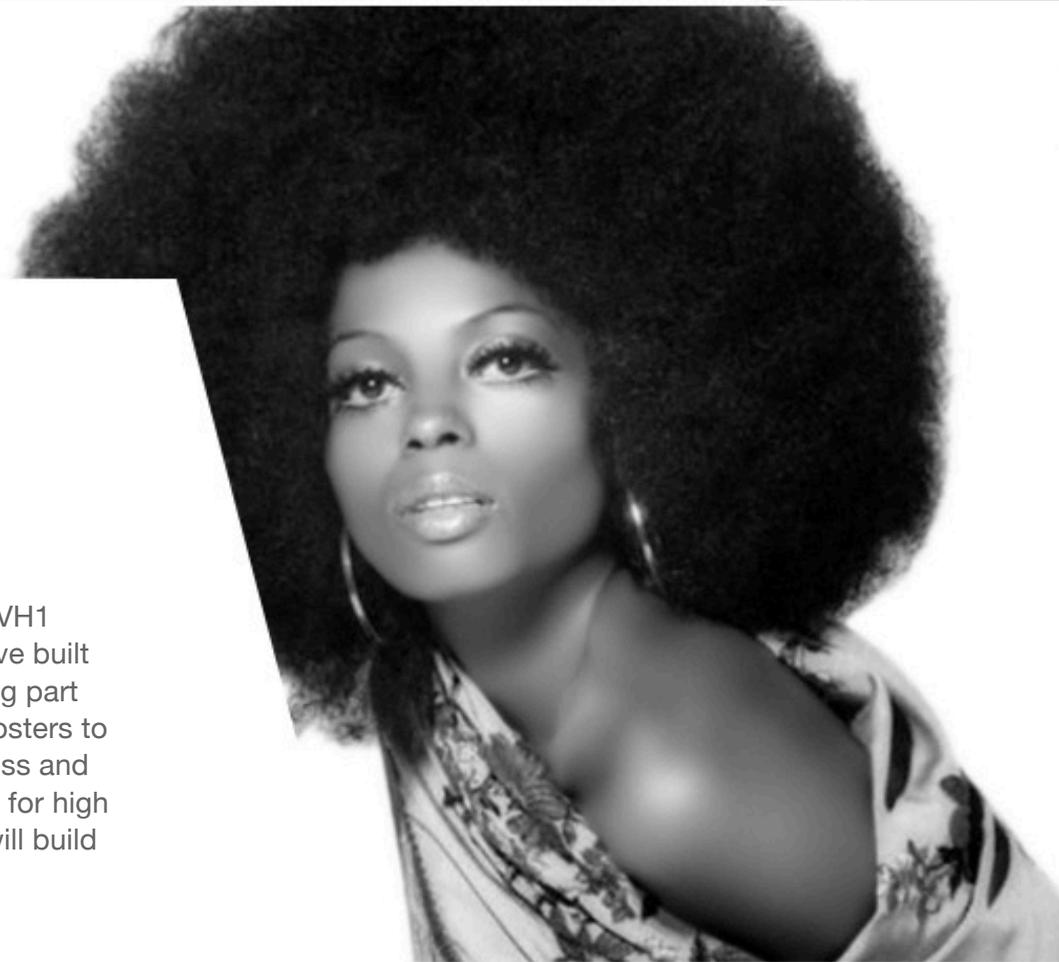
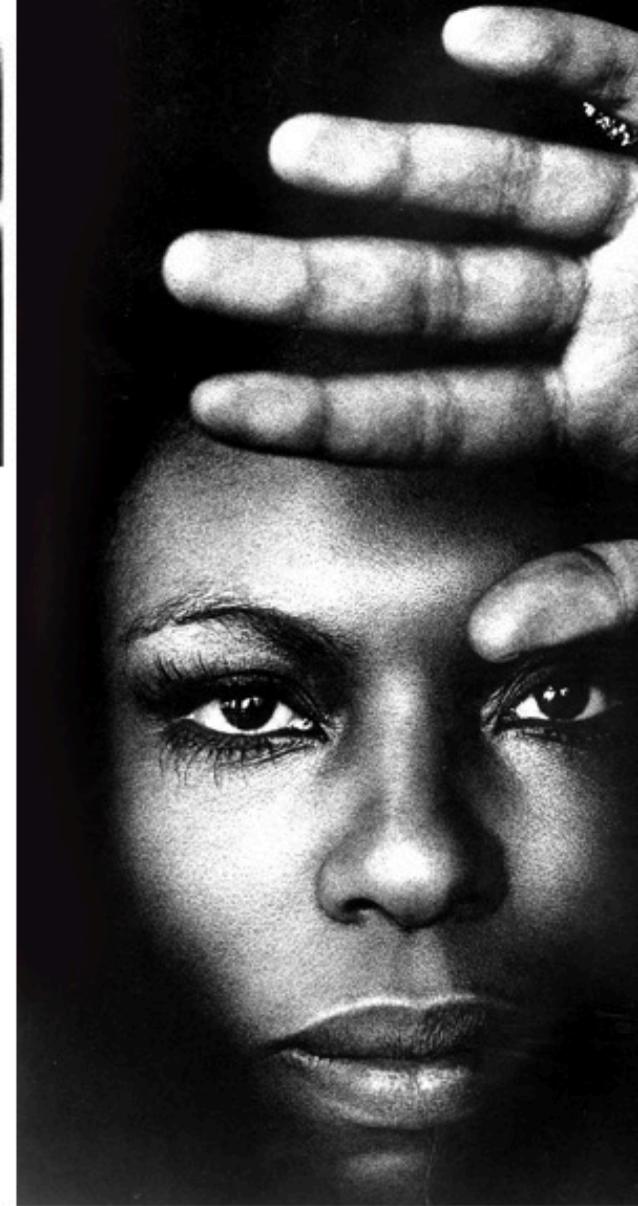
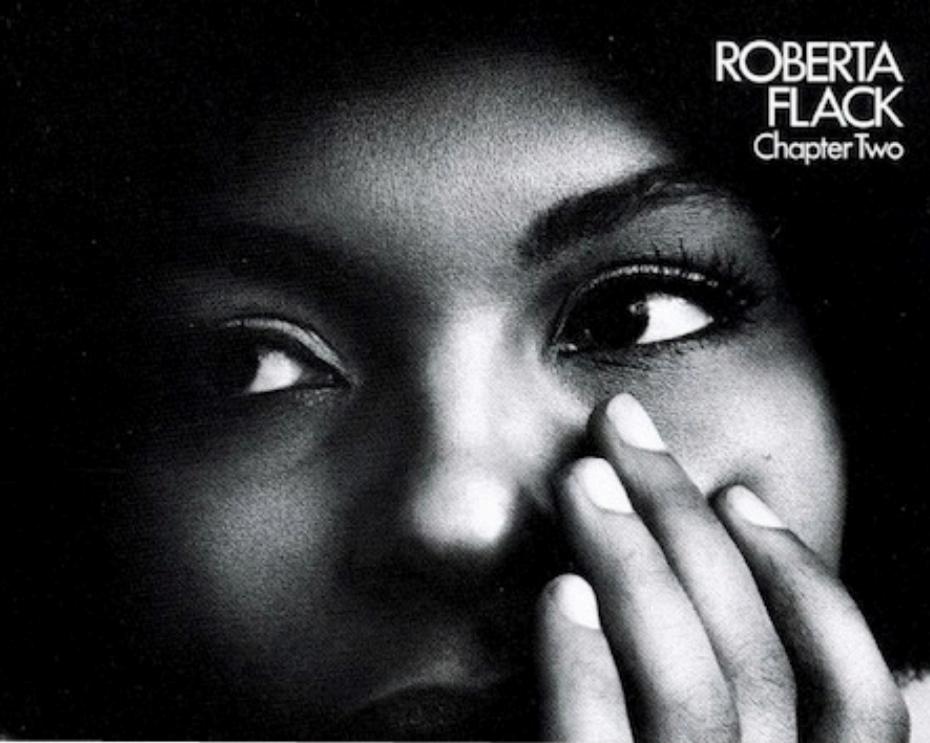




“VH1 Divas”
presentation by **UVPH**

ROBERTA
FLACK
Chapter Two



CONTRAST

While ultimately we are going for a more “Modern Soul” look for VH1 Divas, it is important to look back at the decades of Soul that have built up to this moment. In doing so, we find that **contrast** played a big part in the photography and promotion of the genre - from flyers to posters to album covers. From the Temptations to Marvin Gaye to Diana Ross and on up into disco and the pop divas of the 80’s, there is an affinity for high contrast black and white imagery. This will be our base and we will build from there.



COLOR

Continuing into the modern era of soul, we find that there is still an affection for the high contrast of black and white, but that we have empowered these images with **bold amounts of color**. From bold background colors (like the original iPod campaigns) to colored backlights referencing the live shows on stage, color is king.





LIGHTING

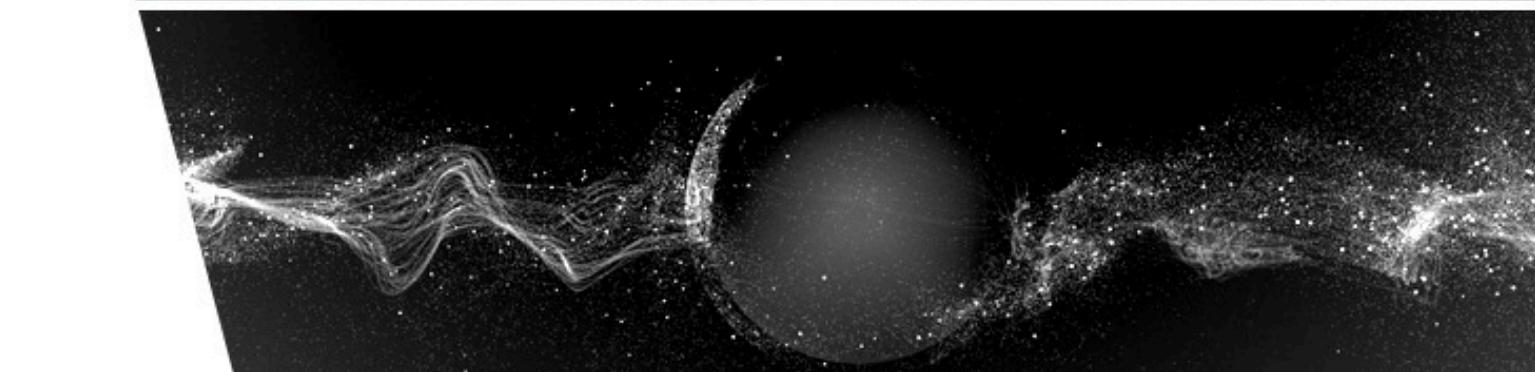
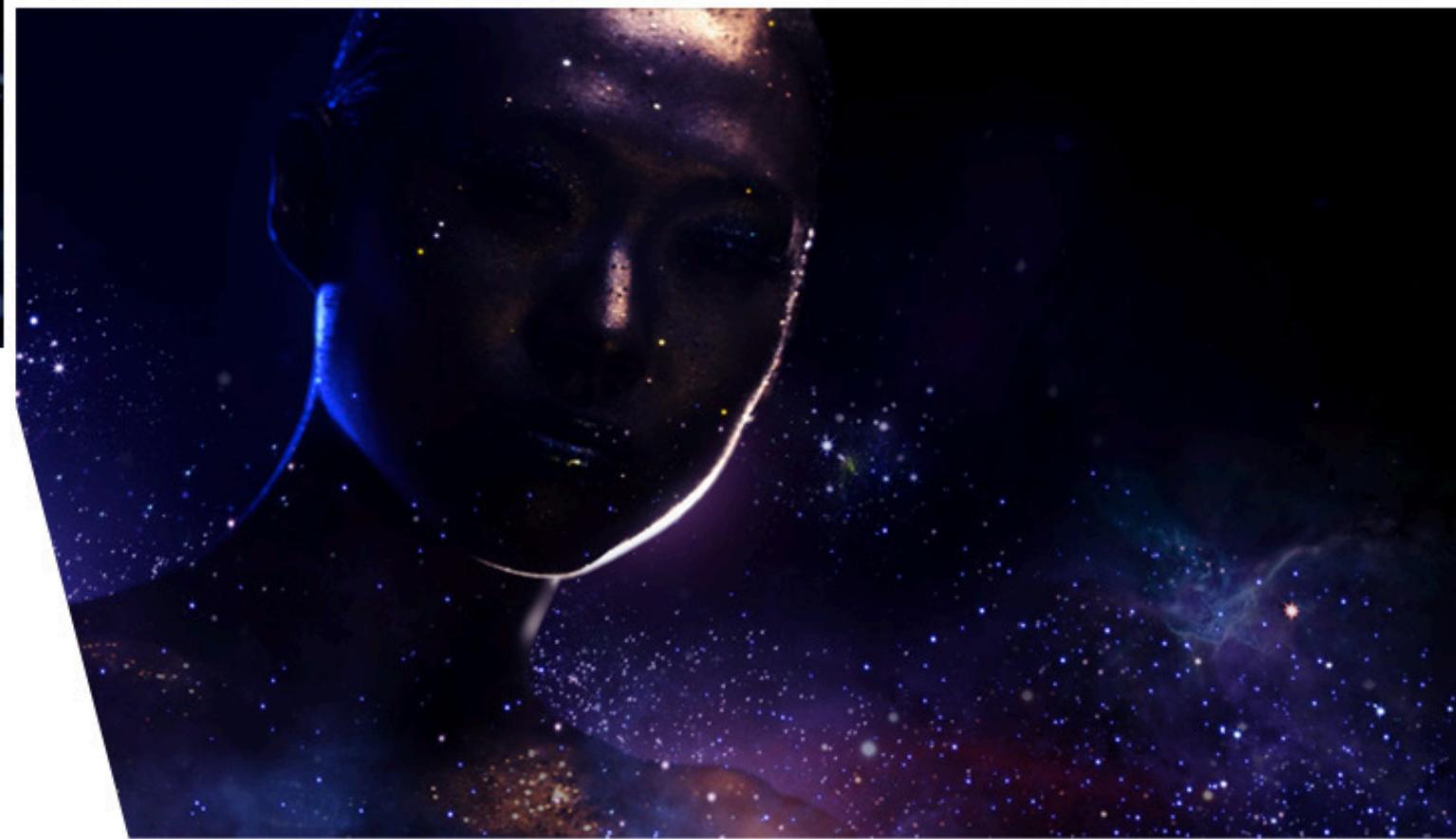
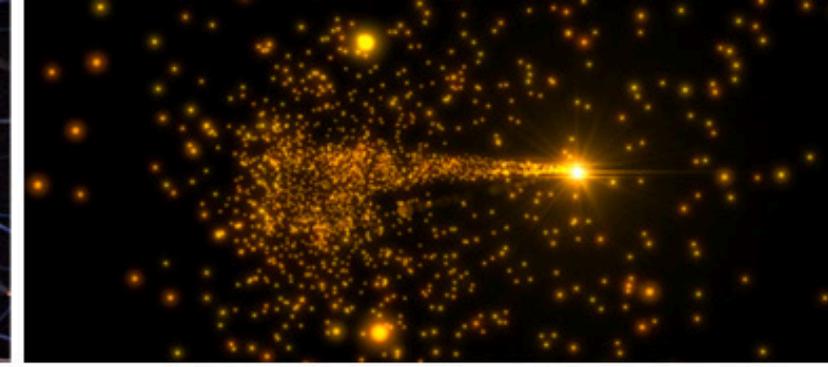
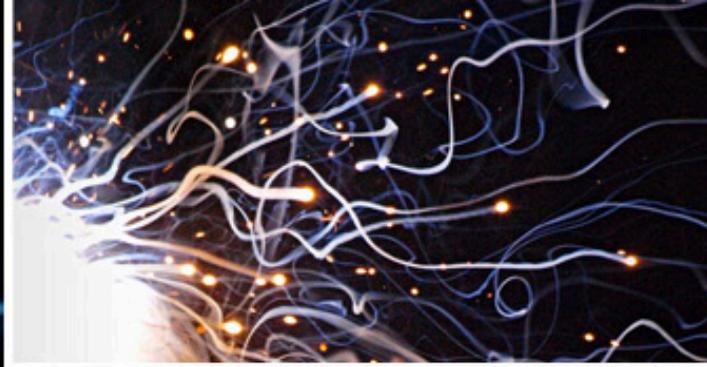
What all of these old soul and new soul images have is **lighting** - most of which are back lit or rim lit (having the brightest key light behind the subject). Lighting set ups like this illuminate the subject from the back causing their hair and clothes to flare with almost heavenly glow. This is also a reference to the on stage live shows where a spotlight and on set atmospherics would cause the air around the singers to blaze with light and color. We will be doing the same. With one exception. In most of the photography of these celebrity soul singers, there is an additional fill light to expose their faces. With our shoot, we are not capturing celebrities, but rather representations of "soul through movement", so therefore we will loose the strong fill light, allowing faces to go darker and remain anonymous.





DARK AND LIGHT

In order to create a dynamic promo and open as well as have options for a wide variety of system elements (bumpers, etc), we will be executing our set up on both **black and white backgrounds**. This will not only assist in making the edit more interesting, but also allow us to “open” up the look of the piece so that it is not “too dark” or “too light”. We are essentially getting the best of both worlds.



VISUAL EFFECTS

In post-production, we will be introducing another element - **light particles**. Conceptually, these light particles give us a the “essence” of the singers/dancers/movement makers. The “soul”, if you will. This is the inner “sexy” of our bodies in motion pouring out in the form of light. Aesthetically, these light particles “modernize” our piece, bringing our “Old Soul” style into the present, lighting it up with a contemporary flare.

The movement of these particles will be fluid, almost like they are flowing out into the space around our dancers. But they will also have some weight to them, in the way that a liquid would. We might even see them hit or slide across the floor when exuded from a particularly sexy foot slide or spin.

(see additional Particle Motion reference [[particle_fx.mov](#)])



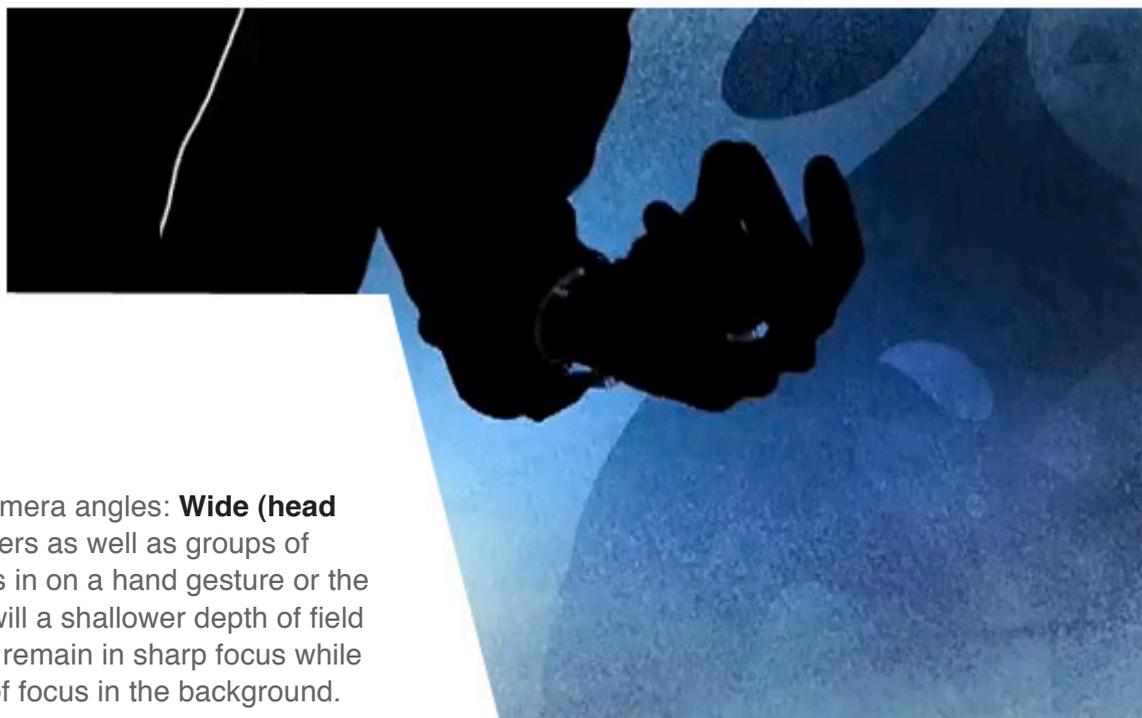
MOVEMENT

Which brings us to the movement of the piece. While there are a host of “dance moves” to pull from through out the years of “soul music”, we are going to be concentrating on movements that clue us in quickly to different eras of soul. The repetitious foot slide, step back, spin of the Temptations, the shashay of Diana Ross, the gliding hand gestures of the Supremes, the disco moves of Donna Summer, all the way up to the more aggressive steps of the modern group ensembles of Beyonce and hard-cool punches of Mary J.

But this is NOT a dance routine. These are individual moments captured for the sole purpose of arranging in the edit. “**Moments of movement**” that express a certain style, decade, or attitude from the history of soul. We will also be focussing on singular moves that capitalize on our wardrobe choices and movement of the different fabrics.

(see additional Movement reference [[movement.mov](#)])



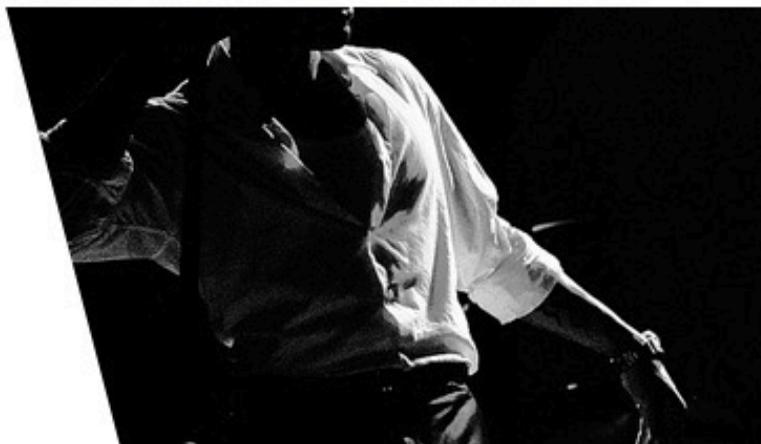


CAMERA

We will be doing a wide variety of framing and camera angles: **Wide (head to toe) setups** where we capture individual dancers as well as groups of dancers in repetition. **Close up** set ups that focus in on a hand gesture or the slide of a foot, or the flow of fabric. These shots will have a shallower depth of field allowing only the element we are focussing on to remain in sharp focus while the rest of the shot, even other dancers, fall out of focus in the background.

We will shoot the majority of shots on a **mid-range lens** - consistent with the human eye's normal field of vision. In addition we will be over-cranking to a higher frame rate to create **slow motion** footage which we can then use to time-ramp and accentuate movement.

While we will be shooting a good majority of the shoot **locked down**, for the purposes of repositioning in post, or allowing for the "multiple exposure" layering of the same shot in repetition, we will also be shooting key moments on the **dolly** to expand on the dynamic movement we are capturing.





When all of these elements come together, we will have all the necessary pieces to create a beautiful look at the history of soul through movement, with the added touch of modern design, modern typography, and a fresh look and feel that stands on its own as VH1 Divas.

While this is a collection of our initial thoughts and ideas on the piece, this is a collaborative medium, and we feel like your input is important to the development of this project. Think of this document as a starting point for further conversations.

Thank you.
UVPFACTORY