

## Videography and Capturing Audio

Faculty member: Jamie Greber

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Gathering quality video and sound is crucial to multimedia and broadcast reporting. First, we'll start with video camera terminology. There are a variety of cameras on the market, and they are all a little bit different. But most professional grade and high-end consumer grade cameras will have similar features. The obvious pieces of equipment essential to videography are the camera, microphone and tripod. A tripod is essential for gathering quality video and not giving your viewers motion sickness! Some cameras still use tapes, though most often today we are storing our video clips on memory – or SD— cards.

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On most cameras you will find these important features:

*White Balance* – This is what helps the camera learn true colors as human eyes see them. Different lighting conditions create different color temperatures – so you need to tell your camera what white looks like every time you start up the camera or change lighting conditions. By zooming in on something white and flipping the white balance switch, you're telling the camera, hey, this is white in this light – and it will adjust all of the other colors to look true.

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*Focus* – You don't want blurry video. Most cameras have an auto focus feature and it's generally pretty good. The best way to get true focus is to zoom in on the thing or person you want in focus, use the focus settings on that, and then zoom back out to how you want things framed.

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*Zoom* – Cameras generally have two settings – Manual and Servo. Servo will allow you to hold a button down to slowly zoom in and out. Generally – that's what you want. Manual would allow you to quickly zoom in and out and could be used for fancy shots – but again, servo gets the job done.

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*Finally – Iris*. This is a critical feature of a camera. It's what allows light into the camera. Generally, cameras have an automatic feature and the camera can figure out how much light to let in. But sometimes it gets things wrong and you might want to use the manual setting. For example, if your video looks a little too dark – you'd want to use the manual mode and "iris up", meaning move the iris up until it looks correct. This is a tricky part of the camera and takes time to get used to.

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When it comes to audio – know that there are two channels. You'll want to plug your microphone into channel one. That's where all of your interview and mic'd up sound should go. In this photo you can see where we'd plug the microphone into channel one and in fact taped off channel two to avoid accidents.

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Also – you usually want “mic” audio and not “line”. Line is used when you plug into a sound system, like at a press conference.

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Now, the basics of shooting quality video. First – it's always better to shoot people and not objects. There are two reasons: One, people are more interesting because they move... and second, you can always go back and shoot objects because they don't move around. Talking about a construction project is much more interesting when you can see the workers. Talking about cafeteria inspections is more interesting if there is video of people working and eating.... Instead of just some exterior shots of the health department. ((Show 15 second ANSE Cafeteria video))

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In addition to getting video of people doing things – you'll want to talk to them. When gathering interviews for a story – it's crucial to get well-framed interviews. The photo you see is an example of a well-framed interview. In television, we operate on the rule of thirds.

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The rule of thirds gets the person's face in the best part of the frame. Think of the screen as divided into nine squares. You'll want an interview subject's eyes to be near the intersection of the top horizontal line and one of the two vertical lines. In this case, the subject is framed up on a top intersection – and you'll notice he's facing into the center of the frame. This is good framing.

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Here's an example of an interview that's not quite right.

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You can see, she's too centered in the frame.

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Now we'll talk about the types of shots you'll want to get in the field. In television, we call the non-interview shots “b-roll.” It's what goes over the reporter or anchor talking. B-roll is very important – there is nothing worse than having a fantastic

story but not having the video you need to make a great story. You should shoot more video than you think you need – and then always write to the video you have... Like this. (Show 14 second ANSE Golf clip)

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We'll spend a couple minutes talking about getting great shots that you will be able to edit together correctly and creatively. Variety is the spice of life, they say... and it's definitely good for b-roll. You'll want to get wide, medium and tight shots of your subject. And when you get those shots – don't use the zoom button on your camera. Zoom with your feet – meaning to get close up shots, get close to the action with your camera and tripod. This will add visual interest and make nice pieces of video to edit together, weaving from interviews to the reporter's voice or track. (Show 13 second ASNE Clothing clip).

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We just talked about zooming with your feet – you also don't want to shoot your video all from 5 feet 6 inches off the ground... or however tall you happen to be. Raise the tripod way off the ground or balance the camera on your wallet or tape case on the ground. Find new angles and interest... like this. (Show 8 second ASNE Wrestling clip)

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Next – put that good video to use when editing the story together. There are a lot of types of software and apps available to edit – and really, you can get the job done with any of them. The most you need is to be able to cut together interviews with b-roll and track.

Usually the software will have a window for your source video you shot with your camera – and then a blank space or timeline for what you edit together. At its most basic level – you'll use video – and then one line of audio for interviews and the reporter's voice and a second line of audio for the natural sound or ambient sound that's on your B-Roll.

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When you go to edit together your B-Roll, you'll want to make sequences. Those are series of video that match up nicely together. Think of your favorite sitcom – especially a one-camera show like *The Office* or *30 Rock*. Everything makes sense in order – you don't get confused about who's standing where and there are no little jumps in the action. It's tricky – but you want to make it feel as though you gathered multiple angles – with multiple cameras – while actually only using one. Here's an example of using a repetitive song – edited together - to get the feel of a seamless video, or sequence. In addition to matching up the song - It uses a technique called action-reaction. Notice we see the musicians, then the church members, then the musicians again. (Show 15 second clip)

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In addition to action-reaction, another way to edit together a sequence is by using matched action. That means shooting the same thing from different angles and distances and then editing those clips together seamlessly. It can be a little tough – but the trick is to make sure you pay really close attention to exactly where things are and work to cut together your clips exactly. Look at this video of people walking on treadmills. Pay attention to how their feet match up. (Show 14 second clip)

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Now you know what to do – but here's what you don't want to do – make a jump cut. Have you ever noticed in a movie when you can obviously tell something was shot in more than one take or someone appears to move awkwardly to a different location, even ever so slightly? That's a jump cut. You can avoid those by matching action, using action/reaction – or allowing people and things to move all the way in and out of the frame when you edit them together. Watch the tractor in this video and notice how it is always gone from frame at the beginning or ending of a clip – this is correct. (Show 8 second ASNE Tractor video)

SLIDE 21:

Now we'll move onto more specific audio techniques. The first thing to know is you'll want to use a microphone you plug into the camera or operates with a wireless package for gathering interviews – that means a clip-on mic or a stick mic, shown on the left of this photo.

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For natural or ambient sound, you'll generally use the microphone embedded into the camera. Do not use that microphone for interviews – the quality is not good enough.

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You should intentionally gather natural sound – like the golf club hitting the ball or the kids talking in the cafeteria.

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So you need to make sure you aren't chatting in the background.

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You should wear headphones plugged into your camera while shooting so you can ensure you're getting good quality sound.

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And finally – make sure to hide microphone cords so they don't look sloppy during interviews. Clip-on mic cords should be run up through the subject's shirt.

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When it comes to editing – your interviews and reporter track will go on the Audio One line – and your natural sound will go on the Audio Two line like this. You'll notice you want natural sound throughout the entire story. The volume will just be lowered under interviews and track. You can also use natural sound to make some interesting natural sound breaks.

SLIDE 28:

Here's how the editing timeline you just saw looked on television. (Show 8 second clip)

SLIDE 29: Contact info page. No script