

Detailed instructions,
how to use CinemaDeck cards
most effectively.

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By my purchase, I declare that I am fully aware of my responsibility for
handling the complete contents of the CinemaDeck „Shoot Interview Like
A Pro” under copyright law and criminal law. I am authorized to use the
cards and all additional products for personal use only. I may not
reproduce, distribute, modify, communicate to the public and make
available to third parties in any way.

CODE TO A PRIVATE FACEBOOK GROUP

Your code to join the CinemaDeck Facebook group is:

MYBESTINTERVIEW

Here you will find the group:

<https://www.facebook.com/groups/2372222099482622/>

The group's goal is to create a strong community of people who will have the opportunity to collaborate, find new contacts and learn new things. Use this space to share your work, content, know-how and knowledge. We will help each other to achieve great results.

Welcome to the CinemaDeck family :),

My name is Martin and I am the creator of your cards.

Here are a few short sentences to get to know me better.

I come from a family who inherited a lot of creativity in all sorts of ways. My grandpa is a painter, and he used to lead an orchestra, my mum was a pianist, my aunt is a painter and her wood sculptures are the eighth wonder of the world for me.

When I began to perceive reality after completing high school and slowly began to think about what to do in my life, I actually found that I have also got some „creativity“ genes.

I was creating websites, graphics, wrote sales texts, took pictures and would perhaps create a 500-page trilogy from all those ideas on potential business. It didn't matter. I just had to create and bring something to people that might change their lives. The problem was that I did not do it at full throttle. I didn't know where to land, and over time I became frustrated. I knew that I have to create something, but for many years I could not find the right direction to go and it was killing me.

The biggest breaking point in my life occurred in 2013 when I made my first video. I still don't know why, but I felt that with video I can give to people the greatest value that I can get out of myself. Since then, I kept doing it and suddenly I saw a way in front of me that I want to go and I believe that I will never walk out of that way.

But today it's about you!

We've created something that will save you a lot of time and bring great results.

When I got the chance to shoot my first interviews, I felt lost. I wanted to get a master result, but the result of spending hours watching tutorials came was just a huge confusion in my head kinds from all the advice and lessons that I was notable to use in practice.

It was just too much, it had no order, no clear instructions where someone would simply tell me: „Look, to do this, take these steps, dot.“ Without unnecessary crap and macaroni.

I really wished to have something like that. So I was looking for a way to create a tool with which I can make it possible, to achieve perfect results with the least effort.

After a year of hard work, CinemaDeck was created.

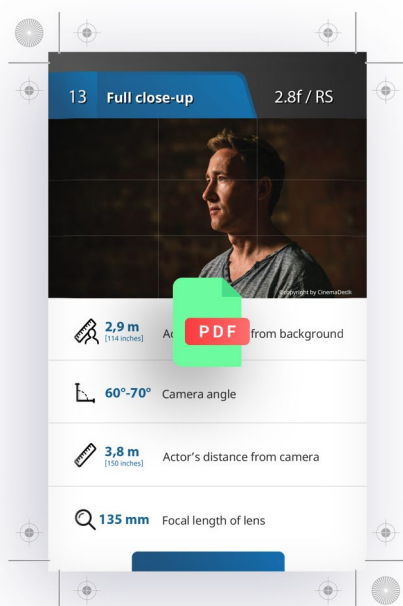
CinemaDeck is like an accurate navigation, a straight highway without roundabouts and dead ends that will lead to your desired results in a few minutes. Something that I was looking for then, something I could just take and simply use it straight away in practice successfully.

Even today I feel the power of these words. I am happy that there is something like this in the world and also THANKS TO YOU there will be a lot of great interviews created :).

Your package includes many other add-on packages. Below you will find information about each of them.

Your ride starts now :).

PS: I want to say thanks to everyone who participated in the development of CinemaDeck. Together we created a great thing for hundreds or thousands of filmmakers! THANKS!



CINEMA DECK PRINT DATA (PDF)

The „Print“ version is a prepress for printing. If you want to print your cards and have them physically with you, the „Print data“ package has everything ready for you. The cards are stored with crop marks with the dimensions of 68 mm x 114 mm. Then just only need to send this PDF file to a printing company and they will print it for you. No need to make any adjustments or interfere with the cards.

Cards are categorized by light scenes from 1 to 5 (1LS – 5LS).

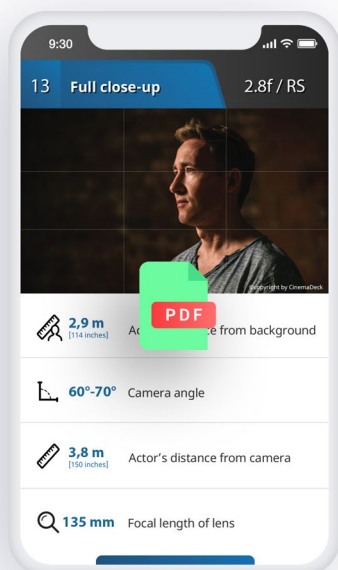
What are light scenes?

CinemaDeck cards consist of 5 different film light scenes. There are approximately 12 – 14 cards per each light (light scene). On the back of each card at the top right you will find the labelling from 1LS, 2LS to 5LS (LS – Lighting Setup).

Compositions (cards) with the same LS sequence number (for example 1LS) can be combined with one another (we set the lights according to the 1LS light scene and you can use all cards – compositions that are labelled 1LS).

To make sure that I give you a complete guide on how to shoot a professional interview, I have created an add-on product named „LIGHT LIKE PRO“ where you can find all the individual light scenes (LS).

Lighting is one of the most important parts of shooting an interview. For you to find it as easy as setting up a composition, all the light scenes, precise light settings, angles, distances, and light heights are available in the „LIGHT LIKE PRO“ package.



CINEMA DECK MOBILE (PDF)

The CinemaDeck „Mobile“ version is designed for mobile phones. The cards are ordered one by one, divided by the light scenes which you can find in the „Light Like Pro“ package. You can simply scroll through the cards and if you feel comfortable just having a cell phone with you when shooting you will find all you need there.

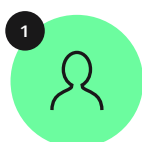
In this case, do not forget to download the light scenes (LIGHT LIKE PRO) as well to your phone so you know exactly how to set the lights.



CINEMA DECK CHECKLIST

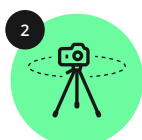
When shooting a professional interview, it is necessary to think about a lot of things to make sure that nothing is missing (lights, sound, cables, flashlights...). I have created a simple checklist for you to help you not forget anything. It is a list of the most common and necessary things that you will need for the smooth running of your shooting.

It is best when you choose the composition you like for the interview the day or two before shooting. Then you will know exactly what lens, focus and aperture you need. For example, I know I want to shoot a composition that is on card 5. So I will use a lens which has a focal length of 105mm and an aperture of f2.8. So when shooting you don't have to think about it anymore. The same applies to the light settings in the „Light Like Pro“ package. A day or two before shooting you will know exactly what lights you need.



PUTTING THE ACTOR IN PLACE

Choose a suitable place for your interview and place the actors according to the spatial representation on the card. When you have the opportunity to shoot interview with a colleague, first seat the colleague and set everything on him. Then you will just exchange the colleague for an actor and fine-tune the details. It's a normal thing for the actors to come to a pre-set setting.



CAMERA ANGLE AND DISTANCE

First position your camera at an angle and only then at a distance from the actor, either according to the instructions or simply according to the spatial representation that you will find on the card. For example: I set the camera at a 40-degree angle and then zoom in or move it away from the actor according to the desired distance. Take a meter (and protractor) to the shooting and measure the distance of the camera from the actor. You can also find the exact way to get the final composition on each card.



APERTURE AND FOCUS

When the camera is already placed at an angle and distance, adjust the zoom and aperture value.



FINE-TUNE EVERYTHING ACCORDING TO THE RULE OF THIRDS

The final step is to fine-tune the final composition according to the Rule of Thirds. Simply set your camera to display this rule („grid“) on your camera. Then you just set the camera height or small camera rotation so that the photo on the card fits with your „grid“, or the display on the camera.

SERIAL NUMBER

The cards are numbered from 1 to 60. The compositions with the same light scene (you can find for example 1LS, 2LS... – in the upper right corner on the back side of the card) can be combined one another when shooting with two cameras. This numeric designation will also help you remember the compositions you liked most.

SHOT SIZE

This name indicates the size of the shot. Whether it is detail, semi-detail, whole or the like.

APERTURE AND SIDE

This is a numeric indication of the aperture size with which you can best achieve the final visual. The labels „LS” or „RS” indicate whether the actor is filmed from the Left or the Right side.

DISTANCE OF THE ACTOR FROM BACKGROUND

This number indicates how far the actor is from the background.

CAMERA ANGLE

This number indicates the angle size that will be between the actor and your camera.

DISTANCE FROM CAMERA TO ACTOR

This number indicates how far the camera is from the actor.

LENS FOCUS

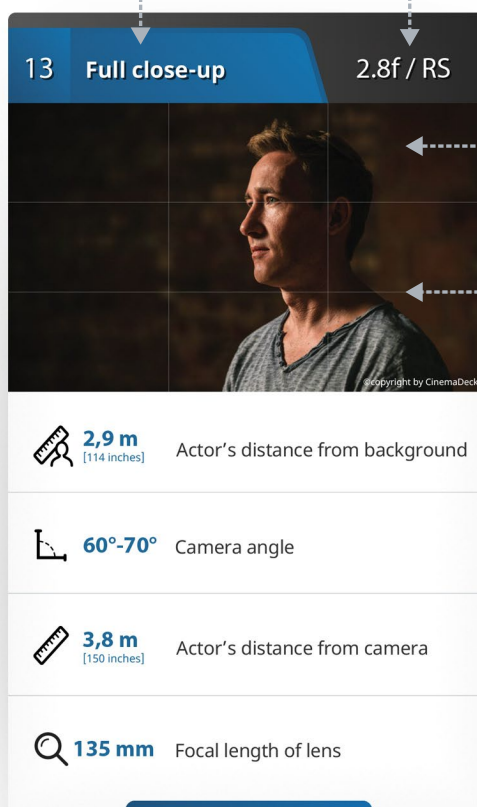
The focus of a lens, or focal length (zoom), tells you how big the view of your lens will be, that means, how far the actor will be zoomed in or zoomed out.

PHOTO OF THE FINAL COMPOSITION

Picture of the final composition, which you will achieve after following all the instructions on the card. The final composition does not necessarily need to be a free-standing actor. You can seat him behind a table, next to an object, and so on. It's up to your creativity.

RULE OF THIRDS

„Rule of Thirds” is the rule of filmmakers which divides your camera screen into 9 equal thirds. It can be set on most cameras and it enables you to know to what height to set or rotate your camera. Simply set the camera to show you the ROT rule and it will guide you accordingly.



SERIAL NUMBER

The cards are numbered from 1 to 60. The compositions with the same light scene (you can find for example 1LS, 2LS... – in the upper right corner on the back side of the card) can be combined one another when shooting with two cameras. This numeric designation will also help you remember the compositions you liked most.

1-14 / 1LS

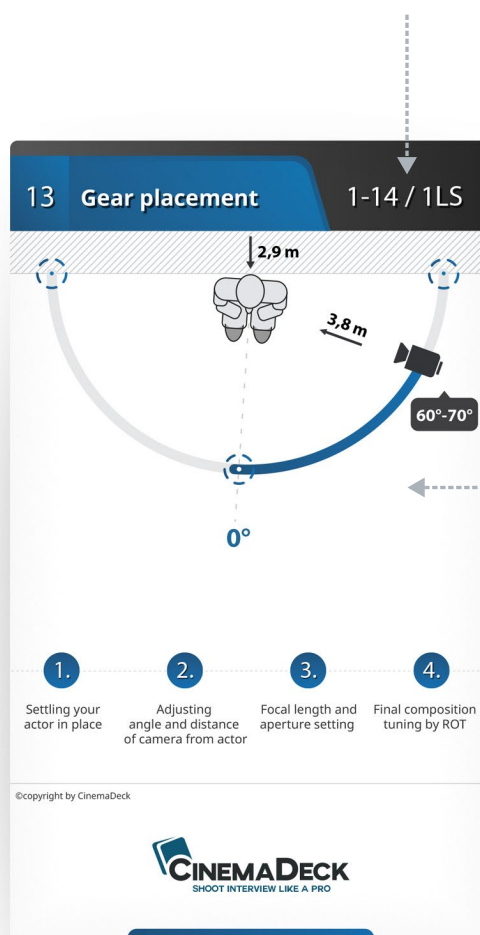
A numeric range, for example 1-14, you can find it in the upper right corner on the back side of the card and means that cards with a sequence number of 1 to 14 use the same light scene (same light setting). You can then combine these cards with one another. Example: I will build a light scene number 1 (see below) and I know I can use cards with a sequence number from 1 to 14 (if you are shooting with two cameras). 1LS – 5LS is the sequence number of the light scenes (light settings) that can be found in the „Light Like Pro“ package.

4 STEP PROCEDURE

On each card you will find a 4 step procedure to reach the final composition.

SPATIAL REPRESENTATION

The spatial representation on the other side of the card serves for better orientation and imagination and tells you where and how the camera and the actor are located in the space.



1 DARK ROOM

All compositions that the cards contain were taken in a dark room without outside light. The lighting of the actor and the room comes purely from movie lights. Also the light values are given for a dark room. In order to achieve this result, it is ideal to shoot in a darkened room so that no external light or light comes in. eliminate it as much as possible. You can use black fabric or a sheet to prevent light from entering the windows. If you do not have the option of a completely dark room, nothing happens. Try to eliminate the light as much as possible and then play with the intensity of the lights so that the exposure fits you right.

2 WORK WITH AN ACTOR

In order to achieve the final composition, it is necessary to work with your actor a little. Our actor was 184 cm high, sat on a chair about 50 cm high, the height of the tripod was 105 cm, and because of the light was sometimes more, sometimes less turned. With the CinemaDeck card you get 95% of your selected composition. You can fine tune the remaining 5% based on the height of your actor, the height of the chair, and the actual rotation of the actor so that the light fits well on him. You can do it all easily.

3 BACKGROUND AND BOKEH EFFECT (BLURRED BACKGROUND)

When creating the cards, we placed the actor at the distance of about 3 m away from the background in order to achieve a film „look“, thanks to the blurred background (bokeh effect – the actor is sharp, the background is blurred). You may not have as much space (about 3 m from the background). But do not worry that's all right, the actor will be closer to the background and your bokeh effect will be only slightly smaller (the background will be a little less blurred than on the card). But it doesn't matter.

4 APERTURE + ISO

To achieve the final composition we used the lens aperture f2.8. If you do not have a lens with such a low aperture, it does not matter. The same pattern will apply as with the distance of the actor from the background. If you use a higher f-number, such as f4, the background will be slightly less blurred. In this case, you will need to raise the ISO value slightly to have the right exposure. Similarly, if you have a lens with a lower aperture than f2.8, such as f1.8 or f1.4, you can of course use the lens. Your bokeh effect will be slightly more bigger. In this case, it is necessary (when using such a small aperture number) to be careful that the actor does not escape from focus while speaking. Equipment rental companies work very well today, you can rent a specific lens for a little money.

5 FULL FRAME VS. CROP

We used full frame DSLR for all cards. If your DSLR has a crop sensor (x1.5), you just need to multiply the focal length by x1.5. Example: I want a composition where the focal length is 50 mm (full frame). The equivalent for the crop sensor is a focal length of 35 mm (35 mm x 1.5 = 52 mm). So if I want a 50mm focus, on a DSLR with a crop sensor, I set a 35mm focus.

6 DISTANCE OF THE CAMERA FROM THE ACTOR

In our case, the camera was about 2 to 4 m away from the actor. If you do not have so much space available when shooting, feel free to put the camera closer to the actor. Then you just adjust the focal length on your lens. Example: I want a focal length of 105 mm, but instead of 4 m from the actor, I only have 2 m available. Therefore, I adjust the focal length in half, i.e. 50 mm.

7 FINAL VISUAL

Of course, your final visual will differ from the visual that is on the card in a few points. Your actor will look different, you will probably have different spaces and backgrounds, different colour spectrum, different colour grading and so on. However, the composition always remains the same as on the CinemaDeck card. When shooting choose nice places and if you put selected professional composition into these places, a great interview will be ahead of you :).

8 ALTERNATIVE USE OF THE LIGHTS

We used ARRI 1000 W and ARRI 2000 W lights to make the cards. You can feel free to use another brand of lights for your purposes. But keep in mind to maintain the measured illumination values (for example, 1000 W light – 50% intensity, 3200 K colour temperature ...) and lighting accessories (reflector plate and the like).

9 ANGLE AND DISTANCE MEASUREMENT

You can take a meter and a protractor with you to the shooting and then get to the exact measures that you will have on the card.

If you have any further questions, please write me to martin@thecinemadeck.com.

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