

REMOTE FILMMAKING

LOUISE BRIX ANDERSEN

BRINGING REMOTE COLLABORATIONS
CLOSER TO YOU.

ACKNOWLEDGMENTS

I wish to thank everyone who has supported and motivated me in the making of this book. I would especially like to thank all the amazing creative professionals who have contributed to this book with a series of mini-interviews, you will read at the end of the book. Most of these people I have not even met in person but they have become trusted friends who did not hesitate when I asked them to take time off from their busy schedule to reply to my questions. Thank you: Elaine Roberts, Eric Brodeur, Juliana Guedes, Kevin Lee Miller, Sanna Toivanen, Sean Montgomery, Stefan Angelov, Sydney Leigh Soliz, Tina Jawidan and Anne-Cecile Ville.

Thank you, Pablo Camp, for letting me pick your brain about shooting via streaming services and post-production workflows. Thank you for being a trusted longtime friend who has always supported and believed in me.

I want to express my deep gratitude and appreciation to Tina Imahara who has guided, mentored, supported, inspired and motivated me for the past two years. Not only is she a very talented editor with more than 25 years of experience in Hollywood, but she is also a caring and knowledgeable mentor. Despite her busy life, she still accepted to write the introduction for my book. It is both beautiful and inspiring. Thank you, Tina!

I also want to give a very special thank you to Kevin Lee Miller who is a producer, director, screenwriter, and editor with several Emmy nominations to his credit. He generously accepted to write the foreword of this book, and participate in the mini-interview. Since I met him (online!), he has been a tremendous support, and I highly value the help, guidance and motivation he has provided me with during the last two

years. Thank you, Kevin, for taking your time to write such wise and important words for my book.

Finally, I want to thank my loving husband Sergio Mateos Alvarez who is always there for me, emotionally and professionally. Thank you for designing the beautiful cover and creating the layout of the book.

completely at home during the pandemic, so this workflow has already been battle-tested at the highest level. I think this will become the de facto standard, and that's a win for everyone.

JULIANA GUEDES

Juliana is a Brazilian Production Designer based in Los Angeles. She started her career as an architect, which led her to work as a Set Designer for big events, and ultimately to apply that experience in the entertainment industry. She continued her education in London, where she got her Master in Production Design and she also has a Specialization in Furniture Design. Living in Los Angeles since 2018, she graduated from UCLAx with a Certificate in Producing and has worked in different film projects and was one of the 2020 ADG Production Design Initiative participants.

Juliana is passionate about art and entertainment, and she aims to express her creative self through the embodiment of visual concepts that tell stories and create opportunities to dream and escape to alternate worlds.

Juliana was the Production Designer of *The Pill*. For her, it was especially challenging as she never visited our location. Barcelona-based Art director, Emma Pou, would be her eyes and hands on set. **Juliana** is a very talented designer, full of great ideas and with a very solution oriented-mind. She did a wonderful job on *The Pill*.

What were some of the challenges you faced working remotely as a production designer?

*I love being on set and being able to see the world I'm creating. When you are scouting or even at the shoot, you can discuss ideas and solutions walking and talking with both director and cinematographer, so it was somewhat nerve-racking not being able to be there when I remotely designed *The Pill*.*

Adding a time zone difference to the picture and having to wait to discuss all important points later on, only makes it even more challenging. If you don't have a good team and people you trust and who trust you back, there is a chance you will feel "left out" and that your work and vision might be altered and decisions made that won't necessarily be the ones you would make.

What advice would you have to other production designers and to the art department in general?

It is never too late to start something new, and I'm living proof of that. I was originally an architect and worked as a set designer in the events industry, and I began my career as Production Designer just a few years ago. It is quite scary, but when you are passionate about something, everything makes it worth it! If you are in this industry, either in the early stages or even if you are already established, remember to never stop learning! Read about art, design, and architecture, visit museums, learn new tools, improve your skills and watch as many shows as possible!

Don't be afraid to ask for help or to admit that you don't know something. Be open to other people's ideas, whether they are Production Assistants or Production Designers. Don't take critiques as a bad thing, but as a way of learning from mistakes and getting better at your job. Experiment and work in different jobs and positions to understand all aspects of an art department and even in other departments! Every experience counts, and you learn from all of them.

But most importantly, never compare yourself with others! It is very common to look at other people's work and careers and think they are better than us at something, they have more skills, they know more, or they are more qualified. We all have our strengths and experiences that make us who we are. Every single one of us is essential in a production.

What was the best thing about working remotely on a film?

Even though there are challenges working remotely, especially during a pandemic as COVID-19, you are in a safe environment, at your own house or office, and you minimize the risks since you are not close to other people. You don't have to travel to locations, but with the help of technology, you can see them virtually. And I believe the best reason to work remotely is you don't miss a job opportunity because you are based somewhere else, you can work from anywhere in the world and with the help of a great team, still manage to do a great job, without ever having stepped on set.

KEVIN LEE MILLER

Kevin is a producer, director, screenwriter, and editor with over 40 prime-time television programs and several Emmy nominations to his credit. He supervised the creation of 60 hours of behind-the-scenes materials for Peter Jackson's "The Lord of the Rings" DVDs and toured with The Rolling Stones for a Lorne Michaels-produced documentary. He co-produced the Warner Bros. feature *Imagine: John Lennon* and created tributes to legends Elvis Presley, Jack Benny, John Hammond, Phil Donahue, Mary Tyler Moore, and John Hughes. As a creative director, he produced thousands of trailers and promos for major studios and networks, including CBS, NBC, Disney, Paramount, Sony, Fox, HBO, and Warner Bros.

Kevin was the script consultant on *The Pill* and participated in most of our meetings with the writers group. He always contributed with highly interesting, motivating, and challenging questions. It has been an absolute pleasure to work with Kevin. Not only is he a talented and experienced writer, but he is also a very kind, calm, and supportive person who, throughout the production of *The Pill*, has been a tremendous source of motivation and encouragement.

I sent Kevin the following three questions, and he decided to answer them all together.