



— THE —
AERIAL FILM
— COMPANY —



“Energy, immersion, emotion. We are constantly striving to find new ways to put the audience inside the sequence with the protagonist. It helps when you have the single best aerial unit on the planet.”

■ **CHRISTOPHER MCQUARRIE**
Director - Mission Impossible: Dead Reckoning



AFC

AERIAL SOLUTIONS FOR FILM & TV

The Aerial Film Company is the only truly in-house, end-to-end aerial filming supplier in the United Kingdom. Comprising highly experienced crew, a fleet of aircraft, multiple gyro-stabilised camera systems, cameras, lenses, a multi-camera array and a dedicated 24/7 operations team. This fully integrated approach offers productions unrivalled support every step of the way. Our Shotover K1 and FI gyro-stabilised camera systems offer class-leading performance, whilst our AS350 and AS355 helicopters offer exceptional power, manoeuvrability and safety margins for congested area operations. With unparalleled aerial stunt permissions to conduct human underslung operations, skydives, hover drops, helicopter abseils and much more, we can assist you in the planning and execution of spectacular stunt sequences. Additionally, our fleet of helicopters offer advantages to our clients well beyond aerial filming requirements. Our AgustaWestland 109SP, Bell 429 and Airbus H155 are perfect luxury charter options for talent, whilst our AS350 and AS355's are perfect for scouting and moving heavy equipment to location.



SHOTOVER K1

The largest of our 6-axis gyro stabilized platforms. Unshakeable stability for even the largest payloads. Accommodating an almost limitless range of cameras and lenses, the K1 provides unmatched flexibility in the field. The K1 can also be paired with our Hammerhead array and RED V-Raptor 8K FF's to capture high resolution plates for VFX.

LIMITLESS RANGE OF PAYLOADS

Our Shotover K1 can fit a large variety of payloads. The below list is non-exhaustive and outlines some popular options of an almost limitless range of camera and lens combinations. Full camera and lens control is available in the cabin as standard. Especially when flying large format cameras and lenses, the Shotover K1 is the tool of choice.

• Cameras

Sony Venice with R7 RAW module
Sony Venice 2
Arri Alexa Mini & Mini LF
Arri Alexa 35
Arri Alexa LF
Sony Burano
Red Digital Cinema V-Raptor FF & XL

• Lenses

Angenieux Optimo 12x (S35 or FF)
Angenieux Optimo DP Style
Fujinon Premista Series
Fujinon Premiere Series
Arri/Fujinon Alura
Canon 30-300mm
Canon 50-1000mm
Panavision Primo 24-275mm

ULTIMATE PERFORMANCE

Class leading stability thanks to Shotover's advanced 6-axis technology. Straight look down capability enabled by the 6th axis eliminates gimbal lock commonly encountered on other aerial camera systems. The K1 delivers excellent image stability during aggressive flight maneuvers, even down to the longest focal lengths.

UNMATCHED FLEXIBILITY

With the ability to quickly interchange cameras and lenses, the K1 is a highly flexible and adaptable tool for a wide range of applications. Not only can the it accept just about any camera and lens combination imaginable, our pre-configured Hammerhead makes changing back and forth possible in a short amount of time. This allows the utilisation of the aerial camera system across multiple units. A Rainspinner and rotating polariser are also available.

SHOTOVER K1





HAMMERHEAD ARRAY

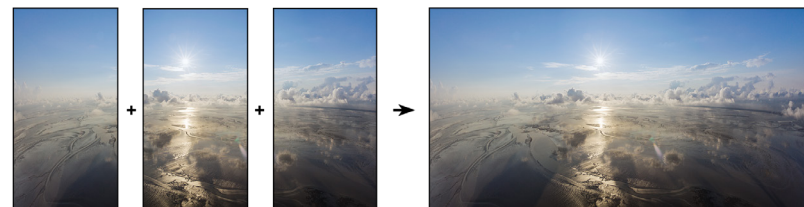
K1

K1 HAMMERHEAD ARRAY

The Hammerhead Array is our 3 camera large format array which makes aerial VFX capture more accessible than any other system in it's class. The Hammerhead is provided as a pre-configured payload to allow for quick interchangeability with a single camera. This allows productions to efficiently use the Shotover K1 across multiple units.

HIGH RESOLUTION

Central to the system are three RED Digital Cinema V-Raptor 8K FF cameras arranged in a vertical configuration paired with a matched set of Carl Zeiss CP.3 XD 21mm lenses. With a resolution of 8192 x 4320 and 17+ stops of dynamic range per camera, a total Field of View up to 150 degrees* can be achieved in an almost standard DCI aspect ratio. With a final resolution of up to 100 megapixels*, the Hammerhead array captures an astonishing level of detail at frame rates up to 120fps. Lens data can be captured through Carl Zeiss eXtended Data Technology, whilst the Shotover provides GPS data through a data logger and a real time monitor overlay which is captured on the instant stitched dailies.



* subject to requested overlap

ADAPTABLE AND EFFICIENT

The swap between a single camera and the Hammerhead array can be done on location in under 2 hours. This allows efficient use of the Shotover K1 across main, second and VFX units. Once configured to VFX requirements, the Hammerhead can be consistently redeployed to ensure accurate and repeatable VFX plate capture throughout production.

COST EFFECTIVE

Our 100% in-house Hammerhead array allows us to offer flexible pricing and eliminates repetitive setup and rigging costs encountered with other systems. Our investment in a matched set of cameras and lenses means that you will never find yourself at the mercy of other suppliers availability and prices.



SHOTOVER F1

SHOTOVER F1

The Shotover F1 offers the same exceptional stabilization capabilities as the Shotover K1, but in a much smaller package. The F1 is capable of accommodating a wide range of payloads. Its lightweight carbon fiber construction allows for easy disassembly and transportation, making it a cost-effective solution for productions abroad.

WIDE RANGE OF PAYLOADS

The Shotover F1 fits an impressive range of cameras and lenses despite its small physical size. Large format cameras such as the Sony Venice and Alexa Mini LF can be paired with short large format zooms such as the Fujinon Premista series. Super 35 cameras open the door to a wide range of lens options, with the Angenieux Optimo 25-250mm proving to be a very popular choice amongst DOP's and directors.

• Cameras

- Sony Venice with R7 RAW module
- Sony Venice 2
- Arri Alexa Mini & Mini LF
- Arri Alexa 35
- Sony Burano
- Red Digital Cinema V-Raptor FF

• Lenses

- Angenieux Optimo 25-250mm
- Fujinon Premista Series
- Fujinon 25-300mm
- Arri/Fujinon Alura
- Carl Zeiss Compact Zooms
- Canon 30-300mm
- Canon 50-1000mm

COMPACT SIZE

The Shotover F1 is mounted using the Airfilm single pole system. This not only speeds up the rigging process but also results in more time on task due to reduced fuel consumption. Moreover, the reduced drag allows for a slight increase in airspeed. Additionally, the Shotover F1 can be split into smaller pieces, allowing it to be carried as excess baggage on most commercial airlines. This makes it cost effective for productions abroad.

ALL WEATHER PERFORMANCE

If you're up against the elements or your shots demand it, the Shotover F1 and K1 can be flown in inclement conditions by utilising the optional Rain Spinner. With the rain spinner fitted, the F1 forms a fully sealed system which allows you to capture the shots whilst staying warm and dry in the cabin.



CAMERA SHIPS

HELICOPTERS

We operate a large fleet of helicopters of varying types. G-TVGB is our Airbus AS350 B3e which is dedicated to filming tasks. Often referred to as a 'Single Squirrel', the B3e is the most powerful variant of the H125 family and delivers maximum performance and manoeuvrability. It excels at high altitudes and temperatures, and its superior power gives maximum creative freedom. G-TVGB comes completely prepared for our Shotover camera systems, and is able to accommodate up to 4 passengers.*

Our AS355 'Twin Squirrel' helicopters are used for productions which demand operations over congested areas, extended flight over water or enhanced endurance. We operate the high performance N & NP variants of the AS355 helicopter, which enables us to demonstrate the safety margins required to gain our enhanced low flying and stunt permissions from aviation authorities even in congested areas.

*subject to performance and weight & balance calculations



PICTURE AIRCRAFT

ACTION ON SCREEN

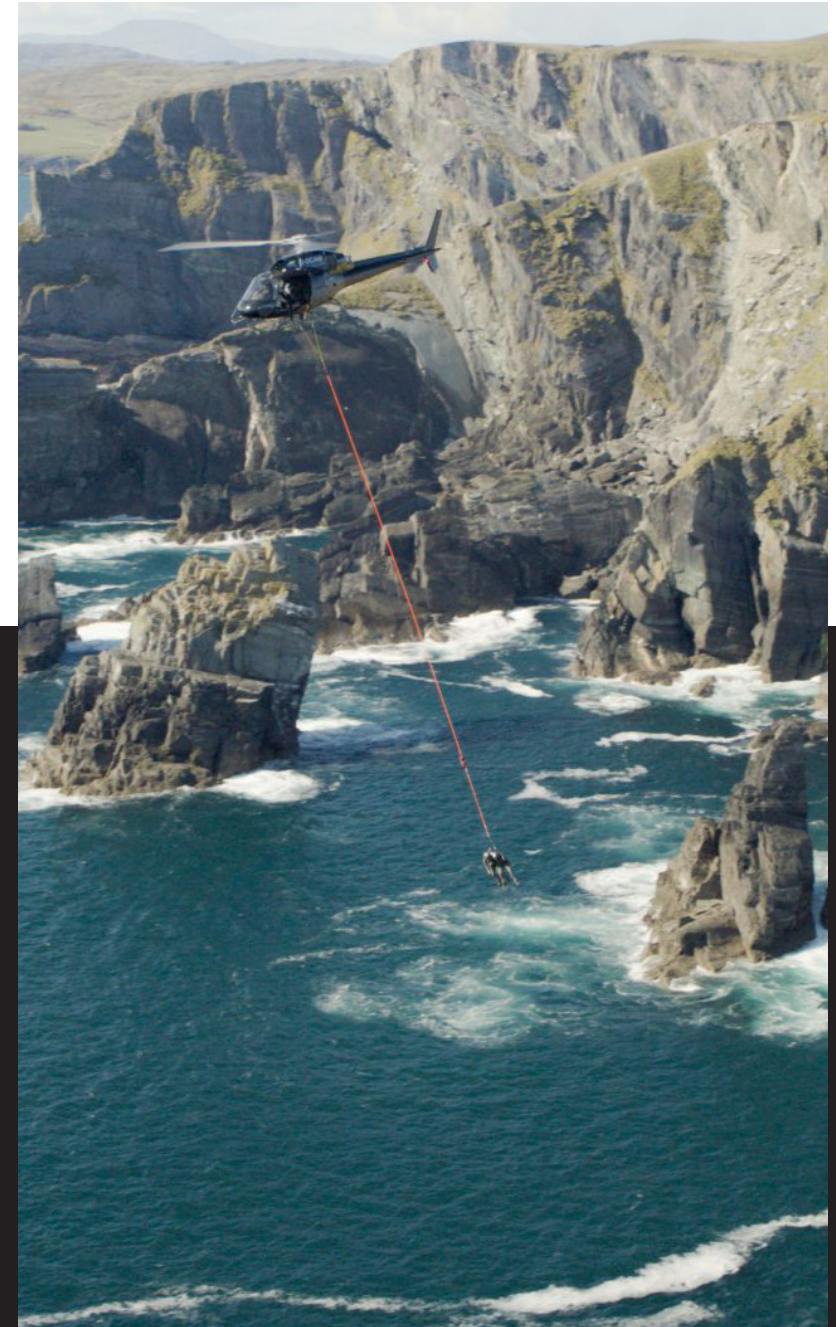
Our team has years of experience sourcing airworthy and prop production aircraft for TV and film productions across the world. We are able to source both civilian and military, helicopters and fixed wing aircraft spanning the last 100 years of aviation. Of course, all helicopters in our fleet are also available to be used for on-screen work. Frequently we are tasked to match a buck with an airworthy example for stage and gimbal work. This is all swiftly achieved within our team. Once the aircraft are identified and sourced we have the expertise in-house to prep all aircraft. Working closely with the Director and Art Department, we can help shape the overall look and ensure that its implemented quickly and cost effectively using temporary paint or vinyls.



COMPELLING AERIAL STUNTS

GRAVITY-DEFYING THRILLS

With the latest generation aircraft, we are the only helicopter provider within the UK (outside out of the military) with the ability, experience and safety standards to provide you with exhilarating and safe helicopter stunts. All our stunts are approved with the correct enhanced low flying and stunt permissions from aviation authorities. Combined with highly skilled crew, who have extensive experience working in difficult and dangerous conditions, we can provide stunt aircraft and pilots throughout your production. Our production history includes close low level formation flying, stunts over congested areas and in close proximity to explosions. In addition, we've performed helicopter rappels, human underslung operations, skydives and hover drops.



AIRCRAFT SERVICES

AIRCRAFT FOR EVERY OCCASION

Our diverse fleet of helicopters is perfectly suited to support productions with all their aviation needs. Whether you need to move heavy or bulky equipment to hard-to-reach locations, scout remote areas for your production or simply move talent or crew from A to B, we are able to provide you with the best aircraft for the job.

EQUIPMENT TRANSFER

We can help you move your equipment, crew, props and set pieces to some of the most remote locations imaginable. When access isn't possible for vehicles, we utilise our AS350 and AS355 helicopters with external load carrying baskets or long lines to conquer even the greatest logistical challenges.



TALENT CHARTER

Our H155, Bell 429 and AW109SP are the perfect options if you need to get talent to or from location in a timely manner. Bases all around the UK enable us to offer a flexible and efficient service with a focus on safety, professionalism and discretion. Our 24/7 operations team will look after you day or night.



SCOUTING

Helicopters are the ideal way to scout remote areas. Perhaps you're looking to move a scout party without losing valuable time, or you're looking for the perfect remote location for a pivotal moment in your production, our helicopters and pilots are ready to support you.



A GLIMPSE OF THE FUTURE

Joining our fleet in 2024 is the extremely capable Pilatus PC-9. Powered by a 950 horsepower turbine, this aerobatic aircraft opens the door to aerial sequences captured at up to 320 knots. The PC-9 is paired with our upgraded Shotover FI Rush, giving cinematographers and directors a completely new dimension to explore in the sky. Certification on the UK register makes this the only aircraft in the United Kingdom capable of high speed and aerobatic filming tasks. Be amongst the first to unlock the incredible potential of this camera platform and get in touch with us to discuss your ideas.



PILATUS PC-9



PHIL ARNTZ

An office in the sky seems like a natural fit for someone with a career in film and penchant for the more extreme side of sports, such as wingsuiting and skydiving. With a background as a specialist camera technician and lighting cameraman in commercials, Phil now specialises as the Aerial Director of Photography at The Aerial Film Company, marrying his love of film and aviation. Over the last ten years, Phil has explored the creative possibilities of a huge variety of aerial camera platforms on projects with some of the most renowned directors and DOP's, helping bring concepts and ideas to life in the air.



WILL BANKS

Will started his helicopter flying career in the Royal Navy, where he flew the Westland Lynx. Following his departure from the Navy, he went on to fly commercial airliners and private jets. Turns out that flying passengers back and forth to Ibiza wasn't all that thrilling so he returned to his roots in the rotary world and set up GB Helicopters. GB Helicopters grew to encompass an impressive fleet of 11 helicopters in a very short time. Flying cameras for film & television has become a staple of Will's career, and he's always striving to offer new perspectives. He thrives of putting helicopters in difficult places and developing shots which push the limits of both man and machine.

THE FLYING TEAM

With a shared passion for film and aviation, Phil & Will, are in demand for their can do attitude and motivation to push the boundaries in the aerial filming space. Backed by a 24/7 helicopter operation, The Aerial Film Company provides an unmatched level of service and expertise. AFC offers a true end-to-end solution for film and television as the only company to provide aircraft, aerial camera systems, cameras and lenses, flight crew, technicians and operations all in-house. The synergy between the camera pilot and aerial DOP stand at the centre of our film operations, and they're backed up by our operations team with strong relationships with regulating bodies such as the CAA, which allows us to obtain permits for even the most challenging shoots.



100% IN-HOUSE

We don't believe in offering services or technology which we cross-hire and mark up. All of our aircraft and systems are owned by The Aerial Film Company, which ensures we can always offer the best value for money and expertise when it comes to your aerial work. With multiple camera systems and a large fleet of helicopters, we are able to provide redundancy which is unmatched in the market.



FOCUS ON COLLABORATION

Strong collaboration stands at the heart of our operations. The best equipment in the world is only as good as the team behind it. Will & Phil's creative work in the aircraft is backed up by a 24/7 operations team, headed up by Abi Hensby. This means that we can focus on the required shots and work closely with director and DOP to translate their vision to screen.



RECENT PROJECTS

WHAT WE HAVE BEEN WORKING ON

We've had the pleasure of being involved in some fantastic projects over the last few years. "Mission Impossible: Dead Reckoning" has seen us provide extensive Air-To-Air work, supplying multiple helicopters and systems around the world. "Masters of the Air" utilised our V-Raptor Hammerhead Array for extensive background plate work across Europe, as well as Air-to-Air filming with vintage warbirds in the UK. "Jack Ryan Season 3" and "Dunkirk" benefitted from our fleet of helicopters and camera systems, as well as our vast network of contacts across Europe.



For more credits, please see IMDB





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