

## General Technical Aspects

### Tripod

**Tilt lock:** loosen before tilting, tighten before letting go of the camera.

**Tightening:** tighten only to snug as over-tightening may damage the threads.

**Level:** level the camera using the bubble, but check sides of viewfinder with vertical elements in shot.

**Time:** save time by lowering the legs first, then spreading them out. Move tripod in open, locked position if possible to save set-up time.

### Camera

**Batteries:** know how the batteries are to be charged, and keep track of dead batteries so they can be charged.

**Tripod:** always use one, unless making a “hand-held” statement or the camcorder has excellent optical stabilization. Make sure plate is attached to camera securely and camera is on tripod securely.

**Idle placement:** when putting the camcorder down for a rest, be sure to put it where it won't fall, or could get knocked over or hit.

**Focus:** zoom all the way in to focus (on eyes of a person), then frame the shot.

- 1) Cannot tell focus on a wide shot
- 2) Small viewfinder may not see focus as clearly as 32” TV
- 3) Eyes are where we look first and there is often a glint for focusing

**White balance:** know how to white balance.

**Gain:** turn it off unless emergency.

**Sound:** use external mic, remember the inverse square law, monitor.

**Lighting:** shoot away from windows, use lighting either on camera or 3-point.

**Pre-, Post-roll:** shoot ten seconds before and after each shot. Keep the camera rolling if shots are quick.

**Special Effects:** stay away from special effects in the camcorder as most of those effects can be added later but once added during taping they cannot be taken away.

**Triple-check recording:** REC, counter numbers, physical tape.

## Specific Technical Aspects

### Canon GL1

**LCD Screen:** fragile.

**Neutral Density Filter:** aperture settings

**Recording Programs:** depth of field

Easy: no manual focus even

Auto: can manually adjust focus and exposure.

Tv: shutter speed adjust

Av: Aperture adjust

Manual: tough

Sand and Snow: backlit objects (adjusts with movement)

Spotlight: black background objects

**Digital Effects:** off.

**Focus:** auto focus may focus on unwanted objects, but may be necessary if subject is moving toward or away from lens.

**Zebra patterns:** for manual exposures. Bright whites can have the pattern if face is surrounded by them.

**White Balance:** ambiguous topic but VERY important. Multiple cameras must match. Cameras purchased at the same time may be best off on a default setting. Multiple light temperature sources means trouble.

**Data code and date search:** set the date and time for search ability.

**Adjust camera and tripod for operator comfort:** take ownership.

### Location Set up

**Windows behind**

**Lighting**

**Congregation**

**Coordination of camera shots**

## General Aesthetic Aspects

Almost everyone has operated a home camcorder, but camera work can be an art. Taking time to learn the art can be very satisfying. Listed below are the basics which are expected in every shot unless purposefully ignored.

**Frame:** no wasted space in the frame.

**Thirds:** study the thirds rule and use it if desired.

**Background:**

1. Removed: try to have the background distant from the subject.
2. Related: think about the background. If a background related to the subject cannot be found, at least make it interesting, but not distracting.
3. Revolving: don't shoot several people in the same background .

**Moving:** don't most of the time, but use dolly, steadicam, hand-held techniques when applicable.

Look space, walk space

Depth of field: f/stops, ND, shutter

## Specific Aesthetic Aspects

Hands-on testing to include:

F/stops

1.4, 2.0, 2.8, 4.0, 5.6, 8, 11, 16, 22

<=== more light ~ less light===>

Depth of field is defined as the range of distance in front of the camera that is in sharp focus.

The larger the f-stop number (the smaller the iris opening), the greater the depth of field will be. Therefore, the depth of field of a lens used at f/11 will be greater than when the same lens is used at f/5.6; and depth of field at f/5.6 will be greater than at f/2.8.

## Resources

Videomaker magazine

Television Production: A Comprehensive On-line Cybertext in Studio and Field Production

by Ron Whittaker, Ph.D.

[http://www.cybercollege.com/tvp\\_ind.htm](http://www.cybercollege.com/tvp_ind.htm)

Found the above site on this collection of sites:

<http://www.communicator.com/video1.html>