

HD PRO GUIDE

From the Publisher of HDProGuide.com, the Professional Production Resource

2014, Vol. 2, No. 4

IMPORTANT VIDEO RULES

DOCUMENTARY FILMMAKING

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4K DSLR REVOLUTION IS HERE

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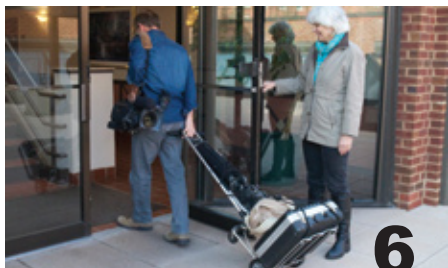
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On the Cover, Phil Bates and Annette Gaillard discuss framing a shot while filming storm surf on the Oregon Coast. Lens: RED 18-50mm. Filter: UV. Monitor: Red Pro 5.0. Power: External Red Brick on a belt holder.

This great issue of HD Pro Guide Magazine highlights educational and technical articles in the industry categories of Television and Cinema, Broadcast, Independent Filmmaking, Documentary, Houses of Worship and Business.

The Documentary department features the article, "Produce, Write and Edit Your Documentary". For documentary filmmakers, storytellers, and crew, this is a must-read. The Broadcast department highlights articles related to the 4K DSLR Revolution and Panasonic GH4, and Glidecam HD-2000 and HD-4000. Emerging and established independent filmmakers, you'll find the directing article in the Independent Filmmaking department very helpful, and especially if you're an experienced professional

transitioning into directing. Read "How to Match Different Types of Actors Together in an Ensemble". This issue's Business department focuses on distribution with the articles, "Reverse Engineer Your Success as a Filmmaker" and "Maximize VOD Revenue with a Theatrical Release". In this issue's Houses of Worship department read, "Jesus Culture's 'Unstoppable Love' Concert Tour". Nathan Grubbs and his crew film the event with 19 Blackmagic cameras. Speaking of cameras, one size does not fit all. Read more about the Blackmagic Cinema Camera and Blackmagic Pocket Cinema Camera in this issue.

We look forward to seeing you at PhotoPlus Expo, CCW Expo, and GV Expo. Come by our exhibit booths at the shows. Introduce yourself, or drop off your business card. Pick up complimentary editions of HD Pro Guide Magazine.

Enjoy this issue!

All the Best,
Jody Michelle Solis
Editor-in-Chief

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Visit us online at
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Publisher
Kim Edward Welch

Editor-in-Chief
Jody Michelle Solis

Contributing Writers
Peter Stein, ASC, Eliana Alvarez Martinez, Ken White, Jennifer Grisanti, Bill Zarchy, Nancy Yachnes, Patrick Reis, Scott Essman, William Donaruma, John Klein, Erica McKenzie, Manuel Valladares, Wynona Luz.

Designer
Tincuta Moscaliuc

Advertising Director
Edmund Olszewski

Advertising & Sponsorship Opportunities:
Kim E. Welch, 917.743.8381

Contact HDProguide.com
www.hdproguide.com/about
917.743.8381 (US and International)

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PRODUCE, WRITE AND EDIT YOUR DOCUMENTARY

3 Important Video Rules

by David Lent

PRODUCING

A masterful film, television series, documentary, commercial or music video is created through the guidance of a personal vision. Without creative control by one person, a project will either dissolve into fatal anarchy or the result will appear to be the compromise of a committee, as is often the case.

In 1980, my wife Susan and I received the blessing of author and historian Studs Terkel to develop a documentary series based on his best-selling book, "Working". We decided to co-produce a pilot called, "Staying Alive" – profiles of four "ordinary" working people. What began as a fun project turned, once we got into the editing room, into a nightmare. We fought often over editorial decisions. At our wit's end, yet determined to finish the pilot, we decided each of us would take creative control over (that is, produce) two of the four profiles. Once we 'mine swept' the work of co-producing, we finished the project with our partnership, and marriage, intact.-DL

At times you may partner with collaborators who bring indispensable money, access or expertise to a project. There will be disagreements and conflicts about both direction and details.

As a producer or director, you may have to make difficult, sometimes painful, decisions to defend the integrity of your vision.

Susan and I were able to move a stuck project forward and avoid disaster by adopting what we call, ***The Creative Control Credo:***

When you feel strongly about it and I don't, we go with you.

When I feel strongly about it and you don't, we go with me.

When neither of us feels strongly about it, we flip a coin.

When both of us feel strongly about it, we go with me. (the producer)

It is an effective system. Often, a partner's ideas will be as good as yours or better. An astute producer or director invites the entire team's creative input. Only when passionate disagreement threatens to stall or undermine a project is it time for The Credo.

PRODUCING... AS A RULE

GET PROFESSIONAL HELP.

A working knowledge of camerawork, lighting and audio strengthens a producer's grasp as a manager on location. Yet producing or directing involves a different mindset (left brain dominant) than shooting, lighting or audio (right brain dominant). Budget permitting, avoid doing both at the same time. With video, directing may merge with producing; this combination is more compatible than producing or directing and shooting.

TAKE CHARGE.

As the manager-on-location, a producer, director or reporter is responsible for the crew's well being. A detailed and flexible shooting schedule including set up time and a meal break allows the crew to visualize the day and pace themselves accordingly. Send copies of the shooting schedule to everyone involved. If the day must exceed eight hours, add two (or more) 15-30 minute breaks. If meal or rest breaks must be infrequent, make sure water and energy-restoring snacks are provided.

GET WHAT YOU PAY FOR.

Unless you have a specific shot list in mind, ask your shooter - before

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Lenses and accessories shown are not included

Introducing Blackmagic URSA, the world's first user upgradeable 4K digital film camera!

Blackmagic URSA is the world's first high end digital film camera designed to revolutionize workflow on set. Built to handle the ergonomics of large film crews as well as single person use, URSA has everything built in, including a massive 10 inch fold out on set monitor, large user upgradeable Super 35 global shutter 4K image sensor, 12G-SDI and internal dual RAW and ProRes recorders.



Super 35 Size Sensor

URSA is a true professional digital film camera with a 4K sensor, global shutter and an incredible 12 stops of dynamic range. The wide dynamic range blows away regular video cameras or even high end broadcast cameras, so you get dramatically better images that look like true digital film. The extra large Super 35 size allows for creative shallow depth of field shooting plus RAW and ProRes means you get incredible quality!



Dual Recorders

Blackmagic URSA features dual recorders so you never need to stop recording to change media. That's critical if you are shooting an historical event, important interview or where you just cannot stop shooting! Simply load an empty CFast card into the second recorder and when the current card is full, the recording will continue onto the second card, allowing you to change out the full card and keep shooting!



User Upgradeable Sensor

Blackmagic URSA features a modular camera turret that can be removed by unscrewing 4 simple bolts! The camera turret includes the sensor, lens mount and lens control connections and can be upgraded in the future when new types of sensors are developed. This means your next camera will be a fraction of the cost of buying a whole new camera! Choose professional PL mount, popular EF mount and more!



Built in On Set Monitoring!

Say goodbye to bulky on set monitors because you get a massive fold out 10 inch screen built into Blackmagic URSA, making it the world's biggest viewfinder! The screen is super bright and features an ultra wide viewing angle. URSA also includes two extra 5" touch screens on both sides of the camera showing settings such as format, frame rate, shutter angle plus scopes for checking levels, audio and focus!



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directing the camerawork - what s/he has in mind for a scene or an event. You may be offered angles or options you might not have considered, or creative ways to enhance your own ideas. There may be interesting backgrounds that take priority over the direction of the light. Or objects you want shot as b-roll that, after a few minutes of thinking time, could be composed in a creative way. Give direction about what to shoot, not how to shoot it. The crew is there to make you happy, so put experienced imaginations to work.

NO WHITE NOISE.

Keep communication with your crew open, clear and current. Let them know your intentions and give them a running account of what you think about the way things are going.

IT'S ABOUT TIME.

Given the opportunity, those of us controlling the technology can tinker happily all day. At some point you may have to say: "That's good enough for me" and go with it.

DOOR PROTOCOL.

One might assume that something as simple as opening a door for a crew or shooter with equipment would be a matter of common sense. I've lost count of the number of times this simple logistical detail became an obstacle. Here's how it's done.

- **Doors that open out:**

Pull and hold the door open, then wait for the crew and equipment to pass through.

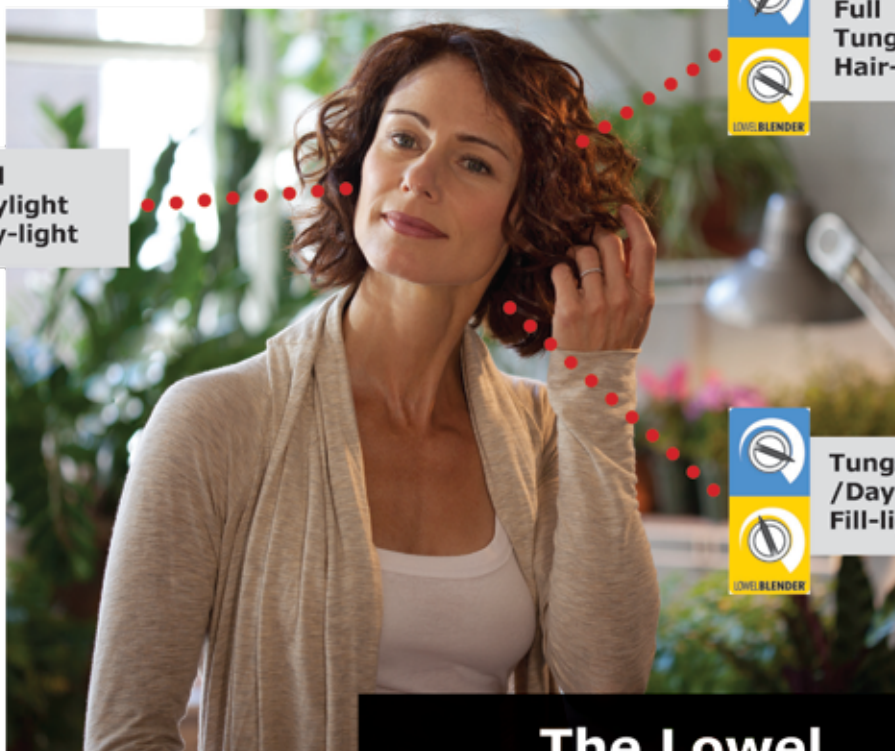
- **Doors that open in:**

Push and walk through, then hold the door from behind, allowing unobstructed access for the crew and equipment.





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TRUST THE FORCE.

When you are passionate about a story idea or documentary project, and loyal to your vision - insisting on the highest possible outcome - your project will find its audience. The Universe will cooperate with you to get you what you want.

PICK TWO:

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WRITING... AS A RULE

You'll be writing proposals, pitches, scripts and marketing copy. Good writing skills inspire trust in your competence.

- **GET TO THE POINT QUICKLY.**
You're taking someone's precious time. Take only what you need.
- **OMIT NEEDLESS WORDS.**
Omit needless words. Omit needless words.
- **REPEAT WHAT YOU'VE WRITTEN OUT LOUD.**
Some words read well but may not be effective when spoken.

The elements of a good story, in the order of their importance:

1. A memorable close.
2. An engaging open.
3. The middle part.

Get someone to edit for you. Two heads are smarter than one.

The rules of camerawork can also be applied to editing. Just as you want camerawork, lighting and audio to be unobtrusive, good editing must be seamless as well.

EDITING... AS A RULE

VISUALIZE THE OUTCOME.

I use a paper-based logging form on which I note the shot title, in/out times, visual/audio cues and comments. It is a paper 'rough cut' that has saved countless hours of time and money I otherwise would have wasted in the editing room. Besides its simplicity and speed, the real beauty of this method - created with the help of architect Larry Halprin and designer Lily Fong-Endlich - is that visualizing the edit allows more than one person to participate in the creative process. My logging form is based on a model Halprin used to design his architectural projects. (The FDR Memorial in Washington and Ghirardelli Square in San Francisco are two examples of Larry's body of work.)

I'LL DRINK TO THAT!

When ordering wine at a restaurant, I often say to the server "Bring me something you enjoy. Then I'll know at least one person likes it." The same goes for editing. Let the editor recommend options. Try

something. If you don't like it, keep playing with it until at least one person (you) likes it.

LOVE THE TALKING HEAD.

When a 'talking head' is well composed and has something compelling to say, let it play. Adding b-roll to cover long interviews bites is rude, like jabbing someone's shoulder while they're engaged in an intimate conversation.

AVERT INFORMATION OVERLOAD.

Just as unmotivated camera movement is jarring to the listener, the brain needs a moment to absorb the new image following an edit. Don't insert text or narration during a visual transition.

WHEN IN DOUBT, LEAVE IT OUT.

"Anything can follow anything else as long as there is an appropriate interval between them."

- Lao Tse



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4K DSLR REVOLUTION IS HERE

Panasonic GH4

by Al Caudullo

The challenge for new filmmakers is always the same. Create dazzling, spectacular, compelling content within a set of constraints or limited resources. It was hard enough with HD, then 3D jumped out at you, and now, we face a 4K reality. The eternal conundrum just grows bigger in size.

People like to tell me that I think outside the box. I tell them they are wrong, and I just refuse to believe that there is a box. I believe I prove my point over the last seven years creating 3D content. My 3D has been licensed in over 20 territories around the world by millions of people. With my distributor, Torsten Hoffmann, of 3D Content Hub, I created my own niche market. I did it by not listening

to what everyone else told me that I couldn't do. I just went out and did it. I pull together money from wherever I could and created the best content that I could create. According to Torsten Hoffmann, "Al Caudullo is one of the most successful independent 3D producers that I know."

When 4K came on the scene, I realize the writing was on the wall, and so



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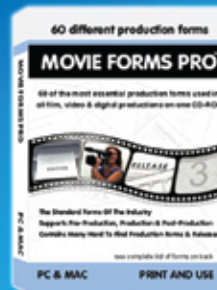
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I jumped in with both feet. With my first three productions, I had moderate success. Then something came along that changed the game. Panasonic released the DMC-GH4. This amazing little camera not only recorded 4K but recorded it so well that in test after test it beat cameras 10 times as expensive.

With that I decided to really put the camera to the ultimate test. The World Heritage Site of Angkor Cambodia features some of the most magnificent temples on the planet. Recently, archaeologist Damian Evans used a new type of laser radar called LiDAR. This amazing technology has now become portable enough to be attached to a helicopter and peer under the surface of the dense foliage of the jungle to reveal the full extent of how big the Ancient Megacity of Angkor really was. At its full glory Angkor was home to over 1 million inhabitants and was bigger in size than Los Angeles. Comparatively London at that same time was home to 50,000 people. Truly, Angkor was the largest pre-industrial city in the world.

For many, this would be a daunting task. After all, the BBC, the History Channel and National Geographic have done recent stories on this fantastic site in HD. Not to mention a Hollywood Blockbuster based on a hugely popular, two-gun toting, female video game character!

So when Torsten Hoffmann approached me about co-producing a one-hour documentary together, I thought what better subject matter than this to put the Panasonic GH4 to the ultimate test. The budget we agreed upon was an amount that anyone in Hollywood would fall apart in laughter and tears if you told them this is what they had to work with. To me it was sauce for the goose!

But to do this, I needed more than just a camera. There were lenses to be chosen, not to mention an invaluable array of accessories.



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I chose the Lumix lenses, and they are fantastic quality for great value. The 7-12mm was amazing for revealing the scope of the temple structures. With the standard 12-35mm with a Tiffen Adjustable ND filter, as my mainstay. Throw in a 100-300mm for long shots or to compress distance when needed and my lens kit was complete.

The Angkor site contains over 100 temples so the kit needed to be lightweight and easy to carry. I chose a Manfrotto 190CXPRO3 carbon fiber tripod with a Manfrotto 561BHDV head. One of the most important elements to create professional grade content was the addition of my Edelkrone Slider Plus Pro. This amazing tool fits easily into a backpack and quickly attaches to your tripod to give you a fantastic slider shots.

Two other key pieces of equipment are my Edelkrone FocusOne focus puller and the PocketRods to attach them. Finally, the Edelkrone PocketShot for those places where a tripod won't work or wasn't allowed.

Knowing that I needed aerials to really be able to show the scope of this awe-inspiring location, I booked a tourist helicopter. But with all that vibration how could I get good quality? The answer came in the form

of an electronic gimbal. My budget would support the MoVI or even the DJI Ronin. I opted for a fantastic value from China, the CAME-TV 7500 gimbal. Coming preassembled and fully loaded with the necessary software and settings for almost out of the box use. Not to mention it was a third of the cost of the DJI offering. I did need to do some tweaking and with the help of my good friend at cheesycam.com, I was ready to go. Big thanks to Emm Cheesycam.

There was one more piece to this puzzle. I needed certain accessories that would enable me to move the camera from one platform to another. For instance moving from a Manfrotto tripod head to a smaller Giotto MH-1000 head for certain shots, or moving to the Edelkrone PocketShot or PocketRods. The CAME-7500 gimbal was also in need of a quick release as well. I needed a common quick release platform.

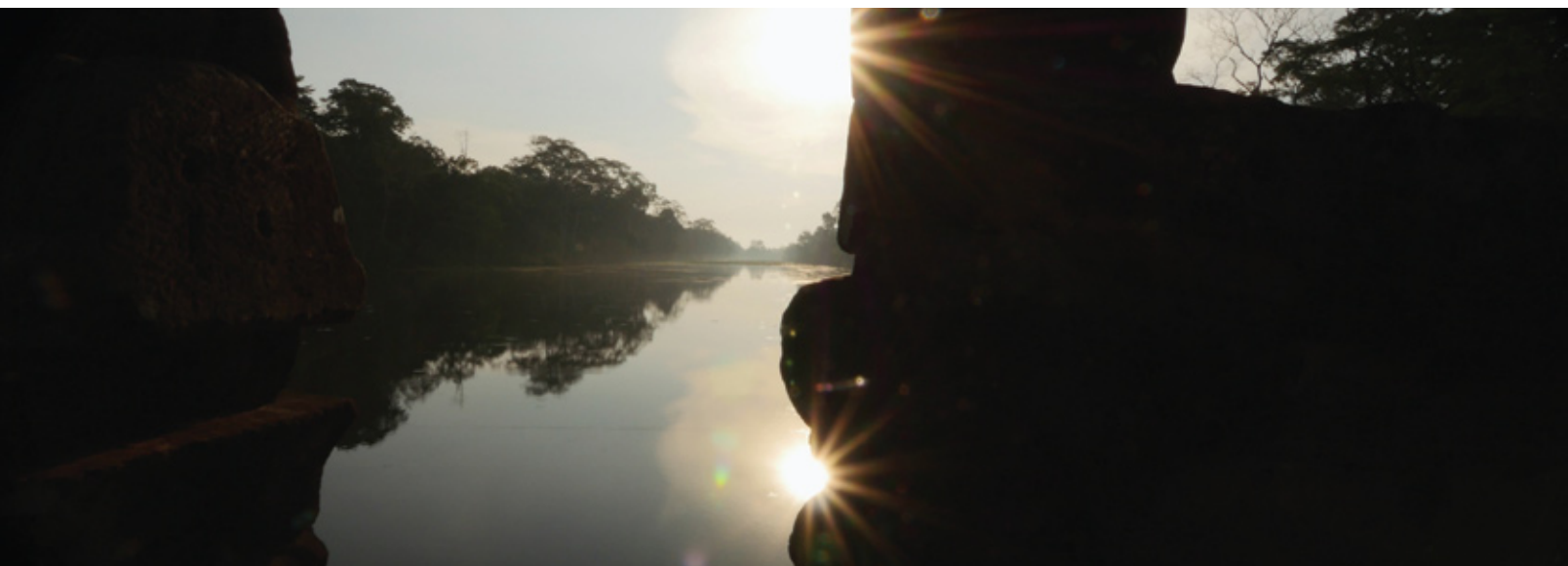
The solution was to go with Manfrotto Quick Release Mounts and plates. The problem there was two-fold. One, over all weight. Second, expense and delivery time to Bangkok, where I was doing pre-production.

The solution presented itself as a tool that many think is just for toys and doo-dads: 3D printing. Using my 3D printer, I had already designed, printed

and sold the SuperHero 3D system for GoPro Hero cameras. So back to my favorite design tool, Tinkercad. Tinkercad is a free 3D print designer that works from your browser. Thingaverse is a website where designers can share 3D print designs.

Scouring Thingaverse, I found the items that I needed. In some cases, I had to modify them to do what I wanted. Once done, I printed them and had quick release mounts, plates and even custom focus rings, zoom rings and lens cap clips. I even started working on a 3D printed cage for the GH4 but ran out of time before I could complete it. But, I had everything that I needed now to head out to the location. By the way, I did not have one failure or breakage of any 3D printed part. Time to take another look at how you view 3D printing.

The edit is still in progress but the initial trailer has already generated great interest at the upcoming MIPCOM at Palais des Festivals in Cannes, France. The feedback has been what you have been hearing about the Panasonic GH4, rave reviews all around. The inevitable conclusion is that this camera is a game changer for the indie market. With it you too can join the 4K DSLR revolution.



GLIDECAM HD-2000 AND HD-4000

Exclusive Interview with David Stevens



HD Pro Guide Magazine always stops by the Glidecam exhibit booths at the industry tradeshows around the globe. Here, we talk with David Stevens of Glidecam about the HD-2000 and HD-4000.

WHAT'S A QUICK TIP ON GETTING STARTED WITH THE HD-2000 AND HD-4000, AND SHOOTING WITH GLIDECAMS PROPERLY?

DAVID STEVENS: Know your equipment. The best operators get the best results, because they're in-tune with their gear; which is the first step to be a professional.

WHAT CAMERAS AND MOUNTING KITS WORK BEST WITH THE HD-2000 AND HD-4000?

DAVID STEVENS: Digital cinema; it's all the rave! DSLRs have been hot, hot, hot! 3-chip camcorders, always a popular choice. If you can record video with it, we have a Glidecam for you! You can use almost any standard industry mounting kits. Stay within the operational specification of the system and the sky is the limit!

WHAT A MOUNTING AND BALANCING DO AND DON'T?

DAVID STEVENS: Dos: Make sure you have correct Vertical and Horizontal Balance. No exceptions. Don'ts: Do not forget the Do's. It's all about symmetry and balance.

WHAT ARE SOME EXERCISES OPERATORS

CAN USE TO PRACTICE BASIC MODES AND POSITIONS, COMBINATIONS, AND VARIATIONS?

DAVID STEVENS: Walking the line - with the Glidecam, practice walking in a straight line. Objective - eliminate, pitch, yaw and roll. Panning and tilt exercises - practice these exercises with various subject/points of reference. Objective - eliminate rolling, oscillation for smooth even horizon. Booming exercises; practice lens heights - this exercise is more about vertical movement. The Glidecam is an extension of the camera; the key is composition - you need to know how to frame a shot, bottom line. Getting your eyes, hands and feet all working together to achieve desired composition. Be sure to check out a Glidecam Workshop! This is an experience you do not want to miss!

WHAT ARE SOME OF YOUR FAVORITE SHOTS CAPTURED WITH THE HD-2000 AND HD-4000, AND WHY?

DAVID STEVENS: Devin Graham, Ice Castle on Silverthrone. Absolutely amazing Glidecam HD-2000 Video, shot with the Canon 5D-MKII! Oh yeah, it has 102,000,000 Million Views!

It is all about the moving camera. It creates dynamic energy, emotion, depth and dimension. If you're not shooting with a Glidecam, you're limiting your full storytelling potential. Moving imagery captivates the audience into the story... and that's what it's all about. Sorry, can't do that on a tripod!

SPEAKING OF 'MODE AND POSITION', COMBINATIONS, AND VARIATIONS, DO YOU OR YOUR STAFF WHO ARE GLIDECAM OPERATORS HAVE THEIR PERSONAL FAVORITES OR NICKNAMES FOR MOVES?

DAVID STEVENS: Low Mode - low angle shooting. Think camera flying just above the ground. High Mode - high angle, camera lens flying just above operator eye level. Don Juan - this fun term is used when a walking forward Glidecam operator has the camera lens pointed

at 180 degrees, facing backwards. This is a following shot; Glidecam operator is walking ahead of the Actor/Actress and not walking backwards! Safety first. [laughs]

CAN YOU QUICKLY DESCRIBE HOW TO EXECUTE THESE SHOTS?

DAVID STEVENS: Glidecam is setup in a low mode configuration - Glidecam sled is inverted - camera on bottom, monitor on the top. High Mode, using an extension post with the Glidecam sled, which makes the sled taller allowing for high mode shooting. Sort of like a jib and stabilizer mixed together... Way cool!

WHAT A QUICK DO AND DON'T FOR CAPTURING SOME OF THOSE NOTORIOUSLY LONG TAKES?

DAVID STEVENS: Do's: Safety first. Always do a walk through and practice 'the shot', if possible. If it's a live recording and operator is not comfortable... take a break. Don'ts: If you're not comfortable or confident with a certain shot, do not do it!

WILL YOU BE EXHIBITING THE HD-2000 AND HD-4000 AT ANY OF THE UPCOMING TRADESHOWS?

DAVID STEVENS: Yes, we are always exhibiting and promoting our USA Made Glidecam products! Coming up - Photokina 2014 and CCW, Content and Communication World.

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JESUS CULTURE'S "UNSTOPPABLE LOVE" CONCERT TOUR

*Nathan Grubbs, 19 Blackmagic Cameras
and Three Unforgettable Shows*

There are concert videos showing a band banging out a few tunes and waving towards the audience. And then there are concert videos where the band and the audience come together and create a bigger experience. For these concerts, to do the event any justice you have to hit every angle of the band and the audience and capture the emotion from both sides.

Nathan Grubbs, a director and producer from California, was tasked with capturing such an emotional event. The band was "Jesus Culture" and the film "Unstoppable Love" was about the "Jesus Culture" community, its faith, the band's message and the shared experience of everyone in the theater. Not an easy task for Nathan and his staff of both experienced

operators and volunteers. But he chose 16 Blackmagic Cinema Cameras and three Pocket Cinema Cameras and jumped into capturing the moment.

"Jesus Culture" is more than a band though. It is also a global movement and church ministry. Beginning as a youth group out of the Bethel Church in California, the group has grown and now tours campuses, cities and countries around the world with their ministry. The band has become a top recording artist in the Christian music market, and their movement numbers in the tens of thousands.

With a worldwide audience, however, "Jesus Culture" is faced with how to constantly stay connected with members who cannot attend events in person. Their new album had just hit iTunes, and a concert video from a two day youth ministry conference in California was the perfect way to continue to spread their message and build their global community.

19 BLACKMAGIC CAMERAS AND THREE SHOWS

Nathan Grubbs has a long history of working with groups such as "Jesus Culture" and had shot their conferences and concerts in the past. But with "Unstoppable Love," he envisioned a bigger project.

"I wanted to get right down into every aspect of the performance and capture the emotions of the band and audience feeding off of each other. What I had in mind was definitely not a small task, and in the end we used 19 Blackmagic cameras as backbone of the whole shoot," explained Nathan.

Shooting three concerts in a row at the Sacramento Memorial Auditorium in California, Nathan used 16 Blackmagic Cinema Camera EF models, as well as



with three Pocket Cinema Cameras to capture the shows. Following the shows, he compiled the footage into a single concert video, which has been sold over iTunes and Blu Ray.

For the shoot, the cameras were broken into one group that was placed around "Jesus Culture" on stage and one group that was more mobile and circulated



around the 5,000 people attending each show.

To achieve these setups, the Blackmagic Cinema Cameras were used on camera jibs in the back of the theater and on the floor, on fisher dollies, in front of the band on tracks in the stage pit, on roving MOVI rigs and the rest either handheld or used with SteadiCam rigs. The Pocket Cinema



Cameras were used as handheld cameras on stage and in the audience, helping to get into extremely tight spots and capturing audience member's reactions.

"The images coming out of the Blackmagic cameras were amazing, and we were able to capture exactly what we needed over and over without any problems," said Nathan. "With Blackmagic, I absolutely love the film look I get with the images, and I can capture a huge amount of detail shooting in ProRes. The cameras worked great in the low light situations as well as the harsh lighting of spotlights and effects. These cameras were awesome.

"Also, any cameras I used had to be affordable, as well as easy to use and get someone trained on. Most of the camera crew had not used the BMCC or were volunteers, and they picked up on the cameras right away. No other camera is as affordable as the Blackmagic cameras, while still giving me a film look," continued Nathan.

Footage from the cameras was fed to the back of the theater and saved on drives for final editing the week following the concerts.

"We needed our cameras to capture quality images that we could easily work with and edit quickly afterwards. The video needed to look like a single, seamless event," said Nathan. "The cameras' ability to shoot in ProRes made this possible, and the workflow with them was fantastic. We didn't have to waste any time transcoding, just captured all the feeds internally in each camera while monitoring via SDI in the director's room, moved the ProRes files right into editing and got it done."



REVERSE ENGINEER YOUR SUCCESS AS A FILMMAKER

If one hour of pre-production planning is worth 100 hours of post-production, what is an hour of planning for distribution worth?

by David Kaminski

STRATEGIZE ABOUT YOUR MARKETING, SOCIAL MEDIA, FINANCING, DISTRIBUTION, AND PROFIT

Few people have an axiom about the value of strategizing about what you will do after your film is made. We all know the rule of thumb that an hour of planning in pre-production is worth ten hours of production, and that an hour of planning for production is worth ten hours of post-production. We need to start reminding ourselves that same exponential relationship applies to planning about how to create revenue and proper distribution.

We are no longer just the makers of the films, we need to succeed in getting people to invest financially in projects, to support them through festivals and awards, to help get the material into independent and mainstream media outlets, create money for the investors, and help finance our next projects.

ASSESSING YOUR PROJECT AND YOUR LARGER GOALS

- What is the maximum (and minimum) value of the material you are creating?
- What is the maximum (and minimum) of money, time, and energy you are willing to devote to this product, this idea, or this series you are creating?
- What is your transmedia approach?
- What is the maximum audience you could draw?
- Who are your funders for the start-up of the film?
- Who will finance your festivals, awards,

lawyers, and distribution deals?

- How will making this film help you develop connections for the next project?
- How are all of your projects part of a larger strategy to build your value as a filmmaker and as a business partner to others?
- How will your audience for your final product create a revenue stream for you and for your financial partners?
- Will you be able to create profit from all of your films, no matter how small?

PLANNING DISTRIBUTION CAN AFFECT HOW YOU MAKE YOUR FILM

If you sit down with your team and try to answer some of these hard questions first, then you will be surprised that some of the issues you have with starting the film can be solved by looking at the distribution first.

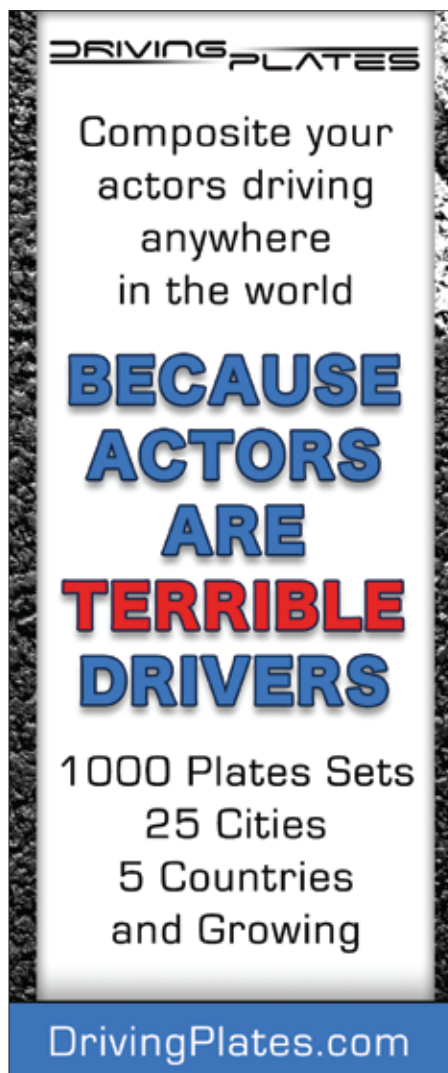
Avoiding any copyright issues from the start - from music to branding, is also useful. Even for your writing: if your series or characters get picked up nationally, it is important to make sure the names of your characters are distinct and do not infringe on the copyright of others.

When I was consulting for a person planning a children's animation, I asked what color of crayon the characters matched, in part because worksheets for elementary school children were part of an educational program for the show. Although a simple question, it points to the fact that

you should look outside your film and into the surrounding world for answers.

These elements can be part of the creative process. Knowing such facts is part of considering a marketing and transmedia campaign and can affect the decisions you make before you start your film.

The more you look at the full cycle of your films from creation through distribution and profit, the more money and more success you will have to allow you to follow your dreams.



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HOW TO MATCH DIFFERENT TYPES OF ACTORS TOGETHER IN AN ENSEMBLE

Working with different methods, rhythms and personalities.

by Charles Haine

One of the things that I noticed often in my years as a cinematographer that I took with me when moving over to directing was how difficult it is to work with a mismatched ensemble of performers. While a truly versatile actor should be able to work with anybody, the realities of production (where you live with a constant time crunch) meant that actors with very different working methods, rhythms, or personalities could end up being a tremendous problem on set.

On one picture I shot, the three leads were a mix of an indie film actor with a method background, a stage actress doing her first ever film work and man who had just come off two years on a sitcom. The way they used space, the way they used their voices, the way they worked were all completely at odds with each other, and the production slowed down to a crawl as we tried to find the right way to bring them together. The key is that they all wanted to work together: they had great attitudes, liked the project, and there wasn't any drama. But we would rehearse a scene and the sound guy would come to the director and say "look,

even their volume is wildly different, he's all over the map, she's selling it to the cheap seats, and Mr. sitcom is right there in the middle, oddly consistent in his level." On a higher budget production you might have the luxury of the time this will cost you, but on most independent films you simply do not.

Acting involves a lot of losing self-consciousness: you train your body and your voice to be a tool under your subconscious control, and you want to lose yourself in the moment. If you exercise too much conscious control of the instrument, you end up coming off sort of wooden, and losing your spontaneity and aliveness. We would often have great rehearsals with everybody "matching" each others' energies. Then we would start doing takes, they would get "in the moment," and their training would take over, sending their energies wildly divergent directions. As a human being, we can't help but fall into ruts: if you've spent a decade on stage, you habituate yourself to the demands of working in front of a crowd in a thousand small ways you might not even be aware of. And it's hard to shake. This isn't generally a problem with older actors who have had varied careers and have had to learn how to bend their energy, but many indie and student films center around the lives and problems of young people, teens and 20-somethings, where you'll run into this problem a lot with actors who tend to have had one type of experience.

The best way to catch this, of course, is group reading

during auditioning. Get people together, face to face, and read the scene's enough times that you get a sense for what their natural rhythm is before you commit to hire. Unfortunately, on a lot of indie films this just isn't possible. Stars, generally, don't audition. You've seen their work, the thinking goes, you should be able to cast from that. If they've come on your project as co-producer, you might be able to get them to read with the performers you're auditioning for supporting roles, but even that is rare.

More common is "star-meter casting." For better or worse, distributors often look to an actor's star rating when evaluating their prospects for distribution. Thus, many indie films cast by using the star meter, saying, "alright, we need someone above 5,000 for this part, above 10,000 for this part," in order to build a package that might be attractive to a distributor. So you send out offers to agents without ever having read the performer for the specific part, or against the other actors. This, combined with how seldom stars are willing to audition, often leaves you with a cast that has never read together before you get them together on set.

If you end up in that situation, your best bet is a careful reading of the cast IMDB pages (have they spent the last 20 years on a soap opera? or are they always bouncing around from genre to genre?) and if possible reaching out to other directors and crews who have worked with them to see what

the experience was like. This isn't gossiping: you're about to rest the fate of your movie on these performers, you want to research them as much as you possibly can, and an audition is often just not part of it.

A smaller and more easily fixed way that actors might not match each other is if they are "warm up" actors versus "cool down" actors. Some actors seem to be about as good as they are going to get on take 1: after that, they are just trying to recreate take 1, and they gradually lose whatever spark or instinct made them interesting. Other actors "warm up" to the scene, exploring until they find it, often taking 10-20 takes to get where they want to go. A mismatch here isn't actually the worst thing in the world, but it's good to pay attention to since you can find yourself taking advantage of it when necessary. I shot a project where the two leads were a "warm up" and a "cool down," and after the first days production was over, we never had to talk about whose close-up was first. Without a pause, after we had a buy on the master, we would move into the "cool down" actor's close up, to get the performance while it was still fresh, and the warm up actor who used those takes to keep exploring to find the scene, so that by the time we flipped around on him, he was generally all warmed up and ready to kill it. We even started lighting the master so we could move into the cool down actor's close-up as quickly as possible, to capture the magic while it was fresh.



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ONE SIZE DOESN'T FIT ALL: BLACKMAGIC CINEMA CAMERA AND BLACKMAGIC POCKET CINEMA CAMERA

Because it's not always about the size of the camera in the production, it's sometimes about the size of the production in the camera.



Blackmagic Cinema Camera is a revolutionary digital film camera that delivers a true feature film look. At an affordable cost, users can shoot high end television commercials, episodic television programming and feature films, breaking free from a "video look." Blackmagic Cinema Camera breaks from the tradition of previous video cameras that offered limited contrast range, the use of heavy video compression for file recording and inefficient workflows.

With a machined aluminum chassis and interchangeable optics, Blackmagic Cinema Camera includes super wide 13 stops of dynamic range, high resolution 2.5K sensor, EF or MFT mount, built in high bandwidth SSD recorder that can capture open standard CinemaDNG RAW, ProRes and DNxHD files, open file format support, DaVinci Resolve for color grading and online editing, Blackmagic UltraScope software for waveform monitoring, a capacitive touch LCD display with metadata entry, standard jack audio connections and built in high speed Thunderbolt connection all for \$1,995.

Blackmagic Pocket Cinema Camera packs the innovation of Blackmagic Cinema Camera into a pocket size, which can be used when a larger camera would be impractical, dangerous or when discretion is key. At an affordable cost, users receive a digital film camera with true feature film look that breaks free from a "video look" resulting from limited contrast range, the use of heavy video compression for file recording and inefficient workflows.

With a magnesium alloy chassis, Blackmagic Pocket Cinema Camera includes super wide 13 stops of dynamic

range, Super 16mm 1080HD sensor, built in SD card for ProRes and open format lossless RAW recording, active MFT lens mount, removable/rechargeable battery, built in LCD display with metadata support, built in microphone, compatible with free DaVinci Resolve Lite for color grading and online editing, external jack based mic/line level balanced audio connections and HDMI output all for \$995.

Blackmagic Cinema Camera's and Pocket Cinema Camera's super wide 13 stops of dynamic range is one of the cameras' most important features and allows for true feature film quality images. While increasing pixels creates a higher resolution, it still provides "video" looking images that suffer from highlight and black clipping, which limits details. The cameras' wide dynamic range eliminates this problem and provides film quality with dramatically more detail retained in the images' blacks and whites.

In post production, Blackmagic Cinema Camera's DaVinci Resolve and Pocket Cinema Camera's DaVinci Resolve Lite

can be used to adjust images and take advantage of the images' extra range. Unlike cameras that require the use of custom video file formats, the cameras include no custom video file formats, and every file type included is open standard.

To eliminate the damage that low bit depth and high compression video storage create, Blackmagic Cinema Camera uses a fast, built in SSD recorder, which records the full sensor detail in 12 bit Log RAW files in the open standard CinemaDNG format. These files can be read by all high end video software. The camera's full 2.5K sensor data is stored in the files completely uncompressed because the SSD has the speed to store video data at the required rate.

Blackmagic Pocket Cinema Camera includes a easy to use SD card recorder that allows the full sensor dynamic range to be recorded in professional ProRes formats, as well as 12 bit Log RAW lossless compressed CinemaDNG format. Again, these files can be read by high end video software, as they are all open standard.





BLACKMAGIC CINEMA CAMERA KEY FEATURES INCLUDE:

- High resolution 2.5K sensor allows improved anti aliasing and reframing shots.
- Super wide 13 stops of dynamic range allow capture of increased details for feature film look.
- Built in SSD allows high bandwidth recording of RAW video and long duration compressed video.
- Open file formats include CinemaDNG 12 bit RAW, Avid DNxHD and compressed ProRes 422 HQ, ProRes 422, ProRes 422 LT and ProRes 422 Proxy. No custom file formats.
- Histogram, audio meters and media time remaining indicators.
- Includes no custom connections. Standard jack mic/line audio in, BNC 3 Gb/s SDI out, headphone, high speed Thunderbolt I/O technology, LANC remote control and standard DC 12-30V power connection.
- Capacitive touch screen LCD for camera settings and slate metadata entry.
- EF of MFT mount.
- Supports 2.5K and 1080HD resolution capture in 24, 25, 29.97 and 30 fps.
- Thunderbolt connection allows direct camera capture via included Media Express software and supports live waveform monitoring via the included Blackmagic UltraScope software.
- Includes a full copy of DaVinci Resolve for color grading and online editing.

BLACKMAGIC POCKET CINEMA CAMERA KEY FEATURES INCLUDE:

- High resolution 1080HD Super 16mm sized sensor with superior handling of image detail.
- Super wide 13 stops of dynamic range allow capture of increased details for feature film look.
- Active MFT mount.
- Histogram, audio meters and media time remaining indicators.
- Built in SD card allows long duration recording with easy to use media.
- Open file formats include lossless compressed CinemaDNG 12 bit RAW and compressed ProRes 422 HQ, ProRes 422, ProRes 422 LT and ProRes 422 Proxy. No custom file formats.
- Features all standard connections, including mini jack mic/line audio in, micro HDMI output for monitoring with camera status graphic overlay, headphone mini jack, LANC remote control and standard DC 12 power connection.
- Built in LCD for camera settings via easy to use menus.
- Supports 1080HD resolution capture in 23.98, 24, 25, 29.97 and 30 fps.
- Compatible with DaVinci Resolve Lite color grading and online editing software, which is a free download from the Blackmagic Design website.

WWW.BLACKMAGICDESIGN.COM

MAXIMIZE VOD REVENUE WITH A THEATRICAL RELEASE

Keep the Digital Revenue Coming In

by Stacey Parks

There seems to be a whole lot of questions lately about how to "trick" the system into making more money with VOD/Digital distribution. People are amazed to find that they can have an iTunes premiere or wide distribution on other platforms. While it all looks good from the outside, really there is minimal cash flow from it all. So what can you do to kick start revenue and actually make money from the VOD channels?

One way that is gaining increasing popularity is to do a limited theatrical release on your own to help raise the profile of your film and get favorable reviews and press that you can leverage for exposure that hopefully translates to sales. For the last couple months, and through the end of the year, I have a handful of clients doing just that - investing in a limited

theatrical release to kick start digital sales. Is it counter-intuitive to spend money in order to hopefully make more back later?

Well, the truth is that you've got to do something. It's getting to the point that without a publicity stunt like a theatrical release, certain platforms won't even consider you anymore. (We're looking at you iTunes!)

But it doesn't stop there. You must continue your promotional efforts even after your theatrical release. Some of the most effective ways to promote off the back of a theatrical premiere include email marketing and continued events and press. I have one client who released his film onto VOD a year ago and is still doing screenings almost every month to keep the sales coming in. That's dedication!

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ALEX "SHOW US YOUR MOVES" VIDEO CONTEST
www.libec-global.com/allex

Libec, manufacturer of high quality professional camera support systems, entered the consumer DSLR camera market with its ALLEX system. The new style tripod system allows aspiring DSLR filmmakers, freelancers and small production teams pro level production values via ALLEX's unique integrated ball head, slider and tripod system. The ALLEX system will be available for purchase via Libec Sales of America starting in August. "We're excited to extend our legacy of making the best camera support systems in the world by introducing ALLEX to the growing U.S. market," says Takuma Sudo, president of Libec Sales of America, Inc. "Owners of small DSLRs and early adopters of new styles of filmmaking are demanding high quality camera support, and the ALLEX new tripod system is based on Libec's 60 years experience developing best-in-class equipment for professionals. No other manufacturer has ever developed a tripod and slider like ALLEX, as one integrated system." Enter the contest by July 1, 2014. Watch videos on the contest website now.

TRADESHOWS & CONFERENCES



IBC
www.ibc.org

IBC2014 is the essential global meeting place for everyone engaged in creating, managing and delivering the future of electronic media and

entertainment technology and content. Featuring an influential conference and world-class exhibition, IBC immerses 50,000+ professionals from 170 countries in an unrivalled experience which affords you the chance to trade and educate, to debate and connect, to challenge, strategise and innovate with the very companies and leaders shaping the market. Join us in Amsterdam this September.



UFVA
www.ufva.org

The 68th University Film and Video Conference gathering of filmmakers, scholars, and teachers will be held at Montana State University in Bozeman, MT from August 6-9, 2014. The University Film and Video Association is the organization to share ideas about developments in film/video education, scholarship, technology and artistic pursuits.



NEXT | VIDEO CONFERENCE + EXPO
www.nextvideoexpo.com

Providing valuable education and skill enhancement, Next|Video Conference + Expo helps professionals better understand, evaluate and implement the technologies and business practices that will impact the future of video. A multi-tier conference, Next|Video is programmed with five distinct tracks: Next|PRODUCTION, Next|POST-PRODUCTION, Next|STREAMING TECH, Next|DISTRIBUTION, and Next|ENTERPRISE MEDIA. The event will also feature the Next|Video Expo, Keynote Luncheon

and a Networking Reception. Customizable registration options include an all-access pass, one-day conference options, and expo access. The all-access pass includes the Wednesday Keynote Luncheon and Thursday Networking Reception. Available options and rates are viewable at nextvideoexpo.com/registration-options.



PROFUSION EXPO 2014
www.profusionexpo.com

ProFusion is about bringing together the latest technology and the brightest minds in the industry. The primary mission of ProFusion is to showcase and celebrate the pro imaging industry in Canada. To that end, over two days, our focus is to celebrate Canada's burgeoning pro imaging market by bringing together the latest technology and the brightest minds in the industry. If it's new and exciting and you haven't seen it yet, chances are you'll get to see it launched at ProFusion. Over the years we've showcased many 'first time in Canada' product launches, including the most talked-about cameras, lighting, software and more. And it's not just about seeing new gear, it's experiencing it in an intimate, interactive environment, unlike any other tradeshow.



PHOTOPLUS EXPO 2014
www.photoplusexpo.com

The PDN PhotoPlus International Conference + Expo is the largest photography and imaging show in North America, attended by over 22,000 professional photographers and enthusiasts. Explore over 220 exhibits, see thousands of new

products, attend over 80 conference seminars, keynote presentations, special events and much more.



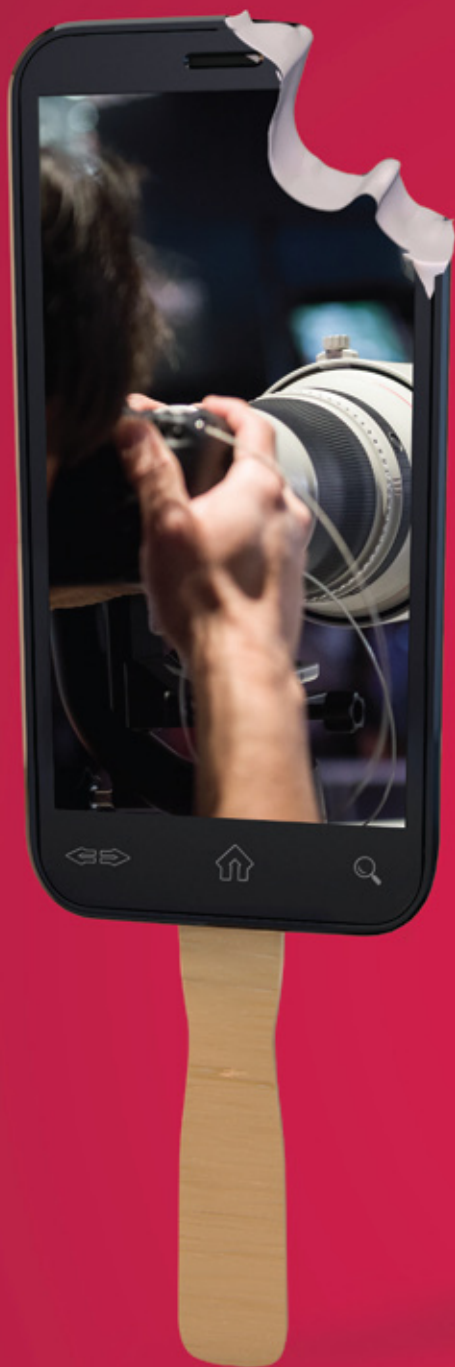
CCW EXPO 2014
www.ccwexpo.com

CCW+SATCON, now produced by NAB, is the East Coast's most significant content and communications event with more than 7,000 attendees and 300+ exhibitors. CCW+SATCON is where the core of your community comes together to get business done. Connect with industry visionaries, see next-gen innovations and get the solutions to advance your ideas, content and creativity. Set in New York City - the epicenter of broadcast, media and entertainment - CCW+SATCON is the East Coast's most significant content and communications event.



GV EXPO 2014
www.gvexpo.com

GV Expo is Washington's largest technology event for pro video, broadcast, AV professionals. Learn about cutting-edge video technologies and techniques at Next|Video Conference @ GV Expo and DC Post Production Conference, two conference programs designed to teach, enlighten, and inspire attendees. Get hands on with the latest video gear in an exhibit hall featuring over 175 suppliers, dealers and distributors and attend networking opportunities to further your knowledge, career and agency mission. If you shoot, edit, post, store, or distribute video or need AV solutions, you must attend this important technology event!



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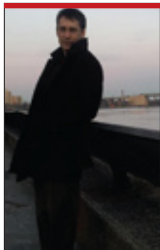
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CONTRIBUTORS

Many Thanks



**KIM EDWARD
WELCH**

Kim Edward Welch is the Publisher of television/broadcast/cinema trade publications, HD Pro Guide Magazine, for HD professionals and StudentFilmmakers Magazine, the #1 Educational Resource for Film and Video Makers of all levels.

www.hdproguide.com
www.studentfilmmakers.com



**WILLIAM
DONARUMA**

William Donaruma is Professional Specialist and Teaching Professor in Filmmaking in Film, Television and Theater, and director of the Center of Creative Computing, University of Notre Dame. Since 2012, he has been filming and developing several video documentaries that focus on island life, community archaeology, and the history and archaeology of Inishbofin and Inishark. He has years of production experience, having worked for Universal Studios as well as a variety of production companies and television networks. Additional information can be found at:

www.ftt.nd.edu/faculty-and-staff/alphabetical-directory/william-donaruma



IAN KUIJT

Ian Kuijt is an Archaeologist and Full Professor in the Anthropology Department, the University of Notre Dame. Born in Canada, he has organized and overseen long-term archaeological research projects focused on the prehistoric development of pithouse villages in western Canada, the origins of

Neolithic agriculture in Jordan, Syria and Israel, and most recently, village organization and daily life within eighteenth through twentieth century coastal villages in western Ireland. Since 2007, he has directed the University of Notre Dame Cultural Landscapes of the Irish Coast project that draws upon archaeological research, oral history, video ethnography, and archival research to document historical island life on Inishark and Inishbofin. More on his background and publications can be found at: www.anthropology.nd.edu/faculty-and-staff/faculty-by-alpha/ian-kuijt



DAVID LENT

Dave Lent's career as a news cameraman and documentary producer spans forty years. His films include Life Without, Hotel Macedonia, and The 5 Keys to Mastery. He is author of VIDEO RULES: How to Think about How to Shoot, and inventor of the Steadybag, PicupStix, GelFile and LensEnd - accessories used by professionals worldwide. Based in Washington, DC and Oakland, CA, Dave is at work on a second book, Master Minds.



AL CAUDULLO

As a passionate Filmmaker & 3D advocate, Al Caudullo has dedicated his 30 plus years of experience to explore the horizons of technology for media creation. Al has impacted the professional community with his achievements in the fields of Education, Filmmaking, Broadcast TV, Documentaries and the Web. Clients include Panasonic, Samsung, Sony, Hitachi, LG, Grass Valley, Nvidia, 3DOo and many others. www.3dguv.tv



**DAVID
KAMINSKI**

David Kaminski creates media for entertainment and social change with community groups, professional organizations, students, and adults. The projects have earned dozens of national awards and have screened across the country in festivals and on television. He lives in the New York metro area.



**CHARLES
HAINE**

Charles Haine is a filmmaker and entrepreneur working in the motion picture industry since 1999. Since completing his MFA at USC in 2005, he has worked as a freelance director, cinematographer and colorist, and founded the Academy Award nominated production company, Dirty Robber. Haine recently wrapped production on his first feature film: Angel's Perch, starring Joyce Van Patten, Ellen Crawford, Ashley Jones and Ally Walker.

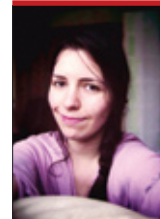
www.CharlesHaine.com



**STACEY
PARKS**

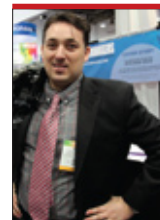
Stacey Parks is a film distribution expert with over 16 years experience working with independent filmmakers. As a Foreign Sales Agent for several years she secured distribution for hundreds of independent features and programs worldwide. Stacey currently specializes in coaching filmmakers on financing and distribution strategies for their projects, both one-on-one and through her online training center www.FilmSpecific.com. Stacey is also the author of the must-have

guide, 'The Insider's Guide to Independent Film Distribution'.



**TINCUTA
MOSCALIUC**

Tincuta Moscaliuc is the very beautiful and talented designer of Welch Media, Inc.'s HD Pro Guide Magazine and StudentFilmmakers Magazine.



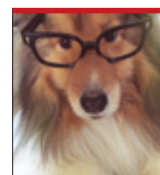
**EDMUND
OLSZEWSKI**

Edmund Olszewski serves as Advertising Director for HD Pro Guide Magazine and HDProGuide.com. Prior to working with Welch Media, Inc., he has worked for more than 10 years as a cameraman and editor for a faith-centered cable TV network based in New York. He has also worked as a videographer and cameraman for different independent productions. For more than three years, he has assisted Peter Stein, ASC in lighting and cinematography workshops with StudentFilmmakers.com.



**MANUEL
VALLADARES**

Manuel Valladares is an aspiring screenwriter based in New York. He conducts interviews for HD Pro Guide Magazine and HDProGuide.com.



DAVID

David serves as Editor's Assistant/Intern and office mascot.

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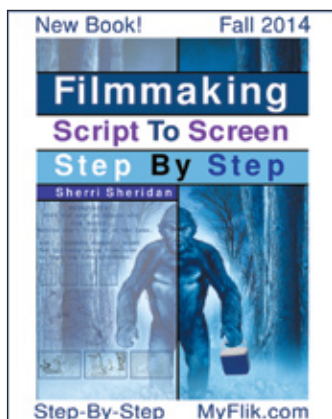
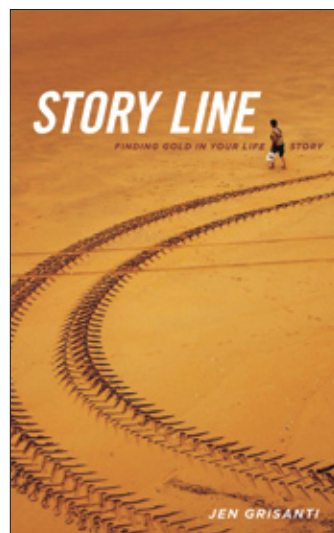
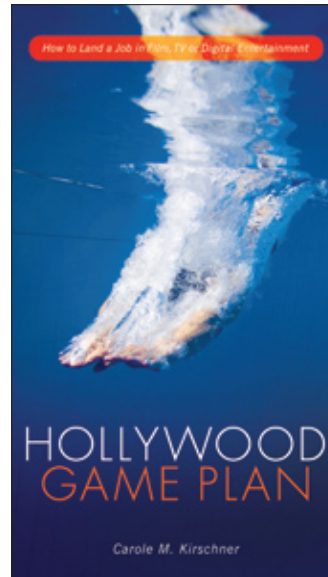
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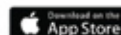
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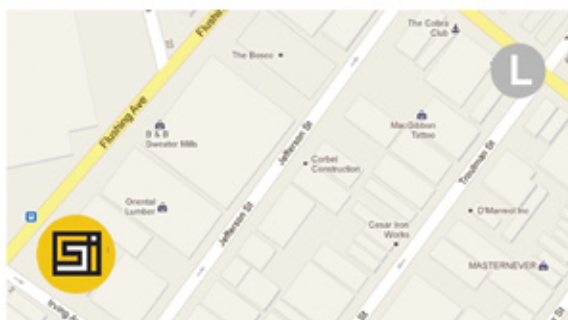


WHERE WE ARE

Manhattan: 133 West 19 St. New York, NY



Brooklyn: 1138 Flushing Ave, Brooklyn NY



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