# START MAKING MOVIES



## The step-by-step guide to creating short films and videos


TOM BARRANCE

LEARNABOUTFILM

# CONTENTS




Published by Learnaboutfilm Ltd
47 Cornerswell Road
Penarth CF64 2UX, Wales, UK

ISBN 978-1-9164073-1-2




LEARNABOUTFILM

learnaboutfilm.com

# 1

# INTRODUCTION

## YOU CAN MAKE MOVIES



Filmmaking can seem complicated when you start. What camera you should buy? What settings should you use? What computer and software should you use for editing?

Equipment isn't that important. You can even use your phone. Here's why.

I went to one of those events where filmmakers get together to show their short movies. One of the filmmakers got up and proudly announced that they'd shot their movie on an expensive film camera.

But the camera was the only interesting thing about the movie. There were some nice shots, but the story was dull.

Compare that to the national high school film competition I judged a few years back. The winners used a basic phone that could only shoot low-resolution black and white video.

They won because they had a great idea. Instead of thinking "I can't make the movie I want with this phone" they asked themselves "What kind of movie could I make with this phone?"

Their answer: a silent film.

They looked at how early movies told their stories, then made a parody: exaggerated gestures, funny intertitles and plinky piano music.

So what you really need is a good idea. Then you need to take the time to work out how to turn the idea into a movie.

Use the equipment you've got, or can afford. Practise with it and build your filmmaking skills. Then put your efforts into planning the movie, filming it as well as you can, and editing it carefully. This applies whether you're making a fiction film or a documentary.

# 2

# FILMMAKING STEP BY STEP

## THE FILMMAKING PROCESS

# THE FILMMAKING PROCESS

Making a movie is much easier when you're organised. Make sure you're clear about your story, and work out how to tell it. Then follow a structured process for filming and editing the movie.

## 1 DECIDE ON YOUR STORY OR IDEA

What's the film about?  Why are you making it?
What's the story?

## 2 WORK OUT HOW TO TELL THE STORY

How will you combine images and sound in sequences?

## 3 ORGANISE YOUR FILMING

What are you going to film, where, and when?
What equipment and people will you need?

## 4 FILM YOUR SHOTS

Make sure you film all the shots you need.
Check your shots before you leave the location.

## 5 EDIT AND SHARE YOUR MOVIE

Work out which clips to use and how you'll edit the movie.
Edit it, then export it in the video formats you need.

Publish the movie online or arrange screenings or distribution.

## FIVE STAGES OF FILMMAKING

In the film industry there are five main stages to making a movie:

### DEVELOPMENT

Coming up with the story, writing a screenplay, getting funding and recruiting talent.

### PRE-PRODUCTION

Planning the movie in detail, recruiting the crew and organising the shoot.

### PRODUCTION

Filming the movie.

### POST-PRODUCTION

Editing the clips together, creating the soundtrack and completing the movie.

### DISTRIBUTION

Releasing the movie for sale or cinema screening.

# 1 DECIDE ON YOUR STORY IDEA

Think about what your story or idea is, why you're making the movie, and who's going to watch it.

## IS YOUR IDEA CLEAR?

Try writing down the basic concept for your movie in a couple of sentences or 140 characters.

If you can't do this, you need to rethink or simplify it before you start planning in detail.

There are some story ideas for fiction movies **here**.

## SHORT FILM STORY TIPS

- Grab the viewer's attention from the start
- Keep them interested: move the story on, keep the pace up
- Only include what you have to: leave out anything that doesn't help tell the story
- Keep it simple: one story, one or two places, one or two characters
- Show, don't tell: use images, sound and editing rather than dialogue
- Get the audience to use their imagination: you don't have to spell out everything.

## STORY STRUCTURE

You could follow a traditional story structure:.

- Start with the 'setup'. Introduce the characters and the situation, then add an incident or problem which they must deal with.
- Then go to the 'confrontation', where they work through challenges and obstacles.
- End with the 'resolution', where the story comes to an end or the problem is solved.

You can use this structure with fiction or factual films.

If you're making a very short movie you don't necessarily need to follow this: you can rely on an interesting or unusual style of camerawork or editing, or you can show a small slice of life that the viewer will realise is part of a longer story.

## BE WARY OF TWISTS

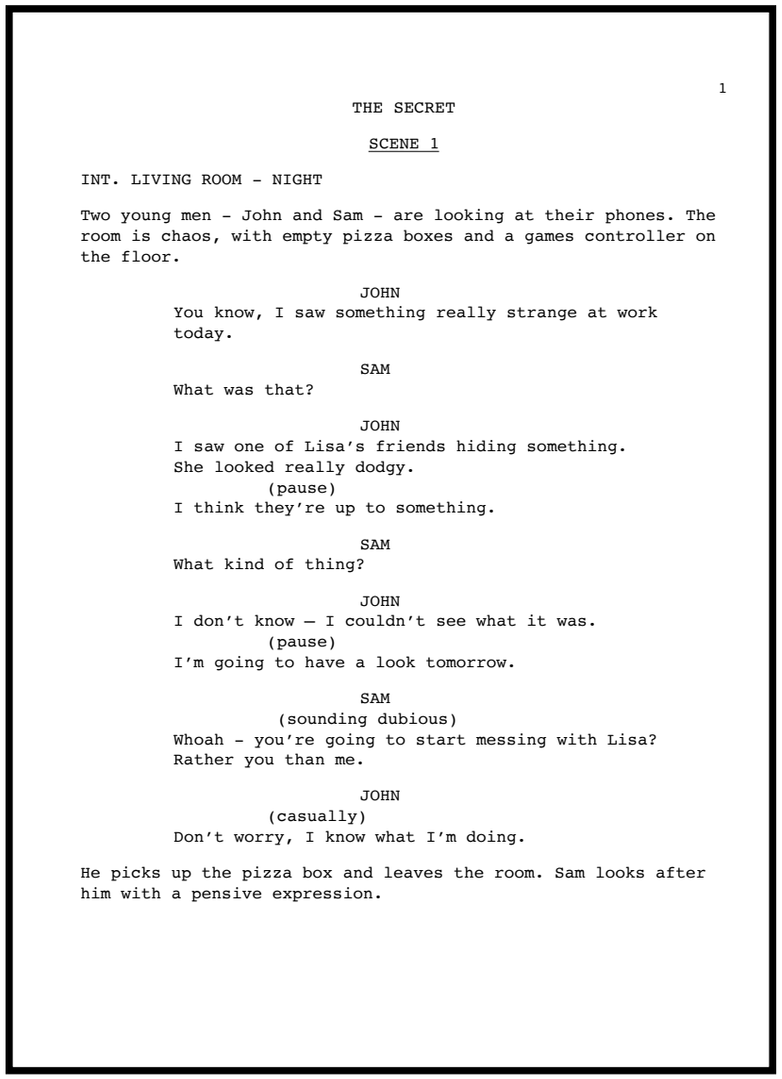
Many beginner filmmakers come up with a clever story idea that relies on surprising the audience with a twist or reveal. That can work, but not on its own: your story needs to be interesting and engaging all the way through, not just at the end.

# 2 PLAN HOW YOU'LL TELL THE STORY

Even if you're just filming a simple sequence or event, you need a plan of what you're going to include and how you'll film it.

You could write a 'treatment': a detailed written description of the story and how your movie will tell it. To develop visual ideas, you could collect images from different sources to make a 'mood board'.



1

THE SECRET

SCENE 1

INT. LIVING ROOM - NIGHT

Two young men - John and Sam - are looking at their phones. The room is chaos, with empty pizza boxes and a games controller on the floor.

JOHN
You know, I saw something really strange at work today.

SAM
What was that?

JOHN
I saw one of Lisa's friends hiding something. She looked really dodgy.
(pause)
I think they're up to something.

SAM
What kind of thing?

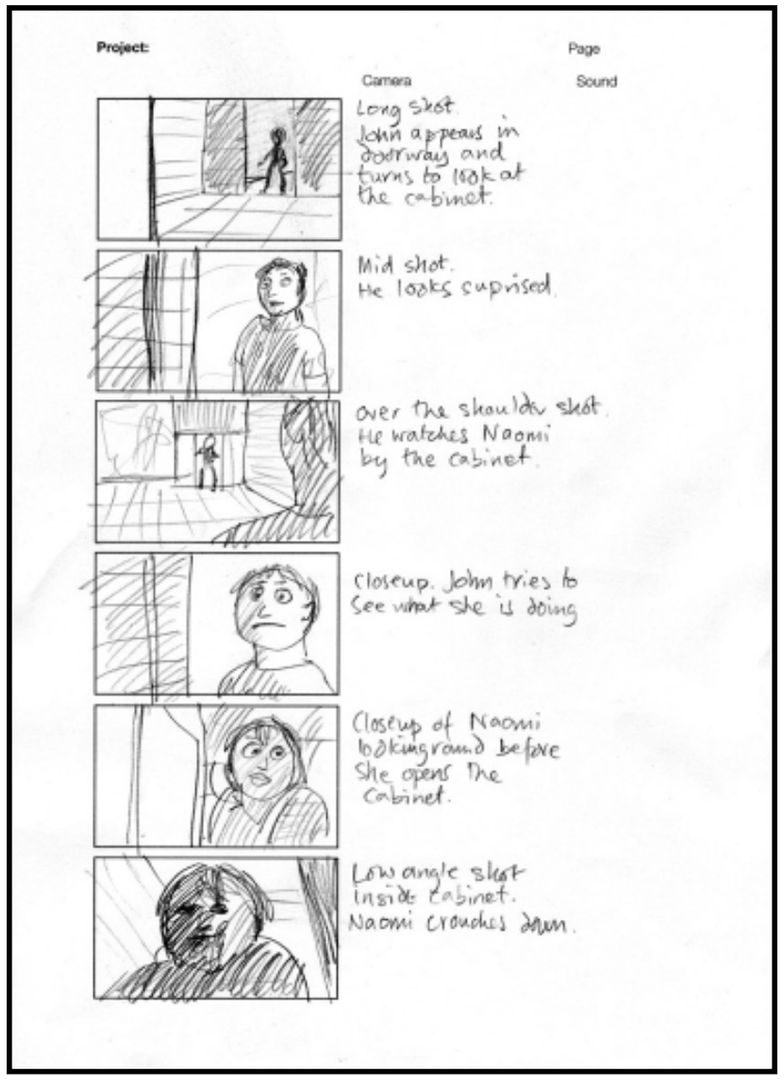
JOHN
I don't know — I couldn't see what it was.
(pause)
I'm going to have a look tomorrow.

SAM
(sounding dubious)
Whoah - you're going to start messing with Lisa? Rather you than me.

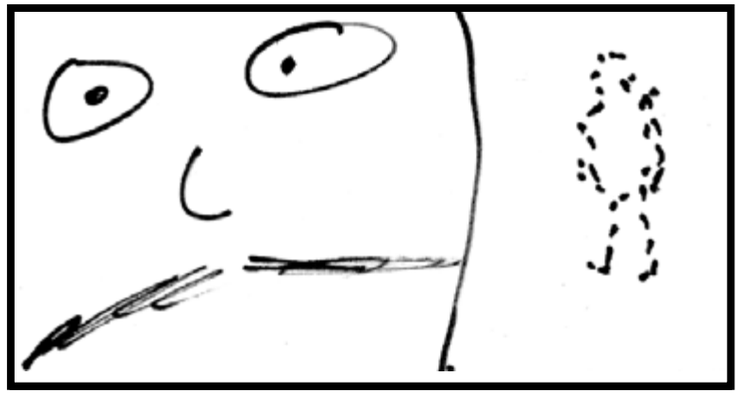
JOHN
(casually)
Don't worry, I know what I'm doing.

He picks up the pizza box and leaves the room. Sam looks after him with a pensive expression.

If there's dialogue or speech you'll probably need a script.




A storyboard is a set of drawings or photos of the shots. You can add descriptions.



Storyboards don't have to be perfect: even basic drawings can help you visualise your movie.

The boxes should be the same aspect ratio (shape) as the video image. If you use sticky notes you can easily rearrange and add shots.

# 3 ORGANISE YOUR FILMING

Check out the locations where you'll film, the permissions you need, and who's going to be in each scene.

## THE LOCATION

Check out every place where you're planning to film, by visiting it (doing a recce) if possible.

- Do you need permission to film there?
- Will you have to pay?
- Is there space to get all your shots?
- Is it safe? What can you do to reduce any potential dangers?
- What's the light like? Will you need to bring lights or reflectors?
- Will there be any interruptions?
- If you're planning to record live sound, will there any distracting background sounds?
- What's the sound quality like? Hard walls and floors can cause echo. Can you reduce this by bringing soft furnishings, rugs and curtains?

## PERMISSIONS

Get any legal agreements such as actor release forms, and permission to use spaces, signed before you start shooting. You don't want to be arguing about rights after you've completed your film.

## ORGANISING THE SHOOT

If your film is complex, create a shooting schedule listing where and when you'll film each scene.

Make sure everyone and everything you need is available on the shooting days. You could use call sheets to list them.

*You can find templates for release forms, shooting schedules and call sheets online.*

## CHOOSING ACTORS AND PRESENTERS

If possible, audition your actors or presenters. Don't assume your friends or colleagues can act.

## BLOCKING

Before filming a scene, plan the actors' positions and movements and where to place the cameras. This is called 'blocking'. You could work this out by drawing a plan of the set, or use 'previz' software.

Rehearse the scene before you film it. Get your actors or presenter to run through the scene a couple of times, making any changes to their positions and performances. Let them improvise slightly if it feels more natural.

# 4 FILM YOUR SHOTS

Follow your storyboard or shot list. Make sure you film everything you need. Don't rely on the automatic settings for exposure, focus and white balance: lock them or set them manually.

## GET YOUR CAMERA READY

Check the settings, battery and memory. Make sure the lens is clean.

## CHOOSE YOUR LENS OR ZOOM SETTING

Decide whether a wide-angle (zoomed out) or telephoto (zoomed in) setting is best for your subject.

## CHECK THE LIGHT

Work out how the light will affect your shot.

## FRAME YOUR SHOT

Compose your shot carefully. Check the background and the edges of the frame.

## SET EXPOSURE

Take control of how bright or dark the shot is.

## SET FOCUS

Check that the right part of the shot is in focus.

## CHECK THE SOUND

Listen out for background sound. Check the levels and listen on headphones if possible.

## KEEP IT STEADY

Camera shake is distracting. Keep the camera still, or move it smoothly.

## FILM ENOUGH

Make sure that your shot is long enough to work with, and that you don't miss out anything important at the beginning or end.

## CHECK WHAT YOU'VE FILMED

Play back your shots before you leave the location if possible.

# 5 EDIT AND SHARE YOUR MOVIE

Once you've shot your film, you need to edit it together and get it ready to share.  Editing is much easier if you get organised and follow a plan.

This is the basic editing workflow.

## PLAN

Look through your clips and work out roughly how to edit them together.

## IMPORT

Import the clips you need into your editing program.

## ROUGH CUT

Make a rough version of the entire sequence before you adjust the individual edits.

## FINE CUT

Fine-tune your edits to make sure they look right together.

## SOUND

Clean up dialogue, add background sound, effects and music, then mix the audio.

## COLOUR

Correct the colour. You could add a colour grade (an overall 'look').

## TITLES

Add titles, credits and graphics.

## SHARING

Export the movie in the formats you need. Upload it to a streaming service, distribute it or organise screenings.

# 3

# WHAT YOU NEED

## EQUIPMENT FOR FILMMAKING

# WHAT YOU NEED TO GET STARTED

To make a video, you need to be able to film your clips, then edit them together.

## FILMING

For filming, you can use a camcorder, a still camera that shoots video, an action camera, or a smartphone or tablet.

- A tripod or stabiliser will help you film steady shots.
- A budget microphone and headphones can make a big difference to sound quality.

There are plenty of other accessories you could use, but you don't need to buy them all at once.

## EDITING

You can edit with a program on your computer, or a mobile app. There's a wide choice of editing programs, from simple free apps to sophisticated professional programs.

## LEARN YOUR TOOLS

Get familiar with your equipment before you use it for serious projects:

- Learn how to get your camera ready and adjust the settings.
- Practise setting focus and exposure and filming different kinds of shots.
- Try out your equipment by making short, simple practice films.

# SHOULD YOU USE YOUR PHONE?

Phones are discreet and convenient, and can shoot high quality video in the right conditions. But most cameras and camcorders give you more creative control.

## WHY YOU SHOULD

**You probably already own one.**
You can start filming straight away without needing to buy a camera.

**It's inconspicuous.**
People are used to it. It's small and light, so it's easy to carry with you and to mount in unusual places.

**iPhone stabilisers are affordable**.
You can get steady shots without a tripod, and it's easy to film smooth tracking shots.

Put a stabiliser on a boom pole or monopod and you can even film fake crane and drone shots.

**You can shoot and edit on the same device.**
That's useful if you need to be able to put a movie together quickly in the field.

## WHY YOU SHOULDN'T

**The camera is tiny.**
It's not great in low light and for contrasty scenes. It's hard to film shallow focus shots.

**The lens is fixed.**
Unless you have a multi-lens phone, you'll need to use add-on adapter lenses for wide and telephoto shots.

**Audio is limited.**
You'll need to get close or use a separate microphone. You may not be able to monitor what you're recording.

**It's hard to hold steady.**
To get steady shots you may need to use a clamp, case or stabiliser.

**Manual controls are limited.**
Even with pro camera apps, adjustments are limited and slower than the buttons and dials on 'real' cameras.

**Formats are limited.**
Most mirrorless cameras and DSLRs can record video in high-quality formats that are easier to adjust and correct than iPhone video.

**There's no eye-level viewfinder or swivel screen.**
Bright sunlight, and high and low angle shots, can cause problems.

# CHOOSING A CAMERA

There are several different kinds of camera you could use for filmmaking. For most people, a mirrorless camera (an interchangeable lens still camera that shoots video) is the best option. They're better in low light than phones and most camcorders, with more creative control.

***Click here*** *(external link) for my current recommended cameras.*


## MIRRORLESS CAMERAS AND DSLRS

Mirrorless cameras (left) are the most affordable way to get into creative filmmaking. They have interchangeable lenses, and it's relatively easy to blur the background of your shots.

DSLRs (right) have a mirror-based optical viewfinder made for still photography. They're less convenient for video, but can be useful if you want to shoot video *and* stills.




## CAMCORDERS

Entry-level camcorders (left) have built-in zoom lenses. They're affordable and easy to use, but limited. You may not be able to connect microphones or headphones.

'Prosumer' models (right) give you more control and have audio inputs and outputs.

Professional camcorders (left) can record high quality video formats suitable for broadcast. Sensors are bigger, controls are easier to access, and you can connect pro microphones. They can be better than mirrorless cameras for news, events and documentary.


## CINEMA CAMERAS

These large-sensor interchangeable lens cameras are designed specifically for filmmaking.  They can record in professional video formats that are better at handling contrasty light, and allow more scope for colour and exposure correction.

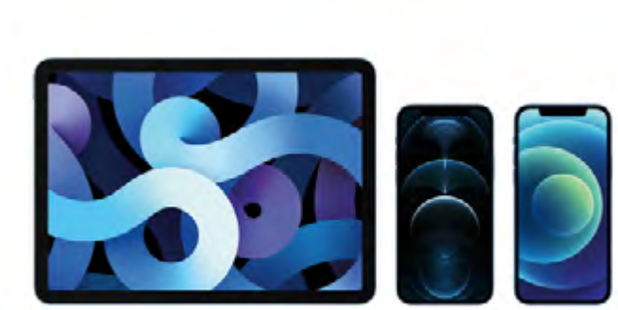
They combine a lot of the advantages of mirrorless cameras and camcorders, though they're expensive.


## COMPACT CAMERAS

Most modern still cameras can shoot video. Point-and-shoot compacts are convenient, but many have limited video features and lack microphone or headphone sockets.


## ACTION CAMERAS

Cameras like the GoPro (far left) and the tiny, stabilised DJI Pocket are good for sports and travel. They have fixed wide angle lenses and fairly small sensors.  They can be very useful in certain situations, but they aren't ideal as a main video camera.



## PHONES AND TABLETS

Phones are convenient and discreet, and you can shoot good video in the right conditions. iPads and other tablets are more awkward to film with but easier to edit on.

# WHAT TO LOOK FOR IN A CAMERA

## EASE OF USE

Are the controls and sockets easy to access and use? Is the menu system easy to understand?

## CREATIVE CONTROL

Can you set exposure, white balance and focus manually?

## EYE-LEVEL VIEWFINDER

Not all cameras have these (the ones on DSLRs only work for stills). An EVF makes it easier to see the image when it's sunny, and to handhold the camera.

## SWIVEL OR TILTING SCREEN

Useful for high and low angle shots. For vlogging selfies, the screen should swivel to face forwards.

## IMAGE STABILISATION

Very useful for handheld filming. You may not need it if you shoot on a tripod or stabiliser. The best 'five-axis' stabilisation combines optical stabilisation in the lens, and in-body stabilisation where the image sensor moves.

## ACCESSORY SHOE

For mounting a microphone or light.

## ZOOM RANGE

With a camcorder, check the optical zoom range (ignore digital zoom). The wide end is the most important: look for 28mm equivalent or less.

## AUDIO

Can you plug in an separate microphone?

Can you connect headphones to monitor the sound?

## CLEAN HDMI OUT

This means that your camera can output video without any overlays or text. It's important if you want to use an external recorder or do live streaming.

## RECORDING FORMAT

Check that your editing program can handle the camcorder's recording format.

Check the resolution. You may only need 1080p HD, though filming in higher 4K resolution has some advantages.  For digital cinema projection you'll need DCI format.

Some cameras can record more colour information (eg '10 bit' and '4:2:2'). The files are bigger and require a powerful computer for editing, but they offer more scope for image manipulation and colour correction.

# SENSOR SIZE

The size of the image-capturing sensor is important. Bigger sensors are usually better in low light. Depth of field will be shallower, so it's easy to blur the background. But lenses are larger and heavier.

Phone sensors are very small. Most camcorder sensors are larger, but still relatively small. Some have bigger 'one-inch' sensors.

Interchangeable lens mirrorless, DSLR and cinema cameras have much bigger sensors. There are three main sizes:

## APS-C

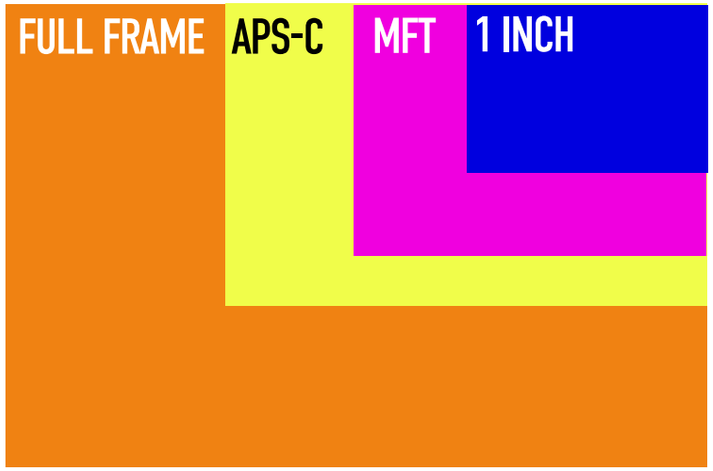
These are about the same size as a traditional 35mm movie frame, which makes them ideal for filmmaking. APS-C cameras are good value, with sensors that are large enough for creative shallow focus effects. Super 35 sensors in some cinema cameras are roughly the same size.

## MFT

MFT (Micro Four Thirds) sensors are smaller than APS-C, so lenses are more compact. Most MFT cameras aren't quite as good as APS-C cameras in low light and for shallow focus. You can compensate for this by buying 'fast' (wide aperture) lenses, or using focal reducers to adapt lenses designed for larger sensors.

## FULL-FRAME

This sensor size is based on the 35mm still photography film format. It's ideal for low light and extreme shallow focus shots. But full frame cameras are expensive and the lenses are bulky.




Relative sensor sizes compared:

- Full-frame is 36mm wide
- APS-C is around 23mm wide
- MFT is 18mm wide
- 'One-inch' is about 12mm.

## RESOLUTION

Resolution means how many individual dots or 'pixels' make up the image. Higher resolution images usually look sharper. But the files are bigger and you may need a more powerful computer to edit them.

## HIGH DEFINITION

Most cameras and phones can record 1920 x 1080 (1080p), also known as Full High Definition (FHD). This is fine for most uses.

Some older HD cameras can only record in basic 1280 x 720 pixel ('720p') resolution.

## 4K

Many modern cameras and phones can film 4K. It's twice as sharp as 1080p HD, but you may not notice the difference on smaller screens. There are two versions:

- UHD (Ultra High Definition). This is 3840 x 2160 pixels, which has the same 16:9 aspect ratio (shape) as ordinary HD.
- DCI (Digital Cinema Initiatives), used for digital cinema projection. With 4096 x 2160 pixels, it has a wider 17:9 aspect ratio.

## DO YOU NEED 4K?

You don't need 4K for most online use, and you may not even need it for cinema screenings. But even if your final film will be 1080p, it can be worth shooting 4K:

- It can look sharper, even when downscaled
- You'll have the option of cropping at the editing stage
- You can create a 4K version if you need it later.

## MEGAPIXELS

A megapixel is a million pixels.

A '25MP' sensor has about 25 million pixels. A high 'pixel count' like this lets you make bigger prints from your stills, but it's irrelevant for video. Even DCI 4K is less than 9 megapixels.

A sensor with a high number of megapixels can actually be *worse* in low light, because each individual light-sensitive 'photosite' has to be smaller.

# WHAT ELSE YOU NEED

You can film with just a camera or phone. But it's worth buying a few basic accessories that will help you record better pictures and sound.

## KEEPING IT STEADY

A basic tripod will stop camera shake. If you want to film smooth pan and tilt shots, get one with a fluid head. A bowl head is easier to set up.

An electronic stabiliser can let you film steady shots without a tripod. With practice, you'll also be able to film smooth tracking shots where the camera seems to 'float'. You can also get affordable stabilisers for phones.

You can buy clamps, rigs and cases for handholding phones or tablets.

## GETTING THE SOUND RIGHT

It's hard to get good audio with your camera's built-in microphone. It's much better to use a separate one.

A basic lavalier microphone that goes on a person's chest can make a huge difference. You can even plug it into a phone or audio recorder in their pocket – so they can move around freely – then sync up the sound later when you edit.

**More about microphones**

## WORKING WITH LIGHT

You can improve natural light with affordable five-in-one reflectors. They include white, silver and gold reflectors, a diffuser, and a black side for blocking unwanted light.

If you need lights for filming, LED panels are the safest option. Ones with good colour quality can be expensive.

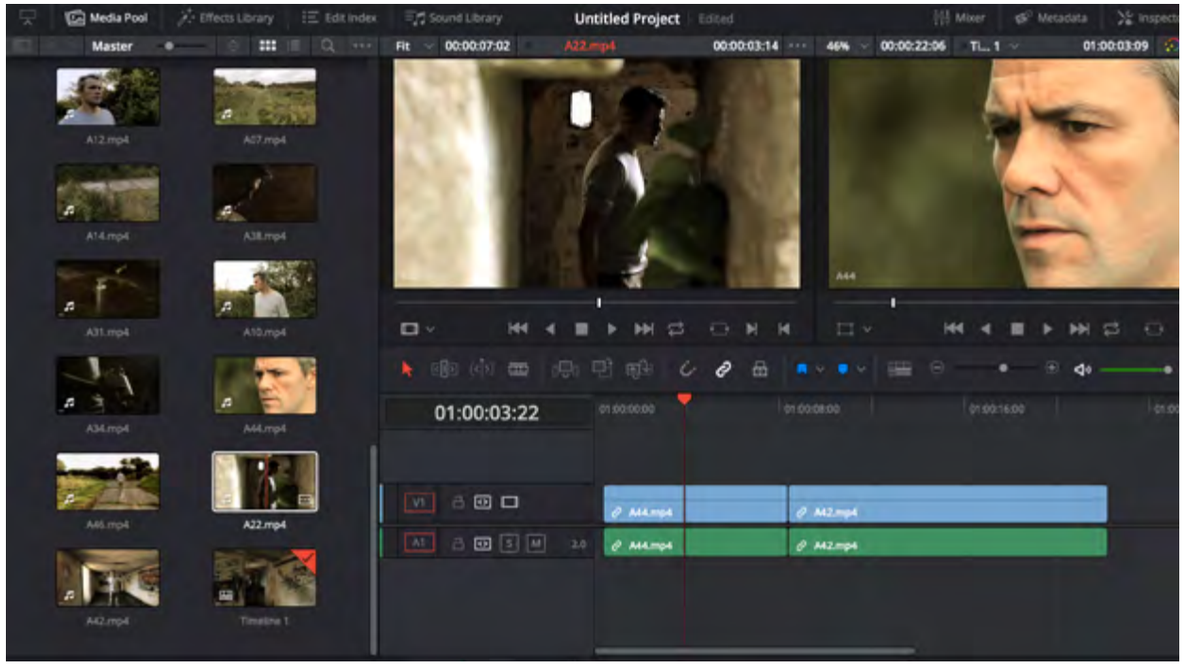
When you're getting started you could use builders' worklamps as a cheap, powerful (though not controllable) light source.

**More about lights**

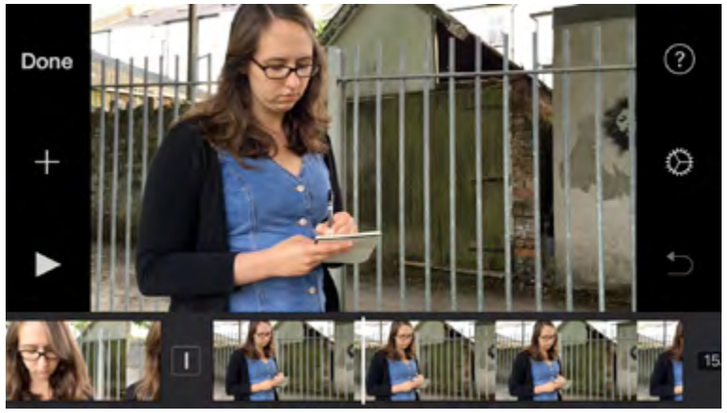
# EDITING PROGRAMS


Final Cut Pro (Mac only) is Apple's pro editing program. It's powerful but relatively easy to learn.

Adobe Premiere Pro (Mac/PC) requires a monthly subscription.

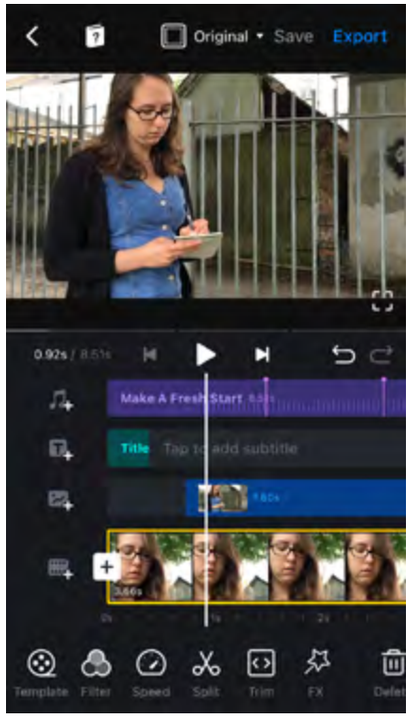



DaVinci Resolve is a free pro program for Mac or PC that requires a fairly high-spec computer.




iMovie (above) comes free with iPhone, iPad and Mac.

VN Editor (right) is a free alternative for iPhone, iPad, Android and Mac.



# 4

# TELLING YOUR STORY

## USING FILM LANGUAGE

I made a one-minute film to tell a simple story. These are the shots I used.
*You can watch the film online **here**.*

# SHOTS

There were 42 separate shots in the film. That's more than one shot every two seconds. Why did I use so many?

By using all these separate shots, I could show the whole scene, pick out details, and put the camera in different places.

I could even suggest that someone was watching the man, without showing the watcher (above, right).

Using separate shots also let me make a shorter movie. The action would have taken at least four minutes in 'real time'. But I concentrated on the most important things and left out anything that doesn't help tell the story. That makes the film more engaging to watch.

# SOUND

I used several different kinds of sound.

Some of them seem to be a natural part of what's on screen: birdsong, splashing through water, the sounds of hitting and dropping the canister, and heavy breathing. Filmmakers call these 'diegetic' sounds.

But I didn't record them all live. I added the sounds of dripping, breathing and roaring at the editing stage.

I used ominous music when the man sees the doorway (right), and a pulsing beat as he's running to get out.

# SEQUENCE

I planned and edited the shots so they make sense together.



I filmed from different positions, but placed the camera so the man always seems to be moving in the same direction. I filmed from in front and behind, so you can see him *and* what he's seeing.

And I edited the shots together so that they seem to flow.  Even though the movement is filmed as separate shots, it feels continuous.




I could show things happening in two places at once, by cutting between shots from inside and outside the bunker.

# FILM STORYTELLING ESSENTIALS

So when you're making a movie, you need to plan it as separate shots, with sound, that will go together as sequences.

## USE DIFFERENT SHOTS

Don't wave the camera around or zoom in and out. Work out exactly what should be in each shot and how to film it. You'll need between ten and 40 shots for a one-minute video.

## USE SOUND EFFECTIVELY

Sound can be more important than pictures. Start thinking about sound when you start planning your movie.

## PLAN YOUR SHOTS IN SEQUENCES

Make sure every shot adds something new to the story, and that your shots make sense together.

## USE FILM LANGUAGE

Film language means how you set up and film your images, use sound, and combine them in sequences to tell your story.

In the next chapters I'll look at these in detail, starting with the picture.

# 5

# PICTURE

## PLANNING AND FILMING YOUR SHOTS

# THE PICTURE

These are the main things to think about when you're planning your images.

## SHOT SIZE

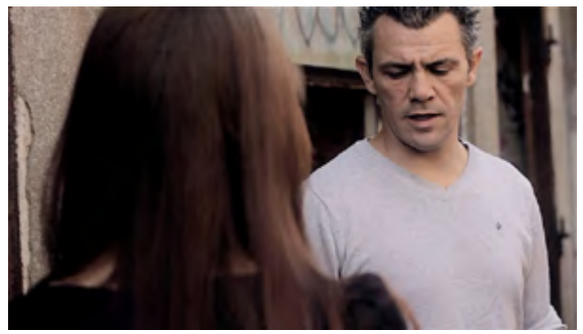
How much of the scene should you include in each shot?

## LENS

Should you use a wide angle (zoomed out) or telephoto shot? What should be in focus?

## POSITION/ANGLE

Where's the best place to put your camera?



## EYELINE

Where should people in the shot be looking?

## COMPOSITION

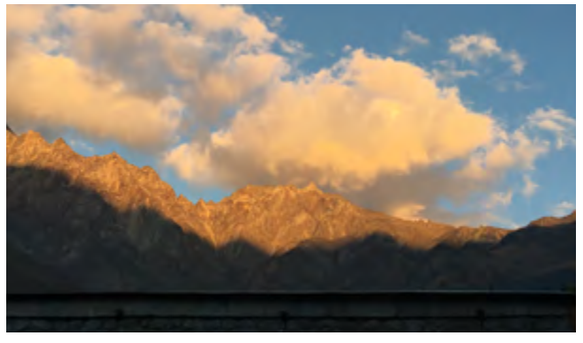
How will you arrange things in the picture? What's in the background?

## MOVEMENT

Will things or people in the shot move? Will the camera move?

## LIGHT

What's the light like, and where's it coming from?



## COLOUR

How will you use colour to tell your story?

# SHOT SIZE

Shot size means how much of the scene you include in the shot, and what you leave out.

Most films need three main kinds of shot.

## THE WHOLE SCENE

Extreme long shots or wide shots are filmed from a long way back. They're mainly about the place, not the people.

Use them to show where the film is set and how things in the scene fit together.

## PEOPLE IN THE SCENE

Shots like long shots (head to foot) and mid shots (hips to head) show people and some of what's around them. So they're good for introducing people and showing them in context.

These shots are often used in action scenes, as there's room to move.

## FACES AND DETAILS

You need plenty of closeups.

They focus on people and details rather than the place.

You can use them to show expressions and emotions, and to point out important details that viewers might not notice otherwise.

# THE WHOLE SCENE

An extreme long shot mainly shows the setting.

If it does include people, they may be too small to recognise.

You can use an extreme long shot as an ‘establishing shot’ to set the scene.

An extreme long shot can also make someone look small, lonely or insignificant.

# PEOPLE IN THE SCENE

The shots on this page let you see people and what's around them.

These shots are good for action, as there's room to move.

They're easier to set up and film than closeups, but they don't have as much impact.

A long shot shows the whole body, from head to foot.

Mid shots show people from hips to head.

Medium long shots include three quarters of the body.

A two shot is any shot with just two people.

You could also use a group shot showing people together.

# FACES AND DETAILS

You can use closeups to concentrate on people, their emotions, and details.

There are several kinds of closeup.

Medium closeups are good for pieces to camera or interviews.

Big closeups can show strong emotion or threat.

An extreme closeup can show strong emotion or draw attention to an important detail.

As you get closer, shots seem more intense. But you have to be more precise about the framing, and the subject has to keep still.

A basic closeup includes the whole face. It may cut off the top of the head.

Medium closeups show the head and shoulders.

Big closeups include just the main features.

An extreme closeup shows part of the face...

...or an important detail.

# CLOSEUPS IN THE STORY

You can use a closeup as an ‘insert’. This shows a detail that the audience might not have noticed in a wider shot like the one below.

Closeups are useful for showing emotions.

A ‘reaction shot’ shows somebody’s face when they’ve just seen, heard or realised something.

To create suspense, you can put the reaction shot before the thing they’re reacting to.

In a comedy, reaction shots after the action can help make a situation seem funnier.

# SHOT SIZE NAMES

## EXTREME LONG SHOT (ELS)

THE SETTING: PEOPLE ARE SMALL

## LONG SHOT (LS)

THE WHOLE SCENE/HEAD TO FOOT

## MEDIUM LONG SHOT (MLS)

THREE QUARTERS OF THE BODY

## MID SHOT (MS)

FROM HIPS TO HEAD

## MEDIUM CLOSEUP (MCU)

HEAD AND SHOULDERS

## CLOSEUP (CU)

JUST THE FACE

## BIG CLOSEUP (BCU)

JUST THE MAIN FEATURES

## EXTREME CLOSEUP (ECU)

PART OF THE FACE OR BODY

## TWO SHOT (2S)

ANY SHOT WITH TWO PEOPLE

## GROUP SHOT

A GROUP OF PEOPLE

# CAMERA POSITION AND ANGLE

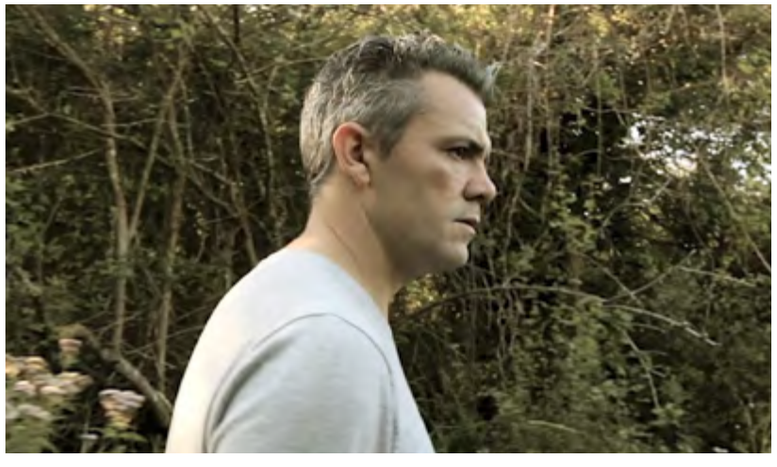
Work out the best place to film the shot from.  Moving around or filming from above or below the subject may give a clearer or more useful view.

## CAMERA POSITION

Filming from in front feels as if we're really engaged.

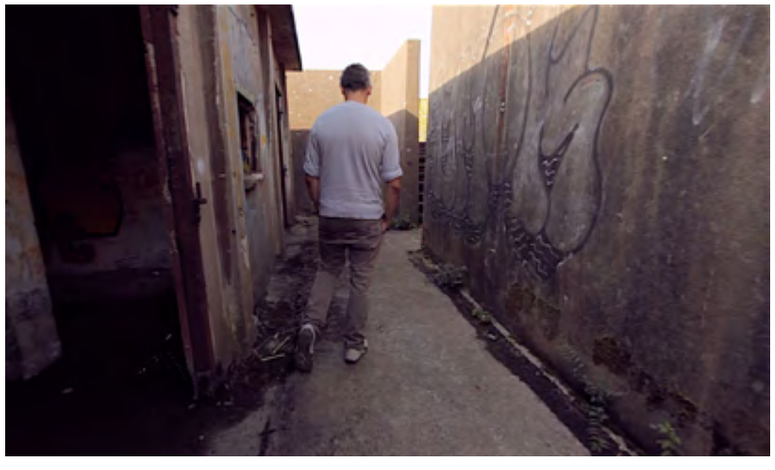
Interviews and dialogue scenes look more natural at a slight angle.

Moving further around feels a bit less involving.



A profile shot feels neutral.
It can show the point of view of someone observing the person.

Filming from behind can show what someone can see, or where they're going...



...or that they're turning away, hiding emotions, or don't know they're being watched.

# CAMERA ANGLE

A high angle shot from above can give a useful overview of the scene.

When someone's looking down, a low angle shot lets you show their face clearly.

A birdseye shot, from directly overhead, can show how everything in the scene fits together.

A wormseye shot is filmed from directly underneath.


## GET THE COMPLETE GUIDE

## 163 PAGES, OVER 400 IMAGES