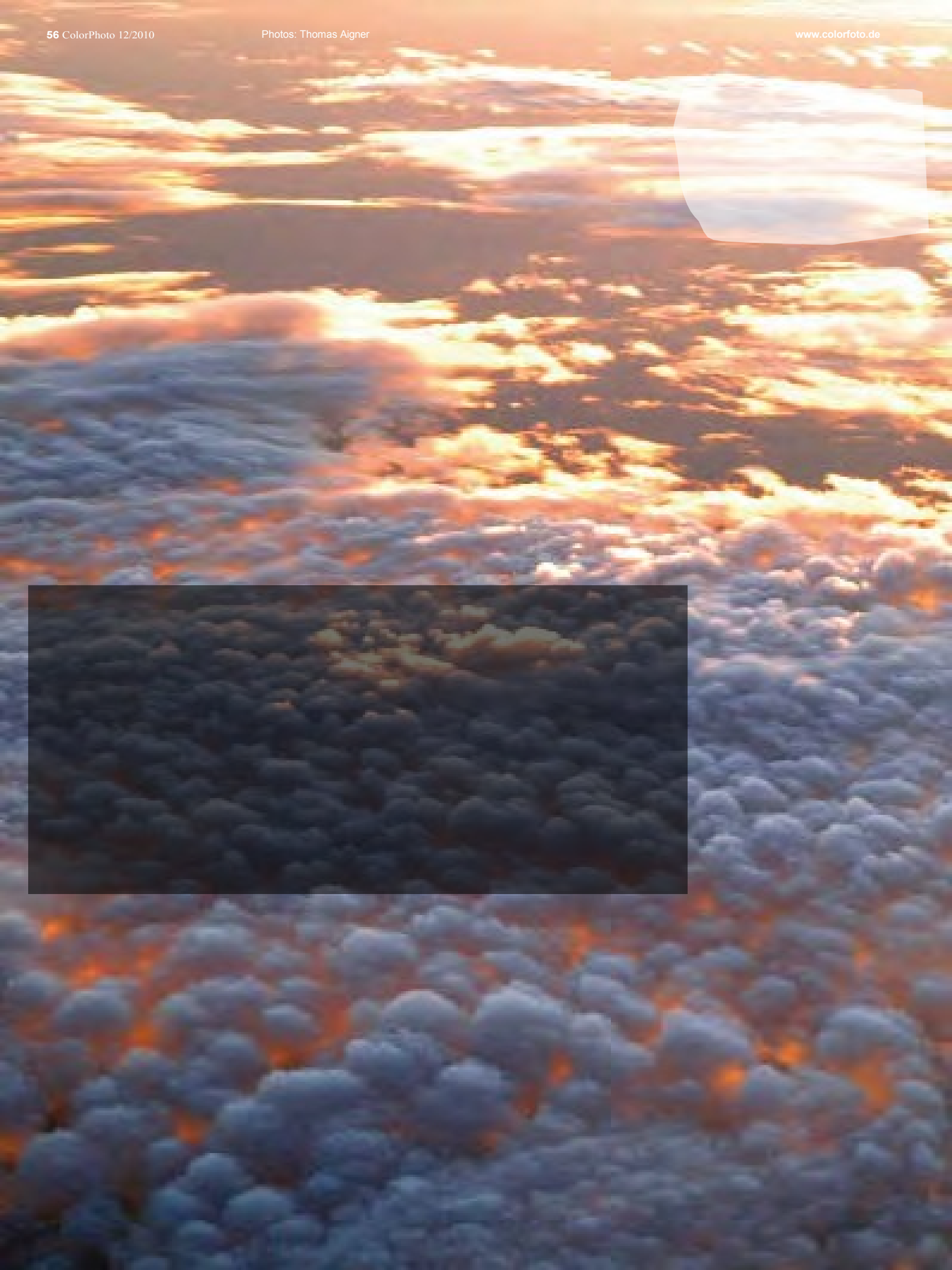
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HÄRTETEST

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>> D3100  
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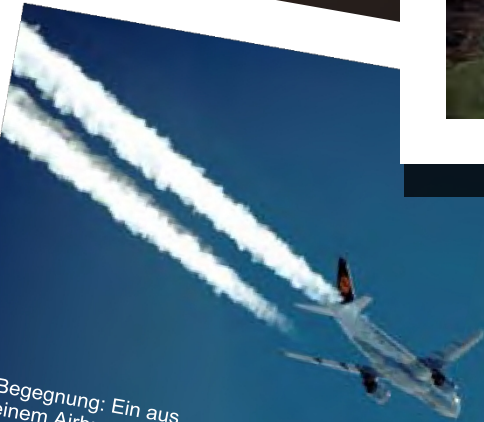




Montana from an altitude of about 11,500 m: The reservoir Lake Fort Peck contrasts perfectly with the surrounding landscape. Each position to the sun has its advantages, but this can not be predicted.




Begegnung: Ein aus einem Airbus A330 fotografierter A320, der auf dem Weg nach Tripolis für wenige Minuten 300 m über uns flog. Für solche Bilder hat man nur wenige Sekunden Zeit.




Bilderbuch-Landschaft: Spitzbergen, der nördlichste Punkt, an dem man noch Menschen antrifft. Ob es nur Zufall war, dass die Luft hier weniger „Dunst“ als üblich hatte?






Holidaymakers looked into the living room: The Maldives as seen from a Twin Otter DHC- 6-300, the official local cab. These apartments are located in the North Male Atoll on Baros Island.



Göttliches Gewitter: Ein Unwetter in 15 000 m Höhe, an der Grenze zur Tropopause, ab der kein Wetter mehr stattfindet. Sieht so vielleicht die Himmels- pforte aus?



Color explosion: Due to the changed viewing angles, the colors (which were not changed in this image) appear unnatural. In the cockpit, one experiences previously unseen sunrises and sunsets.



**Thomas Aigner:**  
More about the  
photographer  
and his project at  
[www.pilotseye.de](http://www.pilotseye.de)



# "It pays to stay ready to shoot for 12 hours".

"My aerial photos are taken during filming for the PilotsEYE DVDs (see box, editor's note). I shoot exclusively from the cockpit, where the HD video cameras are also installed. In this way, I avoid the problem of dirty and scratched windows in the passenger compartment, because we clean the cockpit windows ourselves before the start of the flight. When I first tried photography, I used an EOS mirrorless camera, which promptly ruined my audio recordings with its loud mirror noise. Since then, I've only used the Fujifilm Finepix S100FS and Nikon G6000 bridge cameras. I also have my eye on the Panasonic G2 mirrorless system camera - because of the possibility of changing lenses and using a fisheye for cockpit shots.

## GPS integration not yet ideal

What I would still like is an optimal GPS connection of the camera to get all the pictures immediately with the associated position data in my archive. The current solution with an external GPS receiver on the hot shoe of the camera is impractical to handle. Above the clouds, I switch the camera to the lowest ISO number, deactivate the autofocus and focus manually on infinity - this is the fastest way. I set the light metering to matrix, the exposure program to aperture priority. The haze typical for distant views makes many aerial photos look dull, but this can be remedied by specific tonal value processing. I also like to use a skylight filter, which absorbs UV radiation and reduces the blue cast in distant views. I have had bad experiences with polarizing filters, however, because polarizing filter foils are also welded into the cockpit windows, which has always led to strange effects.

## RAW as default mode

To capture the maximum amount of image information for later post-processing, it is generally recommended to shoot in RAW mode - especially when there are high subject contrasts in combination with sun and clouds. I rarely use the camera's built-in flash when taking pictures in the cockpit. And if I do, then only for brightening and with long-time synchronization so that the displays remain recognizable. Otherwise, the pictures would lack an essential component. Frequent flashing would also annoy the pilots. And safety is the first priority in the cockpit.

My most important insight after many hours of flying with the camera: It is worth looking out of the window for 12 hours and more and always staying ready to shoot. This is especially true if you want to keep open the possibility of capturing approaching aircraft with the camera. When both planes are traveling at around 800 km/h, you have a maximum of five seconds for good pictures.

*Thomas Aigner/ks*

## TIPS

### ■ Preparation

For aerial photography on scheduled flights, book a window seat if possible. Clear vision through the side window is provided by cleaning cloths soaked in alcohol, such as Sonax windscreen wipes.

### ■ Aperture

Stop down the lens by a maximum of two stops to achieve short shutter speeds and low ISO values; focus on infinity.

### ■ Exposure

Usually you will get good results with matrix metering. If necessary: Exposure correction after interpreting the histogram.

### ■ Contrast

Aerial photos often look dull and/or bluish because of the haze from far away; a UV or sky light filter reduces this undesirable effect.

### ■ Recording mode

To capture the maximum amount of image information, RAW mode or RAW + JPEG mode is recommended for unrepeatable aerial shots.

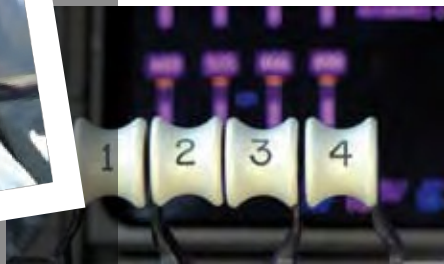
### ■ Postprocessing

When post-processing aerial images, the most important thing is to optimize the contrast (tone value correction on the histogram and gradation curve).



Malé International: Even pilots refer to the airport in the Maldives as an "aircraft carrier in the Indian Ocean. A final approach that looks even better on video.

# Filming location cockpit



**1. everything authentic at PilotsEYE:** Eva Petri (today Lufthansa) assists during the scheduled flight to Los Angeles.

**2. Camera down:** Two fisheye cameras look from the dashboard into the faces of Norbert Wölfe, head of the LH fleet, and his co-pilot Matthias Baur. In the same place, one camera is pointing directly forward; three others are located in the middle. are located behind the pilot's chairs, one each to the left and right, and another on the rear wall for the "view over the shoulder". A seventh camera records the movements above the supporting surface - for the counter-shot of the actions in the cockpit.

**3. Blue hour:** When the interior and exterior light have the same brightness, magical moments arise that fascinate even veteran pilots, here Peter Thoma on his way to Los Angeles.

**4. Everything that gives hold:** Removable at any time and without forming a permanent bond with the aircraft - suction and glue is the solution for attaching cameras.

## INFO



### ■ PilotsEYE: Flight fascination on DVD

"The project PilotsEYE.tv, which was launched by former TV presenter Thomas Aigner in 2004, aims to "present the fascination of flying from the perspective of pilots. And after Lufthansa quickly showed interest in the project, there were quite a few hurdles to overcome before the first production could get off the ground.

Numerous permits had to be obtained and technical problems solved. For example, the current from the on-board network is 110 volts, which is in line with the U.S. standard, but the mains frequency is not 60, as is usually the case, but 400 hertz. A special transformer had to be built to bridge this difference. The next problem: The six HD video cameras used must not be screwed into the cockpit; instead, specially developed adhesive and suction mounts are required.

The installation requires at least four hours. Ge- is usually filmed during scheduled flights, with the original sound (a total of 8 audio tracks) from the cockpit and all the imponderables that a flight can offer. In the compilation of up to 1.5 terabytes of video data, the viewer receives a realistic image of the flight on DVD or BD (Blu-ray Disc). So realistic, in fact, that Thomas Aigner came up with the idea of documenting a complete fear-of-flying seminar at Luft-hansa. People who suffer from fear of flying can do their own therapy with the DVD "Relaxed flying, conquer fear of flying" before they decide to attend a fear of flying seminar costing around 700 euros. For all others, the PilotsEye DVDs provide an unclouded feeling of being above the clouds as a visual substitute for the so-called jump seat - the "visitor's chair" in the cockpit, which is now taboo for normal passengers due to stricter safety regulations.





# HEADLINE

- DAS NEUE MAGAZIN FÜR WERBUNG & MARKETING -



Series start (I): New faces in Munich - you should know!

## Vino, cinema and Mrs. van Gaal: 5 new faces, 5 beautiful success stories

Munich - They are new to the city. Or they were already here and have repositioned themselves with new ideas. One thing is certain: Richard Östreicher, Sandra Bender & Co. bring fresh momentum to the Munich marketing scene. They are the protagonists of the 1st episode about the "new faces". No chicies, no mickeys, but doers you should know. Later, it's the turn of the others, the way-pullers and the unlucky ones. Here are the first 5 winners of the season.



S. Bender



R. Östreicher



T. van Gaal



M.T.v.Seidlein



T. Aigner

1. Sandra Bender, Head of Marketing at Lovefilm  
Lovefilm is Europe's No.1 online-based DVD rental service. Because that's not all there is to know, Sandra launched a wave of commercials in Germany in the summer.  
With George Clooney and the voice of Tom Hanks. Even more advertising millions are planned for 2012. The goals of the new Munich-based company: 30 % more sales by December - and no leg break in the 1st ski season.

2. Richard Östreicher, red wine revolutionary  
Whoever becomes a winemaker needs the courage to suffer. And because the world belongs to the brave, *Richie* became a real red wine revolutionary (white wine included). After eleven years in the vineyard and at the bottling plant (only about 20,000 bottles per year), he has now conquered the top restaurants. His marketing: quality, nothing else! The Vendome near Cologne and star chef Alfons Schuhbeck have Östreicher big in the program. Other tasting rooms in Munich: *Landesdorfer & Innerhofer* and our 1-star hope, the *Tramin*. Venceromos!

3. Maria-Theresia von Seidlein, Cinema marketing queen  
Daughter of a well-known Munich publishing family (*Süddeutsche*) with a penchant for independence. Brought making-offs with her from the U.S., established them here as a broadcast and advertising format.

Invented online central supply for film journalists and bought *kino & co* (485,000 circulation) in 2009, among others.

Recently *MTV* (nickname) paid off their partner, took over S&L Medienproduktion completely. Sales expectation: over € 10 million. A blockbuster

4. Thomas Aigner, the film flight pioneer  
The trained journalist (*ORF*, *ZDF*, among others) has opened up the 3rd TV dimension for us, in HD and in XXL format. With his *PilotsEye.TV* he produces films from the cockpit. To San Francisco or the North Pole - simply breathtaking.

Two hours of take-off for €29. Thomas is also a pioneer in film flight marketing: store distribution worldwide, cooperation with Astra, clips on YouTube, online portal with wallpapers and pilot forums. New: In the A320 to the infamous airport of La Palma.

5. Truus von Gaal, married power woman  
Behind every successful man, there is a successful woman. This also applies to the Oranje team Louis and Truus van Gaal in Munich since 2009. He is the boss on the pitch (FC Bayern). She is his boss (marketing incl.). Truus gets the power via an electronic Special training called *Bailine*. Systematically, nerves are stimulated and muscles are trained. The 1. *Bailine* studio in Munich opens on September 16. Of course with testimonial Truus.

## Sponsorship for the Fireballs



Bad Aibling - In the Chiemgau region, this is the biggest sporting event since the first ascent of the Kampenwand: On 11. The German basketball champions, Brose Baskets, will play against EnBW Ludwigsburg in Bad Aibling. The top event has a bit of Harlem Globetrotters flair: it takes place in the former US area next to the Fliegerhalle, in the Camp Sports Hall. The ticket costs 10 € and some celebrities are expected. For example the new basketball fan Uli Hoeneß. The Präsi of FC Bayern wants to reposition the basketball also with his professional team. The Fireballs also want to from TuS Bad Aibling. With this event, they are a i m i n g for a broad impact, especially among t h e youth - and hope that some sponsors will get i n v o l v e d afterwards... Peter Ehm

LINKS : friend s & family

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- BAW - BAVARIAN ACADEMY OF ADVERTISING & MARKETING
- ONLINE GURU MICH
- GWA - NEWS HOTLINE FOR THE ASSOCIATION OF COMMUNICATIONS AGENCIES
- ADC - DIRECT TO THE ART DIRECTORS CLUB

## Explanation

Hereby we declare the fight against news chatter and advertising bells. Welcome to [www.headline1.de](http://www.headline1.de), Germany's 1st Local Marketing Magazine. A single message, more is available at

## CLOSE TO THE SKY...

# Each sales channel has its own laws and weightings

**Worldwide safety regulations now make it virtually impossible for passengers to visit the cockpit during a flight, for example on vacation.**

**The Munich-based company Aigner Media therefore already developed six years ago with "PilotsEYE.tv" a series through which flight fans heart's desire is fulfilled. The besOnder lies in the detail: every COMmandO of the TOWers, every radio message of the piLOts and every noise that is recorded or captured is ultimately clearly understandable. For the latest part of the PilotsEYE series, Aigner Media accompanied CONdOr flight DE 596/97 from Munich to La Palma. DMM spoke with ThOmas Aigner, Managing Director of Aigner Media, about the development of PilotsEYE, the work behind the acquisition of the footage, and the Special Interest area in general.**



**Would like to share with all flight enthusiasts "PilotsEYE.tv" to provide up-close insight into the interesting work of pilots: Thomas Aigner**

**Mr. Aigner, you have been releaSeing a special interest theme for the home WOnroom on DVD and Blu-ray for five years. In "PilotsEYE.tv," you accompany pilots on international flights and document their work in the cockpit from takeoff preparations to landing. Of the eight films released to date, six have also been released on Blu-ray. How, when and WHERE did the idea for this come about?**

**ThOmas Aigner:** The idea consists of three coMPonents. On the one hand, it could already be seen in 2004 that the second attempt at HD would succeed - because of the affordable end devices. Likewise, there were

clear signs that there will be numerous HD stations in the near future, all of which will need COntent. And the third COmpOnente was my own experience of witnessing flights on the jumpseat. The goal was: "if we succeed in capturing this fascinatiOn authentically and in a completely new quality, it could become a round thing."

**The images used are recorded on each flight via six HD cameras mounted in the cockpit. What was the process like for you, especially with regard to flight safety, the space available in a cockpit, or also with regard to possible technical issues, in obtaining the appropriate approvals for the recordings?**

**Aigner:** The first PilotsEYE flight was preceded by a planning and test phase lasting more than a year, in which many flight technology experts were involved. The result is a concept in which the cameras are never connected to the aircraft, but are still attached firmly enough.

**How do the recordings proceed in detail?**

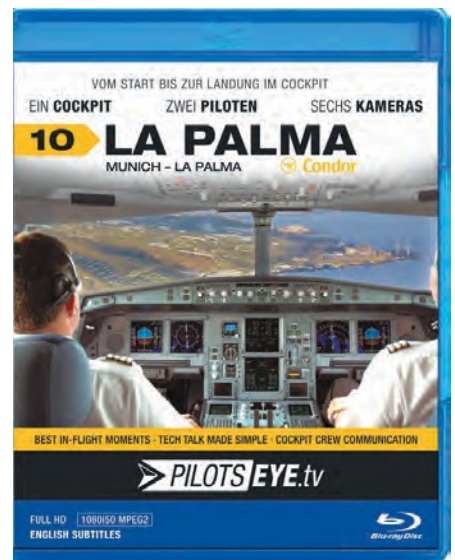
**Aigner:** The attachments take an average of 4-6 hours. Since 4 of the 7 cameras cannot be readjusted during the flight, everything has to fit. Then the (by now) 7 cameras



and 8 Micros turned on before the first briefing and turned off again only after the last check, a little simplified.

**What data volumes do you receive from a flight and what exactly is ultimately evaluated, i.e. what does the consumer get to see and hear?**

**Aigner:** Our current film, FRA-LAX-FRA has about 1.5 terabytes of data in ROhdata.







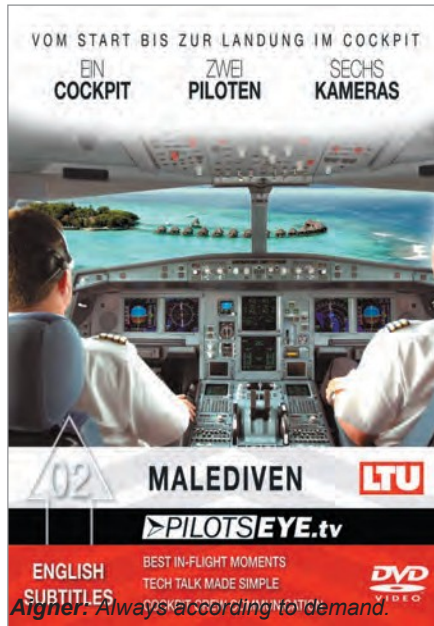
would think, would consist mainly of flight enthusiasts. Can you confirm this based on customer feedback or sales figures?

**Aigner:** The easiest way to define the target group is to make a comparison. Imagine you're heading for the runway and the captain announces: "We have one seat left in the cockpit, please show your hand who would like to join us - at the jumpseat. All those who show up in this Moment are our customers."

**There are now eight "PILOTS EYE.tv" flight recordings. With a price of around 30 euros per DVD or Blu-ray and a running time of between just under one and two hours, they are quite expensive. How do you justify this to consumers?**

**Aigner:** We are in the same price segment with our competitors. In addition, the statistics in Germany prove us right, which found out that the genre "special interest" is slightly increasing in price, while all other genres are becoming cheaper.

**In which quantities are the DVDs and Blu-rays of the individual "Episodes" produced?**



**Which format is better sold and where do you attribute this to?**

**Aigner:** There is no clear trend here; each sales channel has its own laws and weightings.

**Which distribution channel has been the best way to sell your product so far?**

**Aigner:** In the online sector, Amazon, for example, is a very good channel.

**What is your presence in stationary trade and how do you draw attention to your product?**

**Aigner:** Here, airports are a very good opportunity to advertise in a thematically affine environment. In short, wherever we can advertise the films with full HD screens, we register an increase in impulse buyers.

**In addition to the flight recordings, you have produced a special with "Relaxed Flying - Conquering Fear of Flying", which fits perfectly into the overall picture of the offer due to its subject matter. Furthermore, some DVDs and Blu-rays have been equipped with extras such as recordings of island sightseeing flights.**

**To what extent do such specials contribute to your**

**In your opinion, does this help to further enhance topics that already come from the special interest area?**

**Aigner:** Every film is a new attempt to learn which specials and bonus parts are accepted. That's why we also evaluate all of the submissions and always take a few suggestions with us for the next film.

**Finally, a little look into the future: What can we expect in the foreseeable future with regard to "PILOTS EYE.tv" and what other plans do you have in the pipeline?**

**Aigner:** Our timetable for the next 24 Months: "FRA-LAX with LH 747 - The last flight of the LeitwOlf". The fIot chief NOrbert Wöfle allowed us to film his last duty flight. On his day off in LOs Angeles, he shows us his favorite places, such as the Griffith ObservatOry and the Getty Museum. "ZRH-PVG with Swiss A340 - A trip with two starts". In the bOnus, you see how a technical ailment is cOrrectly handled and all passengers are able to fOrnish the trip on the next plane. In the middle section, the crew visits e.g. the Swiss-pavilliOn at the ExpO in Shanghai. "FRA-(TBA) with LH A380 - No need to say more here than 'better, nicer, further'". The first PILOTS EYE flight with an Airbus A380. Projected shooting: early 2011, completion fall 2011. the captain will be the pilot with whom it all began, Jürgen Raps.

Mr. Aigner, thank you for this interview!

#### **PilotsEYE flights published so far:**

Flight LH 458 / Munich - San Francisco

Flight LTU 9999 / Düsseldorf - NordpOI Flight OS 397/98 / Vienna - Barcelona Flight OS 51/52 / Vienna - Tokio  
Flight LH 490/91 Frankfurt - Seattle  
Flight PE 8664 / Conquering fear of flying (PIlot- sEYE special)  
Flight DE 596/97 Munich - La Palma







The return flight to Munich rounds off this interesting working day. In the approach to Munich, not only the runway direction changes, but also the approach mode. Here you can experience "live" the challenges that the cockpit crew often face unnoticed. must master.

Technically and dramaturgically, pilotseye.tv succeeded with the eighth episode - which is marketed as No. 10 - in the following way - of their cockpit films another highlight in this film category. The breathtaking visuals are underlined by the clear sound and accompanied by the appropriate music. The editing is coherent, there are no lengthy moments, and so the long flight to the Canary Islands and back, in the truest sense of the word, flies by. That one has not only rested on the laurels of past productions, but has made another step forward, show the innovations that you can enjoy on this episode: On a second audio track can optionally switch on the commentary by the co-pilot and so the shown shots are explained understandable even for non-expert audience. Also what the camera guidance, there are innovations: Addressed maps and documents (checklists, etc.) are faded in and the addressed points are highlighted. Of course, special mention should be made of the numerous perspectives on the approach to La Palma. Thereby "our" flight is not only accompanied by a helicopter, which makes wonderful exterior shots, the approach can also be tracked from different positions on the ground. By the way: While the route is briefly and succinctly explained in the main film, for those who are particularly interested, the bonus part of the DVD/ Blu-ray contains extended information. Here, the chief pilot and fleet manager explains all the details of the route and what makes the approach so makes difficult.

Thomas Aigner's team has succeeded in taking another step forward in its latest work. The flight is thereby interestingly narrated and appropriately staged. Together with the new features, pilotseye.tv was once again able to surpass. The audio commentary of the co-pilot explains the tasks in the cockpit to laymen and explains what is happening. The different camera perspectives (air traffic controllers on the tower, aircraft on final approach from different angles, etc.) give the feeling of being right there. The real HD experience comes with the BluRay disc, but as far as the content is concerned, the DVD version is on the same level. With its latest work, the German film team shows what is possible in terms of cockpit films and clearly underpins its leading position on the market.



Market.  
By the way, we can expect more pranks in the future: A flight aboard a 747 is in the works, as well as one with t h e A380. SWISS will be the first Swiss airline to be included in the product range next year, with a f l i g h t to the Chinese metropolis of Shanghai. One may b e curious!







Sales Wick for flugsimulation.com | [print version](#) | Published on 30.07.2010 | Counter : 670 visitors

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# WHEN FEAR

Sweating, shortness of breath, dizziness - for many people, boarding a plane is the start of a real nightmare.

}}}**Fear of flying is one of the most widespread phobias and sometimes severely restricts those affected in the way they live their lives.**

One person only feels a little uncomfortable when it comes to the runway. For the other, the panic feeling is so strong that he avoids air travel completely. The symptoms differ in intensity and quality: depending on the type, people can be observed clinging to their seats quietly, tense and pale. Others, on the other hand, appear outwardly agitated, tremble, breathe frantically, and complain of dizziness and palpitations. Many of those affected are aware of the irrationality of their actions. They know that a flight is statistically much safer than a car ride. but cannot escape the spiral of fear.

men. The triggers of fear of flying are just as varied as its effects.

**Quite turbulent.** Often, victims have boarded an airplane without fear until they were in their teens, but were then confronted with events that robbed them of their imperturbability: like an unforeseen

Stopover or a through takeoff maneuver for technical reasons, strong turbulence or a thunderstorm. Such experiences can

## THE FIVE LAST-MINUTE TIPS\* AGAINST FLIGHT ANXIETY:

- } Especially for early flights, the evening before check-in should be used. This way, you can sleep longer on the day of departure, are more relaxed and arrive at the airport with only small hand luggage.
- } The earlier you check in, the greater the chance of getting a comfortable seat. The quietest seats in an aircraft are in the front rows up to the center of the wing. Here it is quieter and you don't feel possible aircraft movements as strongly.
- } On board, the range of music, computer games and film programs should be used for distraction. Audio books or language courses on CD or cassette are also ideal. This way, you don't have to pay attention to every unfamiliar flight noise.
- } Comfortable, loose-fitting clothing that does not constrict should be worn during the flight.
- } Many people sweat when you are afraid. In addition, the air on board is very dry. Therefore, drink as much as possible - preferably still water or juices.

\* Tips from the German Fear of Flying Center

traumatic and trigger fears for subsequent flights.

**The "passenger syndrome".** People who find it difficult to relinquish responsibility and active influence are also frequently affected by fear of flying. In their passive role as passengers, they feel helpless and tense - they suffer from the so-called passenger syndrome. Their disaster fantasies revolve around possible technical defects, pilot failure and crash scenarios.

**Claustrophobia.** Narrow aisles, uncomfortable seats, lots of people - for some passengers, the biggest fear is not being able to get off the plane during the flight. He feels trapped and thus develops panic-like conditions. These passengers observe during the flight constantly their physical and thus get caught in a spiral of fear.

**Fear of heights.** For people with a pronounced fear of heights, the feeling of not having solid ground underneath them while flying is especially frightening. Floating above the clouds does not trigger a feeling of boundless freedom in you but primarily panic.

The time at which acute fear of flying is triggered and the external stimuli that trigger it also vary greatly: for some people, the purchase of an airline ticket triggers fear, while for others it is the waiting situation at the airport and boarding the plane. Closing the doors can also cause a panic attack. Announcements by the pilot, unfamiliar flight noises and turbulence are other impressions that can cause strong psychological and physical reactions.

### What helps with fear of flying?

There are a few tricks to help calm yourself and keep anxiety at bay as much as possible. Firstly, it is advisable to plan the journey to the airport, check-in and boarding as relaxed as possible

**"In the first place of fears is being at the mercy of others".**  
**Marc-Roman Trautmann (expert on fear of flying).**  
be designed. If you suffer from fear of flying, you should be at the airport as early as possible - because external stress, such as time pressure, can exacerbate the fear of flying. Important for all diabetics: If you are flying

When traveling to certain countries, you must declare that you are taking syringes, etc. with you. As security checks at international airports vary, it is advisable to notify the authorities at the time of booking. of the flight to the disease.

and to inquire about the applicable regulations.

When entering the machine, you should be reassured by the experienced professionalism of the crew and, if necessary, point out your own fears. If available, they will certainly be happy to offer you a little more comfort with a blanket, neck pillow or similar. Furthermore, it helps to breathe calmly and centered in your belly: This prevents heart palpitations and discomfort. Additionally, chew a travel gum to reduce pressure in your ears.

Alcohol is not a good remedy for anxiety!

# ALONG

## GE WINNING GAME

### FLYING RELAXED IN THE FUTURE

}}}**For five years, PilotsEYE.tv has been a specialist in the production of HD documentaries about the fascination of flying. In a PilotsEYE.tv special, the crew has now tackled the topic of aviophobia: Twelve participants of a Lufthansa fear of flying seminar were accompanied throughout the two days of training. The viewer receives psychological support and learns in an entertaining way how an airplane works. We are giving away 2 copies of the DVD "Entspannt fliegen-Flugangst besiegen", (AignerMEDIA, ISBN 978-3-940358-19-6) Just send a postcard with the keyword "Flugangst" to: IKK Muster, P.O. Box 0000, XXXXX Musterhausen**

The closing date for entries is 00.00.2010. IKK employees and their relatives may not enter the competition. Legal recourse is excluded. ]]]



before departure to help you fall asleep is certainly no objection. However, immediately before the flight or in the air, you should not try to numb your anxiety with alcohol - in the worst case, your condition will intensify, too- that it is unpleasant for fellow travelers.

### Who will help me against fear?

If these tricks don't help with anxiety, it may be time for a visit to the doctor: prescription or homeopathic sedatives can provide relief.

However, there is a risk of dependence in some cases. If the fear of flying is more profound and complex, a psychotherapist can talk to the patient to get to the bottom of the causes. go. Novel therapeutic approaches such as the

Against a glass of red wine the night before

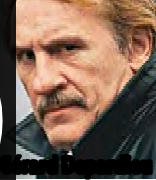
IKK ACTIVE+HEALTH/01/2010





# Audio Video Foto Bild

Mit Film auf  
**DVD**



## Feature film on

with **Gérard Depardieu** and **Daniel Auteuil**

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# 36

## TÖDLICHE RIVALEN

# Around the world in 80 minutes

Experience a flight from the pilot's point of view? The DVDs and Blu-rays of the Pilotseye series make it possible

**F** In the past, it was usually a problem-free process: asking the stewardess for a look at the cockpit on a transatlantic flight. And having a chat with the pilots, admiring the many instruments and the

dem, enjoy the view.

After the terrorist attack on the World Trade Center in New York, the cockpit doors of all airlines worldwide remained closed.

In 2004, TV producer Thomas Aigner (44) had the idea of presenting the fascination of flying from the perspective of pilots on DVD.

gen. "Lufthansa's chief pilot was enthusiastic about the idea, warned me but right away from a long arduous approval process."

Installing cameras in the aircraft cockpit presented the team with unexpected hurdles. "There is 110 volts in the aircraft, but at a completely unusual 400 hertz." Aigner therefore had a special transformer built to harness the power for the six high-definition cameras.

But any change in an aircraft, no matter how small, immediately voids the operating permit: Many meetings with airlines, technicians and the Federal Aviation Office were necessary to obtain the required approvals.

## 1500 gigabytes of video data from one flight

After two years of preparation, it was time to go: The cameras are now attached with special suction cups or special glue, a team of three flies along and brings home 1.5 terabytes (1500 gigabytes!) of video data after the flight. Then

Picture editing, seven days of dubbing and another ten days of so-called authoring - i.e. programming the data for the DVD and menus.

Chris Lochmann from Milchglas Media masters the Blu-rays and ensures crystal-clear, razor-sharp images from the cockpits.

Buyers of the DVDs and Blu-rays (29.90 euros each) can fly from Düsseldorf to the Maldives.

follow 30 days

**View:** An HDTV camera films from the left cockpit window - sunrises, ice mountains or fascinating cloud formations.

**Charming:** Pilot Miriam Pfannmüller explains technical details for the viewers during the flight, Explains processes and procedures.

**Insight:** In the films, the viewer not only gets a glimpse of the cockpit, but also sees instruments in close-up and hears the pilots' radio traffic.

gen. They hear the radio, the be- The pilots' mistakes, working through the checklists, but also the small talk and the occasional joke, the exact take-off and landing with all the preparations.

Subtitles translate the mostly English aviation language.

Buyers of the DVDs are not only aviation enthusiasts.



ted men of all ages, but also women or people who are afraid of flying and want to learn something about the procedures on board.

Six different DVDs are already available (North Pole, Tokyo, Seattle, Barcelona, San Francisco, Male), length between 60 and 80 minutes, more are to come. In the last

month, there were even the Worldmedia Award in silver for North Pole Flight in the category

"Documentation.

And because there is obviously a need, Aigner plans to release a new DVD in the fall specifically against fear of flying - only flying is

just more beautiful.



WWW.AVFBILD.DE 8/2009









Material is currently available for a total of six routes (Tokyo, Barcelona, North Pole, Corfu, Male & San Francisco), with more in production. In addition, the topic of fear of flying will also be addressed. TV stations or agencies can also order specific material.

Unique position With Pilotseye.tv, AignerMedia delivers material that can be used in a variety of ways

# Pilotseye.tv - the somewhat different insight into the cockpit

AignerMedia produces unique video footage from a different angle - for consumers, TV stations and agencies.

**Munich.** One cockpit, two pilots and six different camera angles - that was and is the basic idea behind Pilotseye.tv. The result is 90 minutes of unparalleled video footage on DVD and Blu-ray as a flight documentary. Whether it's the Maldives, San Francisco, the Alps son route or a flight over the North Pole, the viewer interested in flying can follow a flight virtually live in the cockpit from take-off to landing, including audiovisual impressions in and out of the cockpit.

So what would normally remain completely hidden from a passenger can be followed up close. Whether a close look at the instruments - recorded in HD - or conversations between the pilots or with the tower or other aircraft, several audio tracks guarantee authenticity.

## Windows on 12,000 meters

Asked who the target audience is, Thomas Aigner, owner and CEO of Aigner- Media - an Austrian exile in Munich - and the man behind the project, gives a simple answer: "Imagine the captain asking before takeoff which of the passengers would like to experience the flight in the

cockpit - those who show up are



"The primary goal of this product is television - we have material that no one else can deliver."

THOMAS AIGNER , AIGNER MEDIA

sich von einem Piloten die Eigenheiten des eigenen Flugs erklären zu lassen, so Aigner.

Pilotseye.tv instead of test pattern

But even more interesting than for avionics enthusiasts or vacationers who would like to have their own flight on vacation on Blu-ray or DVD is the "material" for another level of exploitation. "The primary target of this product is television - we have material that no one else can supply," Aigner told medianet. From nighttime programming on regular TV to waiting room TV, the material is versatile, he said. "The versatility of the product

results in the business model." He landed a real coup in the



The company's HD test is being made possible in the proverbial sense by a cooperation with satellite operator Astra. "Instead of any test picture, the trailers broadcast in the form of endless loops on their HD test channels, which are used to make certain HD settings on one's own TV set."

He scored an even bigger hit with a deal with the electronics chain Mediamarkt and Saturn. Here, he can (theoretically) be received in all of the chain's stores throughout Europe, because they also use Pilotseye videos as "Filler" for their TVs on display in the stores.

Event agencies as a customer



But the original partners, the airlines, are also showing keen interest in Aigner's DVDs. Thus

Lufthansa, for example, has purchased the material for its on-board entertainment and the future video-on-demand operation in the A380. He also counts AUA among his customers. Austrian sells a "co-branded DVD" in its onboard stores and in its own online jet store.

In addition to TV stations, documentary rental companies, airports, airlines and ordinary consumers, his material is also highly interesting for event agencies. "Imagine an event location in a large hall that we can transform via projections on the hall walls into a cockpit with a view to the front left and right."

In addition to existing and planned routes, Aigner said the company is also happy to accommodate customer requests when selecting destinations.

Timelessness of the content

He particularly values the usability of the material for years to come. "Ten years from now, English will still be spoken in the cockpit, which makes the content globally marketable - and the procedures (the command sequences) will be the same because of the current aircraft types."

In addition to the six flight routes offered, Aigner is currently planning a DVD on the subject of fear of flying.

"For example, we have a pilot demonstrate the unpleasant noises in an airplane directly on a parked plane," Aigner said.

A white spot (still) is the topic "flight simulators". The production cycles here are a good three years, and cooperation with other

"Except for us, no one

has ever seen a sunset

viewed from

12,000 meters

altitude, recorded in

high definition."

THOMAS AIGNER

Decisions at the market leader Microsoft are only made at the U.S. level.

Also lying fallow is the entire games sector. "There are no inquiries here yet. But I am interested in new synergies, because nothing can stop an idea whose time has come, can it?" says Thomas Aigner about further areas of application for his material and his plans.

*www.pilotseye.tv*



# Thomas Aigner opens up new dimensions to the fascination of flying with PilotsEYE

Wednesday, February 11, 2009



"We have to file now or we'll miss our slot." Nervous

the two pilots of an Austrian Airlines 777 at Vienna Airport look out of the window to see if the pushback of the aircraft bound for Tokyo is about to begin. The view over the

Shoulder at this scene, at the takeoff at Schwechat Airport to the landing in Japan allows the latest production of PilotsEYE. Thomas Aigner, the producer of the fascinating films from the cockpit, gives AeroBrief an insight into his work.

Almost every passenger on a long-haul flight would love to go into the cockpit and watch the pilots bring the big jet to its destination as punctually as possible on the hour-long journey across continents. But the personal experience of flying in the cockpit is hardly possible today, if only for safety reasons. Now, an airline passenger can catch up on this experience in the comfort of his or her own home in front of the TV set, and use the opportunity to watch the

The DVD and Blu-rays entitled PilotsEYE.tv make this new experience possible. The new experience is made possible by the DVD and Blu-rays entitled PilotsEYE.tv.



Thomas Aigner

After many years as a presenter and TV producer, Thomas

Aigner determined to continue the combination of innovation and fascination in a whole new media field. "I wanted to work in the new

HighDefinition format filming something that you can do without can produce debt financing. There lay the connection from the

high-resolution images with the fascination of flying and experiencing a flight in the cockpit close," he describes the start of his project PilotsEYE.tv. "From the first thought

filming in the cockpit to the first video, it was a very long road, and it took time to find a contact person in Jürgen Raps, Lufthansa's chief pilot at the time, who was also enthusiastic about the project."



Thomas Aigner and his cameras have now been accompanying various flights since 2005, and today the producer can state: "We are the only company in the world to accompany normal passenger flights from take-off to landing with six cameras.

filmed at the same time. The entire television production is filmed in HD (high definition), the new high-definition television and video format. The equipment consists of six in-cockpit distributed HD cameras and 8 microphones. A specially developed for this application Recording technology guarantees authentic footage. All events on the flight from take-off to landing at the destination airport are summarized in an entertaining and exciting feature-length video. The viewer does not expect a reportage in the conventional sense, but pictures from the subjective view of the jump seat. All events - including technical ones - are explained by the actors, i.e. the pilots."

Thomas Aigner can now tell a lot about the productions from his own experience, because in most cases he himself sits in the cockpit on the aforementioned jump seat and takes care of all the production technology and direction.



But before a PilotsEYE flight takes off, the run-up is intensive: it can take up to a year of talks with the people in charge, until the right flight is found and until the chief pilots have also made friends with their new task as actors in a documentary video. In the

Realization, however, must then be quite fast. In the few hours of a normal aircraft parking period, the additional technology, i.e. the six cameras and the storage devices in the cockpit, must be securely installed - without any structural alteration. to make.

After the flight, it's time to prepare the recordings, because around 1.5 terabytes of raw data have to be synchronized. To do this, the eight audio tracks and the 6 video tracks are processed in AVID. Editing system created in a timeline. This is followed by 20-30 days of image editing and 7 days of Sound mixing. In the dramaturgy of the video, which is about 90 minutes long, the basic plot is given by the course of the flight; in post-production, an effort is then made to create scenes with many



Explanations, for example using Google and Jeppesen maps and technical details alternate with the calm pictures and impressions when looking out of the cockpit. This is followed by 2

Text tracks for the subtitles... After about six months, the finished Blu-ray and DVD will reach the sales counter or the shelf at Amazon, where the previous PilotsEYE.tv films sold very well last Christmas.



The 5 episodes of PilotsEYE.tv that are now available are sold, for example, at Munich Airport and in specialist stores. Thomas Aigner is still thrilled today when he observes how a

passenger first sees on one of the large screens a

clip from PilotsEYE.tv and then enthusiastically goes to the store to get the DVD. "We have made the experience that especially flights to well-known

vacation destinations are gladly bought," Thomas Aigner sums up the feedback from the sales statistics together. New and in line with user interest is the expansion of the concept by also presenting the flight destination through a short tour with the cockpit crew and sometimes even by the captain himself. And already he is driving at his

Cut to the scene in the latest production, in which AUA chief pilot Fritz Strahammer describes his visit to a small temple in Tokyo.



The list of Thomas Aigner's upcoming projects is already long. The destinations already fixed include a flight with Austrian Airlines to Dubai, a flight to Bangkok with a Boeing 777 and the

Pickup of the first 777 freighter for AEROLogic from Seattle to

Leipzig. Under the motto "Relaxed Flying", a new project is just beginning for the PilotsEYE. tv crew: in which all questions about overcoming fears of flying are answered on the basis of a PilotsEYE.tv episode. In February, for example, a whole day was spent filming in the LH hangar in order to answer the visualize the most unpleasant sounds.

"It's tremendous fun to break new ground. Every flight brings situations in which you immediately have to go back to the events," assures Thomas Aigner, and his enthusiasm for turning in the cockpit is infectious. One readily believes him when he says that in spreading the

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# Hinter den Kulissen

PilotsEYE.tv macht Unmögliches möglich:  
Nehmen Sie im Cockpit Platz und erleben  
Sie hautnah den faszinierenden Alltag  
vor, während und nach einem Flug. Eine  
neue DVD-Reihe zeigt das Fluggeschehen  
aus der einmaligen Sicht der Piloten.  
Und wir schauen für Sie auf der  
„Sonderroute über die Alpen – von Wien  
nach Barcelona“ hinter die Kulissen.

+++ All DVDs and Blu-rays are available directly at [www.pilotseye.tv](http://www.pilotseye.tv) and [www.amazon.de](http://www.amazon.de) and in selected BuChl stores. ++

**W**ienna, 6:30 a.m.: Captain Klikovich and co-pilot set off in an Austrian Airlines A321 to fly the entire east-west route of the Alps from Vienna to Barcelona. The weather is perfect, the clouds are clearing and the 177 passengers are in good spirits. After the command "rotate", the aircraft pulls up and initiates the turn to the west. After takeoff, it passes  
ain Upper Austrian lake district, Lake Mondsee and Salzburg across the Tyrolean Alps. The route takes us over all the spectacular peaks and mountain ranges: Ötztal, Dachstein, Großglockner, Kaisergebirge, Zugspitze and Matterhorn. Finally, Mont Blanc with its 4807 meters presents itself to us in full splendor as the Mönung. Due to the special permission for the low flight altitude of 7000 meters, the alpine peaks are within reach. With a long left turn, we set course for Italy and admire not only the French Alps, but also the entire Cote d'Azur: from Monaco via Nice and St. Tropez to Marseille.

## GESTOCHED SHARP Elxantixr

PilotsEYE.tv shows the fascination of flying from the pilot's point of view - summarized to the most interesting moments - in best quality, in HD- TV 1080i and of course also in normal DVD- PAL resolution. For this purpose, six high-definition cameras will be installed in the cockpit, which are guaranteed not to miss a single move or radio call. "For the first time, we are showing your viewer the impressive world of the pilots in the cockpit of an airliner in captivatingly beautiful images and in a quality as if he were sitting in the cockpit himself," says Thomas Aigner, Managing Director of AignerMedia GmbH. Normal DVD viewers also benefit from the new HD recording technology. The images have five times the picture quality, which means they are sharper, more true to color and more vivid. With the ver-

With the release of the Alpine flight on Blu-ray, the makers of the PilotsEYE.tv series are deliberately using this Ztikiinfsts technology. "We want to give aviation enthusiasts the opportunity to view fascinating images such as those of the Alpine crossing in the same quality in which they were recorded," says Aigner. As a bonus, there is always something special, as here, for example, with the interview: "How to become a pilot" or even a small montage with impressions of the respective destination. With the first-ever transmission of live HD images into the flight deck cabin, a little plug history was even made during the last plug to the North Pole. Sometimes all it takes is a passenger aircraft, two pilots and six HD cameras to create very special experiences.



| Fig. Snow cone





All DVUs and Blu-rays are directly available at [www.pilotseye.tv](http://www.pilotseye.tv) and [www.amazon.de](http://www.amazon.de) and in disburshed bookstores+ + +

### WHAT'S BEHIND IT?

Until the spectator can enjoy the fascinating images of the Alpenüberquerung, the PilotsEYE team already has a long preparation phase behind them. During the short standing time are Gate, the three-man AignerMedia team has to install all the equipment. The challenge here is to get the cameras so nnnzu-



Fig. Mont Blanc

The glue must be applied in such a way that it fits tightly and does not interfere with the pilot's working area. Special adhesives and prof. satigii cups do a good job here. In addition to the cameras, so-called GPS truckers digitally record all path data, generating between 500 MB and 1.5 terabytes of data, depending on the flight length. The finished films then show in 60 to 90 minutes the most interesting events, the most beautiful landscapes as well as take-off and landing - in all details. But there is still a long way to go. The time required for production is comparable to that of major documentaries: Picture editing 30 days, sound mixing seven days - HD encoding and autlioring for DVD and bin-ray two weeks. The arch of the story is created on the editing table; the filming facilities are only available as a frame. The story is told through the subjective camera alone. The viewer always has the feeling of being in the middle of the action.

Each PilotsEYE.ty production is unique in itself. "We only have one chance to get the scene in the can. No pilot makes the landing approach a second time for us. That's what excites us all," says producer Thomas Aigner.

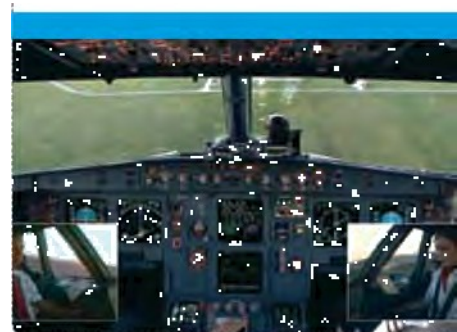
### Weitere Flug-Highlights bei PilotsEYE.tv:

MAN F RANCISCO - Frankfurt

MAN F RANCISCO - Frankfurt  
(Dec 08)

Ne u: TOKIO - Vienna (Jan.09)

New SEATTLE - Frankfurt  
(March 09), including a visit to  
the Boeing shipyard





# The fascination of flying up close

PilotsEYE.tv makes the impossible possible: Take a seat in the cockpit and experience up close the fascinating everyday life before, during and after a flight. A new DVD series shows the flight action from the unique perspective of the pilots. The first episode, the flight with an LTU Airbus to the North Pole, is already available on DVD and WMV-HD.



All DVDs and Blu-rays are available directly at [www.pilotseye.tv](http://www.pilotseye.tv) and [www.amazon.de](http://www.amazon.de) as well as in selected bookstores.



**D**üsseldorf, 6:30 a.m.: Captain and co-pilot start their journey to reach the North Pole in six hours.

and fly around it once. After take-off, we fly over Hamburg, Denmark and Norway directly towards the island of Spitsbergen. The cloudless visibility gives us a breathtaking view of the landscapes with their fjords and icebergs. Shortly before the North Pole, the Airbus drops to an altitude of 3000 meters and in a slight left turn we see nothing but the pack ice of the Arctic Ocean below us. After several loops we reach the east coast of Greenland. Gigantic glaciers alternate with rounded knolls and huge pack ice fields. We leave the coast of Iceland behind us and fly over the Scottish Highlands bathed in reddish evening light before the captain begins with the landing preparations and we touch down again on runway 05 in Düsseldorf.

But how did this unique project come about? Since 2001, tightened security measures have made it impossible to be live in the cockpit. Thomas Aigner of AignerMedia GmbH, who specializes in synchronized multi-camera recordings in HD, wanted to bring back the fantastic and direct impressions from the airplane cockpit with PilotsEYE.tv. "PilotsEYE. tv is aimed at normal passengers and flight enthusiasts alike," says Aigner. "For the first time, we are showing viewers the impressive world of pilots in the cockpit of an airliner in magical images and in a quality as if they were sitting in the cockpit themselves." For this purpose, six high-definition cameras will be installed in the cockpit, which are guaranteed not to miss a single move or radio message. "We

want the viewer to experience all the exciting moments of flying: Commands during take-off and landing, un-comparable images and detailed information throughout the flight," says Thomas Aigner, Managing Director of AignerMedia GmbH.

## More flight highlights at PilotsEYE.tv:

SAN FRANCISCO - Frankfurt

ACROSS THE ALPS - Vienna - Barcelona

New: MALEDIVEN - Düsseldorf (Dec. 08)

New: TOKYO - Vienna (Jan.

New: SEATTLE - Frankfurt (March 09), including a visit to the Boeing shipyard

North Pole Flight:  
<http://polarflug.de> More info:  
<http://pilotseye.tv>



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## Ready for Take-off

### FLYING IN HD QUALITY

With six HD cameras, the company AignerMedia captures flight (aircraft) impressions in the film project PilotsEYE, which create completely new viewing habits for TV and DVD.

*There is boundless freedom. There is sublime beauty that is only possible from a bird's eye view. And there is that good feeling of sovereign technical mastery. And all this directly from the cockpit of a modern aircraft in real operation!*

*In the past, flight enthusiasts could sometimes experience this themselves on the jump-seat - in the middle of the cockpit: today there is PilotsEYE.tv! AignerMedia GmbH brings back what tightened air traffic safety precautions make impossible, up close and in HD quality: fantastic, direct impressions from the aircraft cockpit, never before shown in this quality. Without disturbing commentaries, but with live recorded conversations of the pilots, breathtakingly beautiful flight shots and fascinatingly accurate flight route information (in cooperation with the manufacturer of mobile navigation devices Garmin and the Internet platform Google Earth). So real that after a few minutes you forget everything around you - and marvel childishly. All you need is a TV or DVD player.*

*Whether transatlantic flights, city routes or Japan: PilotsEYE.tv is constantly expanding its range of destinations, each of which shows more fascinating images than the next. But so much perfection and enthusiasm for the element of air and HD technology involves immense work and detail-obsessed preparation of the recordings and editing. This is met by the founder and owner of PilotsEYE.tv, Thomas Aigner, who has put his all-round technical know-how and utmost meticulousness into every feature of his Avid system. According to*

*Each flight involved processing about 1.5 terabytes of raw data, or 2 times 13 hours of footage. Aigner made the unusual decision to ingest the data all at once into a single timeline, which entailed an intensive exploration of Avid Media Composer's features - and despite all the challenges, succeeded in the end. "Since we deliberately focus on long, quiet, self-contained sequences, we already spend 20 to 30 days on editing, plus seven days on sound. Because the narrative arc only emerges at the editing table, scripts in the actual sense cannot exist due to the situation." PilotsEYE.tv is not a reportage or documentary in the conventional sense; the story is told solely through the subjective camera. This gives the viewer the feeling of being right in the middle of the action.*

*But before editing on the PC-based Avid Media Composer Adrenaline HD with DNxcel and a 12 terabyte RAID, there are two months of logistical and technical preparation time - per destination. Thomas Aigner tells us, "It starts with the filming permits, meeting the extremely strict safety regulations, and doesn't stop with solving technical problems. Find 'just now' quickly a way to make usable electricity out of the existing electricity with 110 volts and completely unusual 400 hertz - or take the hurdle of sending the timecode to prosumer cameras as well."*

*The latter could be solved well with the audio and timecode specialists from Ambient. But even such trivial topics as*

Burned-in subtitles for the board cinema version kept the team quite busy at times. This is where SoftNI's Avid NLESubtitled software scores points.

In addition, there is the extreme time pressure when installing the technology in the cockpit, as everything has to be installed without errors in the short time of the so-called turnaround - which is usually only around 90 minutes. Thomas Aigner describes the high demands: "In the cockpit, we are understandably not allowed to change the smallest detail in the pilots' work area." But the result rewards the entrepreneur's effort and persistence: Lufthansa has broadcast the PilotsEYE.tv films in the in-flight entertainment and included them in the video-on-demand archive of the upcoming Airbus 380. ZDF plans to broadcast some test loops in the "nacht-aktiv" format. In addition, the DVD business is taking off and further marketing in the TV and licensing sector is going according to plan.

PilotsEYE.tv takes a holistic approach - internally as well as with its products: "No matter what you do - if you do it with consistency, success will come! And if the team is right, anything goes." Thomas Aigner's team goes along with this inner step and, in the early days, was happy to count on the knowledge and experience of the Munich-based company Creative Media Production, for example, or, since six months, on the know-how of Frank Junghahn. In personal union he is an aerobatic pilot (with his own company), cameraman and editor. "At PilotsEYE.tv, I can combine profession and obsession," laughs the all-round talent. "We have to work with extremely scarce resources and have only one chance to get the shoot in the can. No pilot makes the landing approach a second time for us.... That excites me."

Asked about the advantages and weaknesses of his Avid system, Thomas Aigner says: "Avid is uncompromising. The investment at the beginning is worth it, because you know: The system runs." And Frank Junghahn sums it up even more succinctly:

"Of course, Avid also has weaknesses - for example, when grouping audio tracks in the audio mixer - but still significantly less than the competition!" And both praise the cooperation with Michael Radeck, Avid supporter at the

Avid dealer DVE: "Without him, we would never have been able to develop our workflow, which allows it to look like full HD at the end of the day, despite the sometimes unavoidable HDV data."

The most recent topic is "Metatracks" with the aim of displaying the stored GPS data in Google Earth at the push of a button.

But the opposite direction - HD as SD signal live in the aircraft - also represented a small innovation. During the flight to the North Pole in 2008, all HD cameras were additionally connected via the analog outputs to a dedicated mixer/converter and fed into the on-board television as an NTSC signal.

As a future derivative of PilotsEYE.tv, the team is already working on another project called "airLounge". Here, only the images from the outward-facing cameras will be visible, accompanied by cool chill-out music. Just the right thing to make your neighbors jealous as a proud HD monitor owner...

A flight in the cockpit of the new Airbus A380 is in preparation for the end of 2009, as is a first episode of the series "Anleitung zum entspannten Fliegen" (Instructions for relaxed flying), which is aimed specifically at people who want to get their fear of flying under control. Thomas Aigner is currently working on the realization of his idea of a flight around the world. Sometimes all it takes is one plane, two pilots and six HD cameras to create very special experiences.

More information can be found at:

**www.pilotseye.tv** | The homepage for the show  
**www.youngrooster.tv** | The flying editor **www.dve.de** |  
 Avid support and homebase of the project  
**www.softni.com/subtitled.html** | Subtitles "at its best"  
**www.ambient.de** | Audio and timecode specialists  
**www.cmp.de** | Experts for postproduction in SD and HD  
**www.garmin.de** | GPS localization  
<http://earth.google.de/> | Route visualization





Austrians

# skylines

The in-flight magazine of the Austrian Airlines Group

November | December 2008



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**DOMINIKANISCHEN REPUBLIK**

AUF ENTDECKUNGSFAHRT IM  
**IRAKISCHEN KURDISTAN**

AUF WELTREISE MIT DEN  
**WIENER SÄNGERKNABEN**

Das traditionelle  
**PEKING**

# BIRD PEMPETE

## BIRD'S EYE VIEW



Fascination **Fillegen** einmal aus einer ganz neuen Perspektive erleben? The new DVD from the Reihe RotaEYE.tv accompanies an Austrian crew on their flight to Barcelona and conveys interesting impressions and insights into the processes in the cockpit. An experience that rugby fans should not miss. The viewer can enjoy the fascinating images of the Alps, the flight, and the extensive preparation work in the Alps.

Once the Airbus A811 "Vienna" has passed the technical inspection, the three-man team can start installing the cameras. Particularly tricky: These HD cameras can fit only in the cockpit and are attached and fixed. Therefore, everything must be fixed. The installation takes around four hours, while the RotaEYE.tv team manages the assembly in 30 minutes.

Eight different sound tracks are recorded separately: the two pilots on a stereo track, the radio and the ambient sounds separately and four surround tracks for the realistic sound.

The entire flight is recorded by GPS tracker. This data provides the exact positioning, altitude and speed for the animation in Google Earth.

During the flight, all camera permanently record on Fastplaton, which after seven hours of out- and return flight have accumulated a data volume of about 600 gigabytes. This is necessary because there is still the first Elmen kaine secondo version. Although the director has said from time to time: "That was so nice, let's make a second mail."

The material is sighted and cut, it is still almost one month, but the film is now on DVD in the Austrian Jetshop and from 1 November also on board all Austrian Airlines Group flights within the EU to buy.

Like the idea of experiencing the fascination of flying from a totally new perspective! The new DVD in the PilotsEYE.tv series accompanies an Austrian crew on their flight to Barcelona, conveying remarkable impressions and insights into procedures in the cockpit. It's an experience that no flight enthusiast should miss! The PilotsEYE team underwent a long phase of preparation before viewers could enjoy the fascinating images of the flight across the Alps.

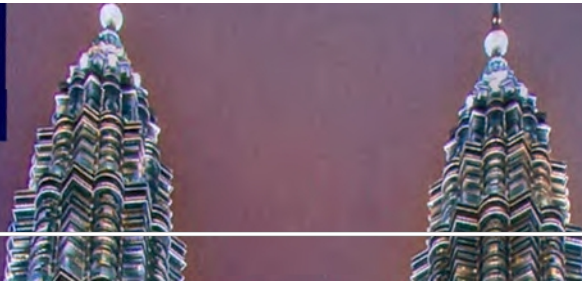
Once the Airbus AS21 "Vian" ("Vienna") had passed its daily technical check, the three-person team began setting up the technology. Six HD cameras had to be attached with vacuum cups and affixed to nearby surfaces, making the filming process unusually tricky. Despite these obstacles, the team fixed everything firmly in position. Preparation took around four hours - whereby it took the PilotsEYE.tv team just 30 minutes to dismantle the set. Eight different soundtracks were recorded; each pilot had his own track, with a separate track for the radio and four 'surround' tracks for the external sounds to ensure a realistic all-round effect. The entire flight was recorded using a GPS tracker. These data supply the precise positioning, altitude and speed, and second by second, and serve as the basis for the video animation in Google Earth.

During the flight, all cameras were permanently recording on hard disks. After 7 hours of recording on the outbound and inbound flights, these had collected some 500 gigabytes of data volumes. This was necessary because there is no second chance possible with film of this kind - even though the producer often had to keep himself from thinking "That was great, now let's try it a second time!"

In a month, the material had been reviewed and edited. The finished film is now available on DVD in the Austrian Jetshop, and will be on sale on all Austrian Airlines Group flights outside the EU from November 1.



# magazin



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## Marketing frontrunner // Marketing award for Lufthansa

Lufthansa has been awarded the German Marketing Prize 2008. The airline's claim to technical leadership has been supplemented for many years by a prebiddical, customer-oriented marketing strategy, explained the German Marketing Association, which is awarding the prize for the 36th time for outstanding performance in this area. In an aggressive predatory market, Lufthansa has managed to develop more successfully than others and to achieve top marks in customer satisfaction. // Lufthansa is the proud winner of the 2008 German Marketing Award. The German Marketing Association, which this year presented the award for outstanding performance for the thirteenth time, cited not only Lufthansa's technical leadership, but also its exemplary, customer-oriented marketing strategy. In an aggressive, highly competitive market, it was said, the German airline had made greater headway than any of its competitors while at the same time earning top marks for customer satisfaction.

## Fascination airport // Airports turn one hundred

They are places of encounters, of anticipation, of special moments: airports. Next year, the airport will celebrate its 100th birthday. As early as 1909, aerodromes were built on which aircraft could take off and land. "The Big Book of Commercial Airports presents the world's most important airports, including Lufthansa's hubs, of course.

Frankfurt and Munich. In addition, the illustrated book presents the boom regions of aviation and shows exotic airfields in the desert, the mountains and by the sea (160 pages, GeraMond, Munich 2008, 29.95 euros).

// Airports are places where people come together and experience special moments. Next year marks the centenary of the airport. Airplanes began landing and departing from aerodromes, as they were called, as early as 1909. The *big book of airports*, a fascinating book of photographs, features the world's most important airports including, of course, the Lufthansa hubs Frankfurt and Munich. It also shows regions where air traffic is booming as well as exotic airstrips in the desert, in the mountains and by the sea (160 pages, GeraMond, Munich 2008, 29.95 euros).



## Shoulder view in the cockpit // Fly with the experts

Would you like to sit in the cockpit yourself? The new DVD in the PilotsEYE series takes the viewer on a flight from the pilot's point of view - over the Atlantic, Greenland and Canada's north to the U.S. Pacific coast. The viewers are as live in the cockpit when Lufthansa's deputy chief pilot Frank Lunemann (left) takes off an A330-343X in Frankfurt and

later initiates the landing approach in Seattle. There, the journey ends at the Boeing shipyard, where the new 747-8 jumbo jet is on display, and with a tour of the Museum of Flight. Available from January 2009 for 29.90 euros at [www.pilotseye.tv](http://www.pilotseye.tv). // Like to change places with a pilot? The new DVD in the PilotsEYE series takes you on a flight in an Air-bus A330-343X across the Atlantic, over Greenland and northern Canada to the Pacific coast of the U.S. right beside Lufthansa deputy chief pilot Frank Lunemann (above) from departure in Frankfurt to arrival in Seattle. The trip ends at the Boeing facility with a viewing of the new 747-8 jumbo jet and a tour of the aviation museum. The DVD will be on sale at [www.pilotseye.tv](http://www.pilotseye.tv) starting in January 2009 for 29.90 euros.





# WirtschaftsBlatt



## Klagen gegen Immoeast und AWD

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**MARKTNISCHE** Thomas Aigner scores with recordings from the cockpit

## Ex-Ö3-Macher hebt mit Flug-TV ab

Former ORF radio- znacher **Comas** Aigner is about to expand into a special market niche: Video recordings directly from the cockpit of transport aircraft.

Sein Projekt „Pilotseye.tv“ ging vor drei Jahren mit Investitionen von rund 150.000 € an den Start. Jetzt steht Aigner vor dem Durchbruch. Die Bilder, die mit bis zu sechs in der Pilotenkabine montierten Kameras aufgezeichnet werden, sind demnächst im **KOR- Negotiations are underway** also znith the american Discovery Channel.- alarm clock



**JungiInterpreter Aignar:** Flight TV instead of ö3

Bisher hat Aigner etwa einen Flug über den Nordpol, one from München to San Francisco und eine Route über die Alpen von Wien-Schwechat nach Spanien im Programm. Auf den rund einstündigen Mitschnitten sind all details from the starting bereitungen der Piloten bis

to dock at the destination port. 5They are also available on DVD from online retailer Amazon or from AUF's board store.

5000 units per DVD is realistic, says Aigner. With a selling price of just under 30 tons,

150.000 € je Produktion entspricht. Dazu kommen Einput from TV stations.

### Super-Airbus

Knackpunkt bei the On you zeichnungen ist laut Aigner die Technik: „Irgendwie muss manage to get the cameras so zu montieren, dass im cockpit not a single screw is changed. Otherwise, the jet manufacturers' warranty may be voided.“ For the coming Monate stehen u.a. Pilotseye-Recordings in the Stiper Airbus A380, a Tokyo flight and from the Maldives on the program (lech)





**Lufthansa**

exclusive

# So fühlt sich Freiheit an

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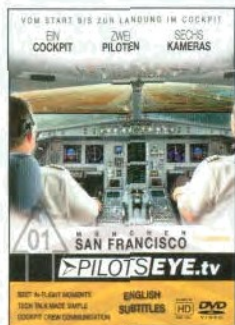
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# Inside Lufthans

## Through the eyes of pilots

The fascination of flying in the new high-definition television and video format: A new DVD from Aig-ner Media shows the unique view of the pilots for 53 exciting minutes, which was recorded on flight LH 45B from Munich to San Francisco - exclusively in the cockpit of an Airbus A340-600, with 75.7 meters the longest aircraft of the world. The aircraft was piloted by Lufthansa Chief Pilot Jürgen Raps, who has been Divisional Director Operations at Lufthansa Passenger Airlines since September, and his First Officers Susanne Parusel and Sascha Unterbarnscheidt. Nothing escapes the attention of the six cameras installed in the cockpit, every move and every radio message from take-off to landing is documented - a unique scenery for all flight enthusiasts. The viewer is also offered gigantic glaciers of Greenland, a view of the Rocky Mountains and finally the approach over the Golden Gate Bridge. Info: [www.pilotseye.tv](http://www.pilotseye.tv)



## From Dubai Dosis cooks

Evdioxios Dosis Bekris, 34, is Greek, but for the sake of simplicity he prefers to call himself "Chef Dosis" in international parlance. He is Executive Chef at the luxury hotel Kempinski Mall of the Emirates in Dubai, where he spoils his guests with exquisite menus. He cooks, of course, Mediterranean, but always combines his creations with new influences from the Middle East. Dosis, who speaks four languages fluently, lässt as a new Star Chef from the end of the month his menus now serve for Lufthansa guests on flights from Dubai to Germany, in the future also on departure from other destinations in the Arab region. The cooperation with C'neT Dosis, which has won many awards and worked with internationally renowned chefs such as Daniel Boulud from New York and Marcus Wareing from the UK, was agreed for a year. Lufthansa has thus added another region to the internationalization of its in-flight service.

KaXrj öpç'n (pronounced: ka//oreks/) - bon appétit!

## Nonstop to Pakistan

Lufthansa passengers can save a lot of time on connections to the Middle East from the end of October: Germany's largest airline will once again fly nonstop from Frankfurt to Pakistan. Three weekly flights to Karachi (population nine million) and, for the first time, to Lahore (population five million) will be offered throughout the year. This means that passengers who no longer have to make a detour in the Gulf region on their way to this up-and-coming country will have gained up to four hours of time. Pakistan has a population of 160 million, and its economic growth makes Karachi and Lahore important destinations for business travelers from North America and Europe.





# skylines

The in-flight magazine of the Austrian Airlines GroupMay |  
June 2008

SKYLINES 03.2008

## CREATIVE MOSCO W

How young artists\*  
and designers are  
breathing new life into the  
Russian capital's cultural  
scene

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A STAR ALLIANCE MEMBER 

\*like Nina Kraviz, singer and DJ





## FASCINATION FLYING A FASCINATION WITH FLYING



VIEW FROM THE COCKPIT. On the flight to Barcelona. THE VIEW FROM THE COCKPIT. En route to Barcelona.

A new film project shows the fascination of flying from the pilot's point of view in HD television quality for the first time. This makes the experience of flying directly in the cockpit perfect. Many people dream of looking over the shoulders of pilots in the cockpit. The PilotsEYE.tv series now makes this insight into the high-security wing of a passenger aircraft possible. In the latest episode, six cameras installed in the cockpit accompany Austrian Captain Hans Klimovich and his co-pilot Cornelia Ollinger on a flight from Vienna to Barcelona. In the 90-minute film, viewers experience all the moments that are exciting, informative and also entertaining - in a picture quality as if they were sitting in the middle of the so-called jump seat. Interesting glimpses behind the scenes, spectacular views of peaks and mountain masses, and all this explained by the two pilots - that's what the new episode of PilotsEYE.tv offers, which is now available on DVD in the Austrian Jet-store (for more details, see page 107).

For the first time, a new film project shows the fascination of flying from the pilot's point of view in HD picture quality - the perfect way to experience life 'up front' in the cockpit! Many of us have dreamt of looking over the shoulders of the pilots, and this series from PilotsEYE.tv makes such insights into the high security cockpit section of passenger jets possible. In this latest episode, six cameras in the cockpit accompany Austrian Captain Hans Klimovich and Co-pilot Cornelia Ollinger as they travel from Vienna to Barcelona. In the 90-minute film, the audience experiences tense, informative and entertaining moments, with picture quality that transports the viewer to the very heart of the action, and the 'jumpseat'. There are fascinating peeks behind the scenes and spectacular views out onto Alpine landscapes, all accompanied by commentaries from the pilots. The new episode of PilotsEYE.tv offers all this, and is now available in DVD form from Austrian Jetshop (see p. 107 for further details).

## THE COUNTDOWN IS ON ... THE COUNTDOWN IS ON ...



ACTIVITIES FOR FOOTBALL FANS. Fan homepage of Austrian Airlines. ACTIVITIES FOR FOOTBALL FANS. The Fan Homepage from Austrian.

The Austrian fan homepage, [www.fanline08.at](http://www.fanline08.at), offers a wide range of activities for soccer fans in connection with the European Championship. For example, you can win an exclusive sightseeing flight in the Austrian fan plane with a show program and surprise guests on board. Or tickets for the musical "We Will Rock You" incl. VIP transfer in the XXL stretch limousine, tickets for the Vienna Life Ball, flights in Austrian Business Class within Europe, special tours of the Museum of Art History and much more. There are also great chances to win attractions in the Host City Vienna fan zone in front of the Vienna City Hall, such as a Meet & Greet with Christina Stürmer. And one fan can win an entire Skybox for 10 people and experience the quarter-final match live in the public viewing area in front of the Rathaus. From 7 to 29 June 2008, Austrian Airlines will be presenting a colorful show program with lots of fun, action and surprises on an area of around 200 square meters every day. Information: [www.fanline08.at](http://www.fanline08.at).

If you are a football fan awaiting the European Championship this summer, there are stacks of activities for you at the Austrian Fan Homepage [www.fanline08.at](http://www.fanline08.at). You could win an exclusive round-trip on an Austrian fan aircraft, including show program and surprise guests on board, tickets to the musical 'We Will Rock You' including VIP transfer in the XXL stretch limousine, tickets to the Vienna Life Ball, flights within Europe in Austrian Business Class, guided tours of the Kunst-historisches Museum and much more besides. The multiple attractions of the fanzone of Host City Vienna in front of Vienna City Hall - including a Meet & Greet with Christina Stürmer - mean yet more chances to win: for one fan, there'll be the chance to win a whole Skybox for 10 people and experience the quarter-final live in the Public Viewing Area in front of City Hall. Every day from 7 to 29 June 2008, Austrian Airlines presents a bright program packed with fun, action and surprises on an area 200 square meters in size. For more details, see [www.fanline08.at](http://www.fanline08.at).







SERVICE

PILOTSEYE.TV

# Der Piloten

Eine neue DVD-Reihe  
nimmt den Zuschauer mit auf den  
Jump Seat im Cockpit.

Aus 13 Stunden Filmmaterial  
werden die besten Szenen für  
die DVD ausgesucht.



**E**inzigartige recordings  
HD television quality,  
German pro-  
made a

unprecedented display has carried out. This histo- of cockpit  
work during a- ric flight with the chief piot. With six high- defi-  
Joe Moser at the helm, nitiori cameras and separate fantastic  
images of pointed digital s ound t r a c k s recorded, the North  
Pole and the men, no important detail escapes the viewer. desert  
of Greenland. The viewer does not miss any important detail. The  
specially developed recording technology guarantees front-row  
views of cloud formations, g l a c i e r s and much more -  
and even authentic shots without imposing itself on the pilots.  
a n y closer than t h e pilots, f r o m the main camera on the  
dashboard to the parking position.

At the destination airport, the passenger can look over the cockpit  
crew 's shoulders. Besides  
while he or she makes himself o n t h e r s e l f comfortable in the  
fliegerischen elements of the cabin and is shown dreamhafte  
recordings t h e service of the flight attendants from the flight  
route - enjoys. What, for example, must take place before  
impressions and images that even the actual takeoff at work dle  
pilots often do not see, since sle bel takeoff and landing so before  
an aircraft take off concentrleitslnd that sle keln d arf, the  
viewer can here eye fir dle environment has really up close  
experience.

Also that the teamwork

With the A330 to  
the North  
Pole

For the launch of R-  
noteven lotsEYEtv was therecent

plays a very important role in  
aviation. Because without

Air traffic controllers and the  
flabine-

personnel, the flights would  
be able to take place

PilotsEYE.tv allows a real look  
behind the scenes. On the  
flights, which can last up to  
twelve hours, there are many  
fascinating moments captured  
by the cameras. The viewer  
watches the pilots at their  
professional work and  
experiences that they talk, eat  
and laugh - without ever losing  
sight of safety.

It's a treat to see the joy of a  
veteran like LTUJhef- pilot  
Joe Moser, who despite his  
25000 hours of flying still  
goes into raptures after  
reaching the North Poi.

For the interested viewer  
PilotsEYE.tv offers the  
possibility of switchable  
subtitles. Here, the commands  
and radio messages spoken  
worldwide in English are  
translated into German and  
made comprehensible to the  
listener.

As a little bonus, at the end of  
some of the episodes there are  
some beautiful countryside  
shots. In this way, the viewer  
can easily get an idea of what  
he or she is seeing.

ner to make your next vacation  
destination. The North Pole  
sequence contains

the F uggguests and their  
Moiiva-

68 AERO 9N00Z

Aigner Media in cooperation  
with LTU, Lufthansa, Jeppen-  
sen, Google, Garmin, Song  
and ACRO INTERNATIONAL enn  
The films in this DVD series  
will appeal to everyone: the  
vacationer who wants to learn  
more about the process of a  
flight; the worried person who  
will gain more confidence in  
aviation through these  
recordings; those who are  
interested in aviation through  
their hobby, and also all those  
who work in aviation  
themselves. Some pilots may  
never have experienced a  
particular flight, even though  
they have flown it several  
times.

PilotsEYE.ty bfindt the Zu-  
The DVD brings the world of  
aviation into the living room.  
Stylish recordings and  
authentic work sequences  
make this DVD series a  
different kind of flying  
experience.

Kareten Weidner/AF

In der DVD-Reihe werden in den  
next few months still fl'üge to  
San Francisco Qm'a air -  
hansa} Male in the Maldives, to  
Korlii Island and Cape -

2In addition, the distoitions  
in Vorberätung.

tionen mitzulliegen shows.  
PilotsEYE.tv wants to make a  
difference with this from





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