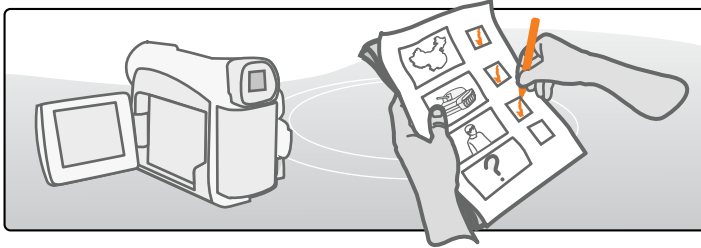


FILMING: OVERVIEW

1. FILMING IS TELLING A STORY

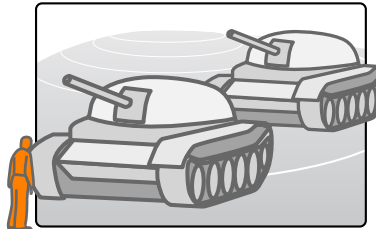
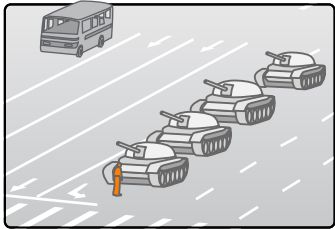


Show...

- * **Where** you are?
- * **What** is happening?
- * **Who** is involved?

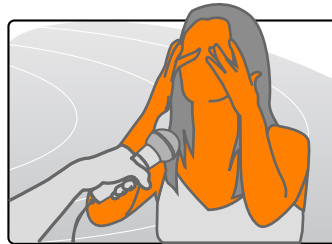
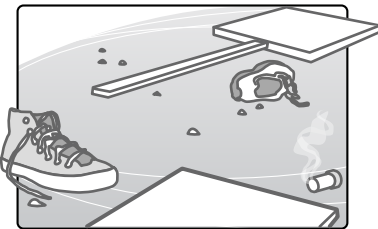
And find a way for your viewer to understand **why**.

2. BUILD A MEANINGFUL SEQUENCE WITH YOUR SHOTS



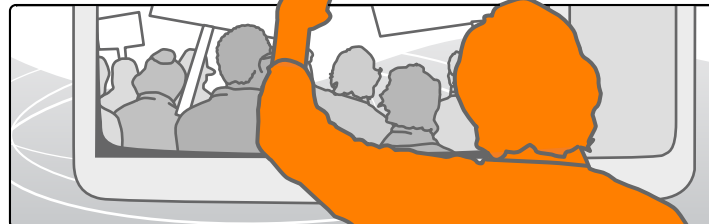
Before you even switch on your camera, think of why you're using each shot. Think of the impact of zooms, tilts, pans, and different shot-sizes – wide-shots and zooms to show the context of **where** you are, and **what** is happening, and to make linkages in complicated settings; use medium-shots to show **what** is happening and **who** is involved; and close-ups to show the powerful “telling” details that may give drama to your video sequence.

3. GET “TELLING” DETAILS



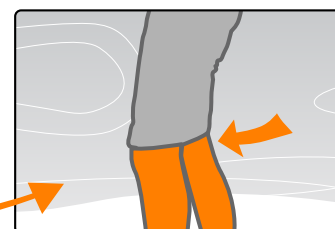
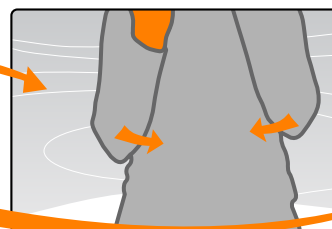
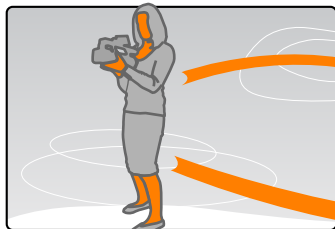
Think of someone's face in a moment of surprise or fear, or a pile of discarded shoes from a group of protestors who ran in panic, or the moment of silence that hangs in the air after an interviewee gives a powerful detail.

4. MOVE CLOSER TO CAPTURE THE ACTION



If it's safe to do so, get in close. Your image will probably be better, your audio will definitely improve, and the viewer will feel like they are in the midst of the action.

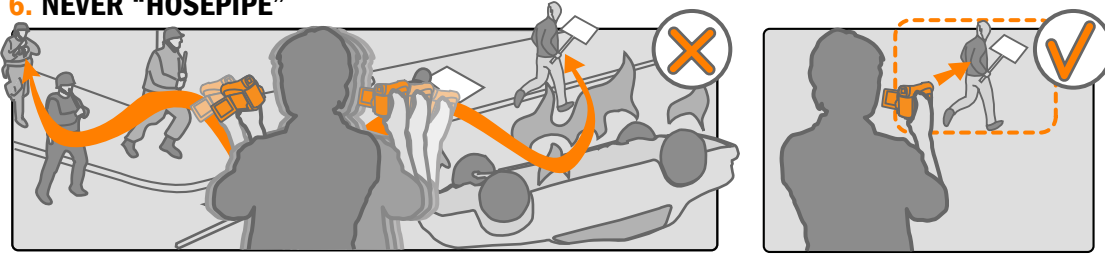
5. SHOOT STABLE TEN-SECOND SHOTS AND MAKE PURPOSEFUL CAMERA MOVEMENTS



Stable, still shots are good shots: keep your elbows close to your body and your knees bent for stability. It's easy to underestimate how long you need to hold a shot for. Hold it for ten seconds. This will feel like much longer until you get used to it.

FILMING: OVERVIEW

6. NEVER “HOSEPIPE”



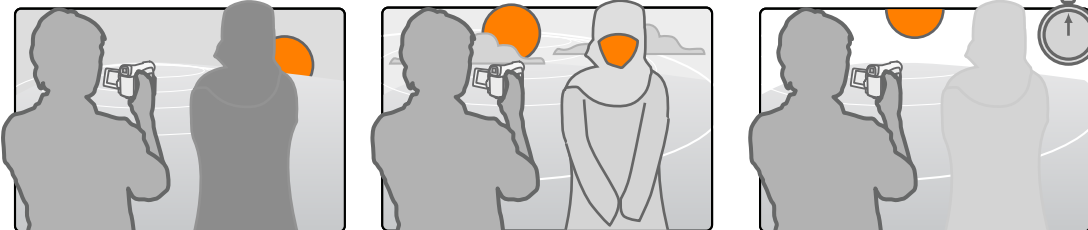
Be patient and purposeful: Don't wave your camera or cell-phone around to get all the points of interest as if you were watering flowers with a hose. Instead pick a shot and hold it so that the viewer can see what is happening. If you need to change emphasis quickly, try using a swish pan – where you move your camera rapidly and deliberately sideways from one point of interest to the next.

7. GET GOOD SOUND



If you can, plug in headphones to your camera, since the camera microphone picks up sounds differently than our ears do. Your sound is as important as your image. Try to eliminate background sounds, particularly buzzing electrical noise.

8. LIGHTING MATTERS



Don't film people with the sun behind them unless you need to backlight them to conceal identity. The best light for filming is a cloudy day outside. Avoid direct midday sun.

9. FILMING WITH YOUR CELLPHONE



Move in close to film. Remember that a cellphone camera is less stable than a larger video camera so take care to hold your shots and not to “hosepipe”. Be aware of background noise, since you may not have headphones to tell if there is distortion that could make your audio unusable. Move in particularly close for interviews.

10. FILMING WHEN YOU LEAST EXPECT IT

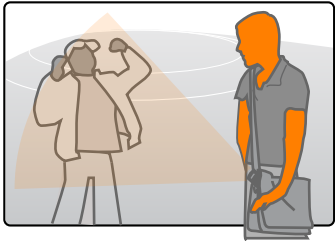


Sometimes unexpectedly you are an eyewitness – perhaps to a sudden attack, or to a crowd protesting. Ask someone to watch your back so that you can focus on filming, make sure you have footage of key protagonists, and get the context through a wide-shot or a pan or a shot from above.

Ask witnesses to explain what is happening in the moment – you may not have the opportunity later.

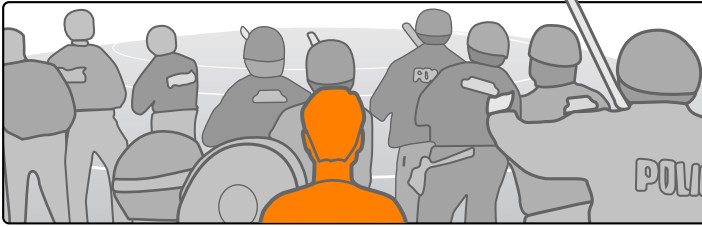
FILMING: OVERVIEW

11. FILMING SECRETLY



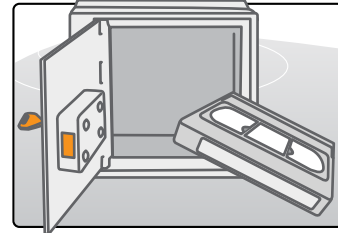
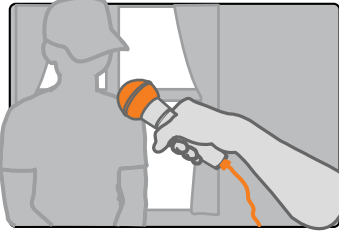
Always assess the added risk of filming secretly. If people find out, you risk a violent reaction and you will definitely lose their trust. Always make it a deliberate decision, and then practice so that you can do it well. Sometimes it makes sense to hide a camera in a bag or in your clothes, and film through a hole.

12. PEOPLE TELL STORIES



Let people speak. Eyewitness testimony can be the most powerful way to tell a story, and can also provide useful context to your images.

13. PROTECT THE PEOPLE YOU FILM



Ask permission – unless you are filming perpetrators – and ensure you have informed consent. Think about how to protect their identities. With interviewees, consider filming them against a backlight or asking them to shade their face with a cap to protect their identity. Or don't film their face; just film them from behind, from a distance, or film their hands. Or if you can, use an editing program to obscure their faces as soon as possible. Always guard your raw footage carefully.

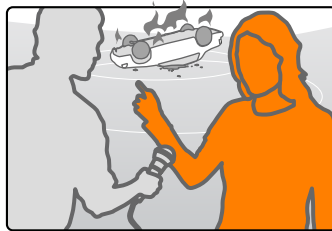
FILMING INTERVIEWS

14. ASK OPEN QUESTIONS



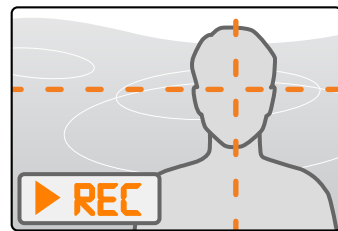
A good way to get the full story is to ask questions that begin with 'Why' or 'How' or just 'Tell me...' and can't just be answered 'Yes' or 'No'. Make sure you don't talk over someone.

15. GET EXPLANATIONS



If you are in a confusing situation, or are missing a key piece of footage, turn to an onlooker and ask them to explain on-camera what happened.

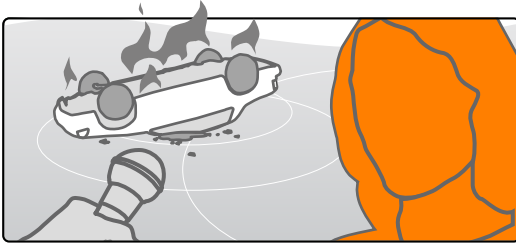
16. THE RULE OF THIRDS



When you film an interview, try to put the interviewee's eyes about two-thirds of the way up the screen and two-thirds of the way across, and at the level of the camera.

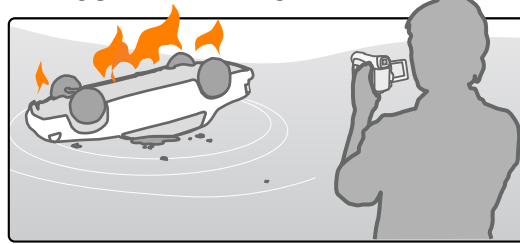
FILMING: OVERVIEW

17. BACKGROUND AND CLOSE-UPS



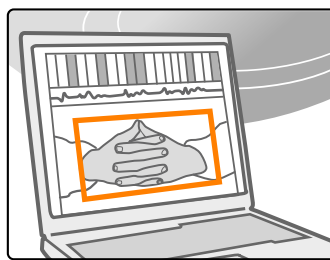
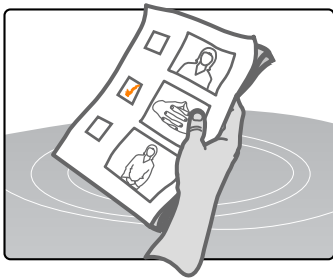
Take care with what is in the background when filming interviews. Then if you move in for a close-up shot, remember it's always better to cut off more of an interviewee's forehead than to cut off their chin.

18. SHOOT FOOTAGE TO EXPLAIN YOUR INTERVIEWS



If an interviewee says something, think what pictures you can shoot to accompany or explain their words. But do one thing at a time; don't try to get these shots while the interviewee is talking.

19. IF YOU ARE GOING TO EDIT, GET THE IMAGES YOU'LL NEED



Know your story – a shot-list that you prepare in advance will help, so you know the pictures and people you need to tell your story. Make sure to shoot 'cutaways' – these are shots of details (like an interviewee's hands or wide-shot of a setting) that you can use to disguise cuts in your edit.