



Glenn Fishinging
is
Producing for Broadcast
Bringing Programming to a Station in Your Market
By Randy Palubiak

As an Enliten associate, Glenn Fishinging has provided outstanding guidance and professional services to many of you, from assessments and valuations of video production and audio/visual equipment to the design and build-out of new, innovative systems. I thought that you might like to know about Glenn's other works. It is a pretty good story to tell.

Away from his activities with Enliten, Glenn maintains a full plate producing documentaries and program series for national and international broadcast television and cable audiences. As executive producer, the stories and topics that Glenn chooses to explore must be of interest to wide audiences, which are targeted long before the camera crews ever roll.

His years of working as a producer, director, videographer, audio engineer, and lighting designer, along with the annual pilgrimage to NAB each spring, have kept Glenn in tune with the ever-changing world of production technology. For the most part, he has been a production guy with a strong technical knowledge. He has worked on the creative side, but now finds himself more and more focused on the trends and the ever-changing programming interests of the home viewer. Here are brief snippets of what he is doing.

The St. Louis Cardinals won it all last fall when they beat the Detroit Tigers in the World Series. It was an equally good season for Glenn, as it was the fourth year that he producing *The Early Bird*, the pregame show seen in television markets around the Midwest prior to the Cardinals' Sunday afternoon games. The programs were recorded in front of live audiences and featured the personal side of athletes and celebrities, not just baseball facts and statistics.



FOX Sports' Joe Buck (right) stops by for a visit on the set of *The Early Bird*



Cardinal Manager Tony LaRussa with host Bob Ramsey in Jupiter, FL for a special pre-season version of *The Early Bird*.

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Another baseball related program, *The Color of Change*, celebrates the 60th anniversary of Jackie Robinson's shattering of the color barrier. The premiere of *The Color of Change* was timed perfectly to meet the programming demand for Black History Month achieving national syndication during February 2007. This program chronicles the history of racism in America and sports, as told through the eyes of the late Negro Leaguer Buck O'Neil. Buck's wit and perspective capture all audiences... from baseball fans to history buffs, in describing the league built by racism.



Bryan Burwell on camera at the Negro League Baseball Museum in Kansas City

Contributing to the story is Hall of Famer Ozzie Smith, former Olympian Jackie Joyner Kersee, and daughter of the late Jackie Robinson, Sharon Robinson. *The Color of Change* is hosted by Bryan Burwell (HBO, ESPN).

The program has already aired in many major markets, resulting in a larger than expected amount of requests for DVDs.



Another of Glenn's recent projects is *Open Hearts*, the story of 120 medical professionals who took part in one of the largest medical missions ever assembled. Glenn describes this simply as a story of people helping people, bringing hope to those who have none. *Open Hearts* was shot on location in two cities in Peru, using two HD crews, each including a field producer, videographer, audio engineer, translator, and body guards. The two hour program is in worldwide distribution.



Glenn (right) and Barry Bruns at Machu Picchu

History buffs will also enjoy *Lost City in the Sky*. This is a documentary about the ancient Incan city of Machu Picchu, which was rediscovered by Yale professor Hiram Bingham in 1911. Glenn was granted special permission by the Peruvian government to shoot the ancient ruins, which was hidden away thousands of feet atop the Andes Mountains of South America. The program was shot in HD.

One of the more difficult challenges that Glenn and the crew faced on this shoot was the shipping of the production equipment, due to the weight restrictions imposed by the major air carriers. It was a good example of the need to review the packing list in detail before heading to the airport. In this case, they could not afford to overlook anything, since they would be thousands of miles from the nearest rental house. Also, it was important to have all of the necessary paperwork, not only to get his gear into Peru, but back out as well.



Glenn and the crew in Cajamarca, Peru during the principal photography of Open Hearts

Later this spring, Glenn will be working with actor and aviation enthusiast John Travolta on a segment of *Connie* (Lockheed Constellation). Known as one of the most beautiful aircraft to ever grace the sky, the Lockheed Constellation was the mainline aircraft used by TWA and PanAm for cross-country and Trans-Atlantic flights until meeting its demise, due to the introduction of the Boeing 707 in the late 1950's. Howard Hughes had a hand in the design of the Constellation, during his ownership of TWA, adding to the planes' already rich history in both military and civil aviation. The last of this aircraft is still certified airworthy. It was restored to its original condition and sits in an aviation museum in Kansas.

The program features beautiful high-definition air-to-air sequences of the last "Connie" still flying. *Connie* includes stories from those who flew the classic airliner and an appearance by Travolta.

As Glenn selects which projects to develop, there are many decisions to take into account. The topic must be original. The lead-time on national programming is 6-12 months, or longer, so all the more reason for an original topic. He cannot afford to invest the time and resources only to be beaten to market by a competitive product. Content is king, but only if there is an audience. Hence, it is important to work through the right distributor for each program to attain placements on the correct network, or in the largest number of television markets.

Technical issues are equally important. Glenn's projects are shot exclusively in high-definition (HD) to meet broadcaster requirements. However, he must give proper consideration to the local television stations that still transmit in standard definition. Also, he and other producers are faced with creating content to be viewed on the web and mobile devices.

In closing, Glenn expressed the need for him to be well versed in the technology, as video has evolved from a communications tool to a marketing tool. From my perspective, the lessons he has learned and the experience that he has gained from producing broadcast content is invaluable to all of us producing content in the enterprise space.

By the way, here are a few shots of the taping of Enliten's sixty-second commercial at Glenn's production facility in St. Louis, MO.

