HDPROGUIDE

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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SHAPE®



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Editor's Note



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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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