

Mobile Podcast Production

Max Podcast LA — Production Method

Maksym Konotopets | Feb 9, 2026



Overview

Max Podcast LA is a mobile, full-service production system for filming video podcasts and interviews, fully deployable at any client location.

The system is built around speed, predictable results, a minimal crew, and broadcast-ready visuals straight out of the shoot.

Who I Am



Maksym Konotopets

Founder of Max Podcast LA
with 12+ years of international experience across the USA, Europe, and Asia.

A multidisciplinary filmmaker specializing in cinematography, lighting, color grading, and editing.

Creator of over 500 cinematic films and 200+ commercial, documentary, travel, and promotional projects, with total viewership exceeding 1 billion

Collaborated with major influencers and served as Lead Wedding Videographer for multiple production companies.

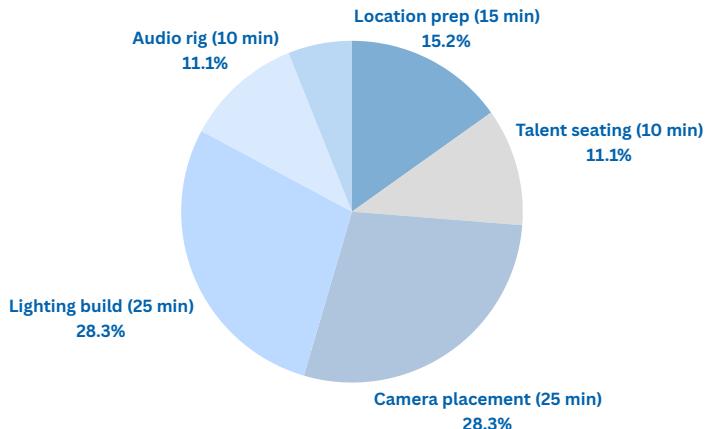
Participant in the first Ukrainian documentary film festival in Los Angeles.

How It'll Help

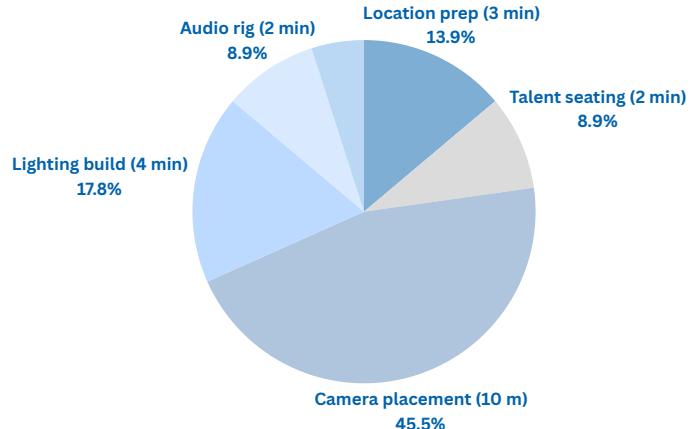
Max Podcast LA — Production Method is a professional, field-tested mobile production standard for shooting multi-camera video podcasts and interviews in real locations—offices, homes, restaurants, studios, or wherever the conversation happens.

Built for producers, podcast networks, creators, and brands, it turns a portable kit into a repeatable “studio-level” workflow: pre-configured camera presets, proven 3–5 camera setups, simple lighting rules for difficult spaces, and an integrated audio + redundancy protocol (dual media, backup audio, power/cooling checks) to prevent lost footage and reduce reshoots. The goal is predictable, broadcast-ready results with minimal crew, fast deployment, and a clean post-production handoff that saves time and cost without sacrificing cinematic quality.

What We Know



Typical setup: **90 minutes = 100%**



Max method: **22 minutes = 100%**

Traditional on-location multi-camera podcast shoots often require a 4–6 person crew and 1.5 hours of load-in and setup, with post-production that can take a full workday (or longer) for a single episode.

Max Podcast LA's Production Method compresses that workflow into a repeatable mobile standard - targeting a 15–25 minute setup and a minimal crew - while using redundancy protocols to reduce reshoots and keep quality consistent from shoot to shoot.

Workflow Efficiency Comparison

Typical Multi-Camera Setup vs. Max Podcast LA Production Method

Crew size	often 4–6 people (producer/director, DP, 2 camera ops, sound, + assistant depending on scope)	1 operator can run 3–5 cameras + lighting + multitrack audio , with an optional remote post team.
Load-in + setup time	~ 1.5–2 hours for a professional interview setup when you include lighting/audio/framing and getting the room right	15–25 minutes (pre-configured presets + repeatable layouts + fast checks)
Breakdown	~30–45 minutes	redundancy-first capture (dual media + backup audio) designed to minimize reshoots and “lost episode” failures
Post-production	a 60-minute multi-cam interview can run ~ 12–16 hours of editing + grading (and many studios quote 5–10 business days turnaround for a polished video podcast edit)	the method is designed to reduce post-production effort by capturing consistent, broadcast-ready image and clean, redundant audio—so delivery can move from “days” toward “hours” for basic deliverables

“Less time setting up, more time capturing the conversation—without compromising quality.”

Below is the step-by-step methodology, organized by phases—from pre-production camera preparation to on-site location prep, camera and lighting deployment, audio capture, and final quality checks.

STAGE 0. PRE-PRODUCTION — CAMERAS AND THEIR BASIC SETTINGS

- Camera model: Sony A7 IV
- Number of cameras: 3–5
- Camera setup is performed in advance, before arriving at the location
- All parameters are saved in presets
- Only a check for compliance with shooting conditions is performed on set

Recording Settings:

- 4K / 30 fps / 8-bit / 4:2:0
- Picture Profile: PP-11
- Saturation: +12
- Black Level: -15
- White Balance: 4000K
- Color Phase (Magenta): +1

The footage comes out with strong contrast and saturation, making it broadcast-ready and requiring no color correction unless a specific stylized look is desired.



Stage 1. PRODUCTION STEPS (universal for all setups)

1. Location Preparation — 3 minutes

- Remove any unnecessary objects and visual clutter from areas that will appear on camera
 - Close curtains and blinds on windows
 - Turn off all overhead/ceiling lights completely
 - If needed, keep only practical/local light sources such as floor lamps, table lamps, or wall sconces
 - Minimize noise from air conditioning and ventilation whenever possible
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2. Talent Seating & Blocking — 2 minutes

- Use bar stools with tall pedestals
 - Ensure the chair back is not visible, or only minimally visible
 - Seat subjects facing each other
 - Rotate stools slightly (about a 10° angle) for natural interaction and clean framing
 - Maximize distance from the background to increase depth and separation
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3. Camera Placement & Setup — 8–15 minutes

- All camera settings are saved in advance as presets
 - On location, only a final verification and minor adjustments are performed
 - Record simultaneously to dual SD card slots (footage redundancy)
 - Connect via Wi-Fi to Monitor+ for remote monitoring and control
 - Power cameras from AC using dummy battery adapters
 - Mount cameras on monopods with fluid heads
 - Use removable cooling fans to prevent overheating during long recordings
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How to use



4. Lenses & Focus

Lenses used:

- **Samyang 85mm f/1.4**
 - Primary working lens
 - Manual focus
 - Typically 2–4 lenses in the kit
- **Tamron 28–75 (optional)**
 - Used for wide/master shots when needed



Focus:

- Manual focus is used across all setups and on all cameras.

5. Lighting — 4 minutes

- Amaran 200D + Lantern
- 5600K
- Used to create shape, depth, and separation in the frame.



6. Audio — 2 minutes

- Hollyland Lark Mark II
- Receivers are mounted on the chest area using a clip or magnet
- Receiver output → Zoom H1 recorder
- Audio is redundantly recorded in the transmitters as a backup
- Both the recorder and receiver are powered from AC for extended runtime



Stage 2. CAMERA SETUPS

SETUP #1 — 3 CAMERAS (A1, A2, B)

Lighting:

Light is placed on the opposite side of the cameras, so the cameras shoot the shadow side of the face. This creates a more cinematic look with stronger depth and dimension.

- **A1** — Samyang 85mm f/1.4 → **f/2.0**, manual focus
- **A2** — Samyang 85mm f/1.4 → **f/2.8**, manual focus
- **B** — Samyang 85mm f/1.4 → **f/2.0**, manual focus





SETUP #2 — 3 CAMERAS (A, B, C)

Lighting:

Lights are placed on the camera side for clean, even, and predictable illumination. Used when a wide/master shot is required (interaction, full-body framing, wardrobe/looks, demonstrations).

- **A** — Samyang 85mm f/1.4 → **f/2.0**, manual focus
- **B** — Samyang 85mm f/1.4 → **f/2.0**, manual focus
- **C** — Wide/master shot, Tamron 28–75 → **f/5.6**



SETUP #3 — 4 CAMERAS (A1, A2, B1, B2)

Lighting:

Same principle as Setup #1—light is placed opposite the cameras, and the cameras shoot the shadow side for a more cinematic shape and depth. This is my favorite setup and the one I recommend most often.

- **A1 / B1** — Samyang 85mm f/1.4 → **f/2.0**, manual focus
- **A2 / B2** — Samyang 85mm f/1.4 → **f/2.8**, manual focus

Notes: No wide/master shot is used. Editing is built around switching to the active speaker camera.



SETUP #4 — 5 CAMERAS (A1, A2, B1, B2, C)

Setup #3 plus a wide/master shot:

- **C** — Tamron 28–75 (wide/master)

Lighting:

Two light sources on the camera side, positioned between **B2–C** and **C–A2**.



ADD-ONS

Podcast Microphones (Optional)

- **Shure SM7B**
- Boom arm mounted to a shelf behind the chair
- Shelf top positioned around chest height of the speaker
- **XLR → Zoom F1**





Background Lighting

- Practical lights: floor lamps, candles, wall sconces
 - Directional sources: Amaran / 200DX
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On-Camera Wardrobe Recommendations

- Avoid white clothing
 - Avoid black clothing
 - Avoid overly saturated colors
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Max Podcast LA's Production Method is a standardized mobile workflow for filming studio-quality video podcasts and interviews in almost any location. Cameras are pre-configured with saved presets, then deployed in 3–5 camera templates with remote monitoring, AC power, dual-slot recording, and manual focus for consistency and reliability. The on-site process is repeatable and fast—prep the room, seat talent for clean framing and depth, set lighting for a cinematic look, and capture redundant audio to prevent failures. Multiple proven setups (3–5 cameras, with optional wide/master) and optional add-ons (podcast mics, background/practical lights) keep results predictable while reducing crew needs, reshoots, and turnaround time.

Overall, the method turns mobile production into a repeatable “studio-level” system: fast setup, minimal crew requirements, consistent cinematic image, redundant capture safeguards, and a clean post-production handoff designed to reduce reshoots and accelerate delivery.

PRODUCTION TRACK RECORD

- **170 episodes** produced
 - Typically **8–10 people** involved per show
 - **4–5 recurring participants** / regular collaborators
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CASE STUDIES

Case Study #1.

Title: “100+ interviews with Elena Plotnikova: How to start your own podcast.”

Link:

[@ 100+ интервью с Еленой Плотник...](#)



What makes it special: This case study demonstrates how uncontrolled “found light” in an ordinary corridor can be converted into a deliberate, repeatable cinematic look - using a single source to produce subject separation, depth, and a strong visual signature without a full lighting build.

Case Study #2.

Title: “How to Save on U.S. Property Taxes”

Link:

[@ Как сэкономить на налогах на нед...](#)



What makes it special: the person on the left is lit by a large window in the location, which acts like a giant softbox and cannot be blocked. The person on the right is lit by a single soft, diffused light source. If the framing is adjusted so the window illuminates both subjects evenly, the kitchen begins to appear in the left person’s background.

Case Study #3.

Title: “How to Work Through Blocks, Heal Trauma, and Unlock Your Sexuality | Julianna Anikeeva”

Link:

[🌐 Как проработать блоки, травмы и ...](#)



What makes it special: the interior of the location works well for filming: there are no windows that are either too bright from direct sunlight (brighter than we can reasonably balance with our lighting) or likely to cause fluctuating light levels. In addition, the wall sconces and the warm brown accents on the walls add depth and dimension to the frame.

Case Study #4.

Title: “You create your reality: the ultimate guide to mind programming”

Link:

[🌐 You create your reality: the ultimate ...](#)



What makes it special: filming in the apartment-building corridor: lighting was carefully balanced using the front window light as a soft key, combined with wall-mounted fixtures to fill the opposite side of the face and maintain natural depth.

Case Study #5.

Title: “How to find the God's vision and how to get on your right path? Honest interview with a pastor.”

Link:

[How to find the God's vision and how to g...](#)



What makes it special: filming in the subject's home: camera settings were adjusted so the window remains intentionally overexposed, while the subjects' faces are lit as evenly as possible within acceptable limits - prioritizing clean, consistent skin tones.



Contact Information

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