

# L.A. as Subject

*Video Series*

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## Show Concept

A video series made up of three 30 minute episodes featuring documentary segments drawn from the most popular stories online from L.A. as Subject, an alliance of some 250 historical archival institutions in Southern California.

KCET began a collaboration with USC, L.A. as Subject's host institution, in January 2011 to publish stories based on archival materials throughout the region. Almost immediately, the weekly stories became a success. Since then, the collection of stories -- built over time with only one story published per week -- has amassed nearly 1.7 million page views. Today, it is one of the station's most popular series with continual traffic growth.

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## Production Process

### **Pre-Production and Story Development**

Each episode will consist of three documentary segments based on articles curated from the existing L.A. As Subject editorial series on kcet.org. These articles written by Nathan Masters will be the launching point for a documentary segment about the topic. The editorial team will select the articles based on their popularity on kcet.org. Once the articles have been selected, the editorial team will assign an article to a filmmaker who will work with Nathan and the KCET team to establish an approach to transforming the article into a video piece.

To begin, filmmakers will be chosen from the existing pool of filmmakers connected to KCET (and potentially from filmmakers/motion graphics artists curated by the editorial team). Once a visual style has been established, filmmakers from USC's filmmaking program will be integrated into the production process.

The pilot season of three episodes will each contain three segments. If the show should continue, the second phase will include a public voting tool that aides segment curation. As episodes build up, thematic repackaged shows will be developed (See more in "Repackaging" section below). A third phase would expand the concept nationally or internationally. Think Chicago as Subject, Tokyo as Subject, etc.

### **Production**

The production costs of each documentary film will be left to the discretion of the filmmaker who will be hired as an independent contractor. The filmmaker will establish an approach to the film in concert with the editorial team. The editorial team will aid in setting up production logistics and will give notes during the editing process to ensure the agreed upon vision is met. Once each documentary is completed, the

filmmaker will deliver a clean file (without graphics, subtitles, or credits) to the in-house production team at KCET.

## **Post-Production**

### **Web Packaging**

To package web episodes the in-house KCET production team will apply graphics and credits to the clean files received from the filmmaker. This can be absorbed into existing departmental budgets.

### **Studio Interviews with Nathan Masters**

These short studio interview segments (~2 minutes) with Nathan will preface each documentary segment, providing context for what they are about to see and how it fits into larger LA history. Nathan will be the glue linking the segments together. All interviews for the first three episodes can be achieved in one Studio B production day at KCET.

### **Offline Editing + Online Editing**

The assembly of various segments, Nathan's interviews, and graphics will be done in-house at KCET by offline editors. This cost will be absorbed into existing departmental budgets. Once assembled, each episode needs to be color corrected and sound mixed by a union editor to finish the product for broadcast.

### **Re-packaging**

Because articles are chosen at first based on popularity (and potentially by user voting at a later date), each episode will likely be thematically kaleidoscopic. Once multiple episodes have been produced, however, an opportunity will arise to repackage episodes based on a unified theme: for instance, water politics, or urban redevelopment, or sports/recreation, etc. Budgetarily, the costs for repackaging only include those from post-production, so the financial outlay is relatively low, but will ensure longer a longer broadcast life. Basically, this would double the broadcast presence of the show. This model has been very successful for Artbound.

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## **Budget**

See Attached spreadsheet