Filming 101

TinkerMill

March 29, 2014

Contents

1 Camera

1.1 Preparing the Camera

- Charge the battery.

  Make sure that the battery is fully charged before filming. Plug the camera in the night before to make sure you have a full charge. The worst thing that can happen during filming is having the camera die during a shot. Another handy thing to have is a spare battery. Also bring the charger along just incase there is power to use.

- Format the memory.

  Make sure to format the card before shooting. The second worst thing that can happen is to run out of film, or rather empty space on the flash card. The most reliable formating method is to use the one build into the camera. This will ensure that the filesystem on the flash card is compatible with the camera. Make sure to carry spares also.

- Recording settings.

1.2 Zooming

- Don't zoom if possible.

  Camera motion is one of the hardest things to master. If it doesn't have to happen, don't do it.

- Prepare the zoom.

  Figure out where the zoom will start and stop. Make sure to practice the zoom a number of times. Any inconsistencies will be easily noticed.

- Dolly Zoom.

  Also known as the Alfred Hitchcock zoom, in this technique the camera is moved while zooming the opposite direction in order to keep the subject of the shot the same size while distorting the surrounding environment.

- Ken Burns Effect.

  Used heavily in documentaries, this technique adds motion to otherwise static material. This includes zooming and panning to keep the audience engaged. This is usually used when showing still images on screen during a talkover.

1.3 Whitebalance

- Avoid Automatic.

  Most (if not all) cameras these days have automatic white balance. If possible, don't use it. Most of the time, it will get the color correction wrong. The best option is to shoot in raw and handle the white balance in post production.

- Basic Settings.

  If raw shooting is not an option, which it usually isn't for filming, the easiest way to improve on the completely automatic method is to choose mode or hint for the whitebalance algorithm. This hint is usually choosing the type of lighting (rough color temperature) of the scene.

- Custom Adjustment.

  The best option for handling whitebalance is to use a custom setting. Most cameras support setting the whitebalance adjustments by holding a white sheet of paper (should be a professionally collor calibrated gray card) in the view of the camera hand selecting a calibration function. This should done in every location and even a few times throughout shooting, especially if shooting outdoors.

1.4 Basic Staging

- Wide shots.

- Interviews.

- Checking Lighting.

2 Editing

2.1 Basic Editing

- The interface.

  Most non-linear video editing software packages use a somewhat standardized layout by default. The layout consists of three major regions as demonstrated in figure 1.. The upper left quadrant contains the selection window. The selection window is used to adjust setting and selections for clips in or being added to the filmstrip. The upper right quadrant contains the preview window. The preview window show the semi-compiled version of the final output at the selected frame of the filmstrip. The lower two quadrants contain the filmstrip, which show the script of the project. All clips, cuts, transitions, and other edits show up in the filmstrip.

- Non-linear editing.

- Copy the files.

- Open the project.

- Import the files.

- Adding clips to the filmstrip.

- Transitions.

2.2 Sharing your Content

- Exporting.

- Uploading.

Figure 1: Basic regions of non-linear editor interface.