

Video Production Training Manual



In preparation for
Missions Fest 2010
January 08 – 10, 2010

Contents:

Training Information
Basic Terminology
Examples of Camera Shots
General instructions

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Purpose of Missions Fest™

Missions Fest™ is a catalyst to enable people to catch a vision of the Great Commission spoken by Jesus in Matthew's gospel (28:19,20); to help people find a place where their interests and abilities can best be put to use. Its three-fold purpose is to inform, celebrate and challenge people of all ages to get involved in missions by sending, praying, giving and going.

The purpose of video production at Missions Fest is two-fold:

1. To enhance the experience of the attendees by bringing them “closer to the action”.
2. To extend the ministry of Missions Fest by making the messages available beyond the weekend of the conference.

Information for Training

The Purposes of the Training

1. to better understand the vision behind video production at Missions Fest.
2. to have a “hands-on” experience with the equipment before the weekend begins.
3. to review the difference between "projecting the platform guests on the big screens" and "recording" the speaker.
4. to become acquainted with your team, so that you can work as a unit. (a team consists of camera operator, director/switcher, production assistant, and PowerPoint operator)
5. to standardize the terminology we use in our communications during a production.
6. to sort out who will serve as camera person, switcher, director, computer person, lighting person, etc.

Roles – Summary:

Director/Switcher	Operates video switcher, directs camera shots (i.e., makes decisions about camera shots and communicates those to the camera operators).
Production Assistant	Starts recording devices (DVD and VHS) at the beginning of each session, and stops them at the end. Cues and plays speaker-support media (other than PowerPoint) during the session, as requested.
Camera Operator - Plenary Session	Operates the camera during the session, receives and acts upon commands from the director.
Camera Operator - Seminars	Takes a camera, tripod and microphone to the assigned seminar room and records the presenter.
PowerPoint Operator	Operates PowerPoint presentations during the worship time, and during plenary sessions, as needed. (NOTE: Missions Fest™ will also have “ Easy Worship ” available for use.)

Roles – Expanded:

Director/Switcher

As the director is “in charge” of the video shoot, he/she must have experience and confidence to make decisions that affect the video recording process. The director should understand the functions of each member of the team, and be able to clearly and decisively communicate his/her instructions to them. The director needs to be able to evaluate camera shots on the basis of aesthetic (picture composition) as well as technical (exposure, focus) considerations. The director should also understand the limitations and potential of the equipment being operated. It is desirable (although not necessary) that the director has had camera experience.

Production Assistant

The role of the production assistant is to start and stop recorders for each session, as well as play any VHS or DVD's needed by the presenters. The production assistant will work with the director, and be watchful and prepared to deal with problems that may arise. Since starting and stopping the recording devices occur at the beginning and the end of each session, and playback may not be needed in all sessions, the assistant may be asked to perform other tasks, as requested by the director. There may also be a requirement for him/her to operate a camera from time to time.

Camera Operator (Plenary Session)

Camera operators must have a basic knowledge of the operation of a video camera, and tripod. Also, picture composition and terminology used by the director during the shoot. The camera op needs to learn and be familiar with the commands that the director will give. The camera op must also be familiar with the controls for focus and exposure, as these may need to be adjusted during the session.

Camera Operator (Seminars)

Seminar camera operators must have the same skills and knowledge as the above, plus be able to work on their own, decide appropriate camera shots, and monitor sound from the microphone. Since he/she will be working on their own, they should be familiar with the use of the wireless microphone, and be able to “problem-solve” as much as they can. Once the session is finished, the operator will return the equipment to the production area in Broadway Church Sanctuary, and give the DVD to the video copying department.

EasyWorship (PowerPoint) Operator

EasyWorship operators must understand how to start and use EasyWorship and PowerPoint, and how to load new presentations as needed during the sessions.

General Notes

It is our desire to foster a team atmosphere. As well as the other video production volunteers, the team includes sound people, lighting people, worship team, and the speakers. When dealing with each other, do not ridicule or condemn others for making mistakes. Instead, point out problems and try to correct mistakes. Treat others involved in Missions Fest (as well as attendees) with respect and compassion.

Session at a glance

Two Camera (Plenary) Session

Here is a sample time-line of how a typical plenary session plays out, from the point of view of video production (actual events may vary from one session to the next):

Session Time: 9:15 – 10:30 am Broadway Church Sanctuary

8:30: Crew arrives, pick up name tags at production booth/area. Check in with the director, and inspect the equipment you will be using. If there are any problems, report to the director.

9:15: Session starts. If this is worship time, EasyWorship (PowerPoint) operator will begin cycling through the lyric slides as he/she follows the music. The director will begin calling the show, as when there is no singing, the cameras may be “live” to the screens. Camera operators will need to be attentive at all times in case this happens. Once the worship time is over, cameras will go live, and director will continue to instruct camera ops. Production assistant will start the DVD recorder at this time.

General Session Notes:

The director needs to be able to communicate to other members of the team at all times, so keep “chatter” down. Members of the team should keep the microphones on their headsets **off**, unless they need to communicate directly to the director.

End of Session:

Wait until the “all clear” instruction from the director before locking off the camera and leaving your post. Once you are done, return your name tag to the production area, and check to see if you have new assignments, or for any other messages from the video production department.

Session at a glance

One Camera (Seminar) Session

Here is a sample time-line of how a typical seminar session plays out, from the point of view of video production (actual events may vary from one session to the next):

Session Time: 11:00 – 12:00 am Room 1



*Camera for Seminar
Recording*



*Wireless Mic for
Seminar Recording*

Camera Operator arrives at Tech area, location TBA, at least 20 minutes before the session start time. Operator picks up a camera, tripod and wireless microphone, and proceeds to the assigned room. Once in the room, he/she will set up the tripod in a manner that is unobtrusive to the audience and the presenter, while ensuring a clear view of the presenter. The operator will introduce themselves to

the presenter, and hook them up with the wireless mic. Please note, that the audio recording will also have a microphone for them to use, both mics are necessary for complete recording. In some cases, there may be three mics for the presenter. It may be assumed by the presenter and the seminar host that just because the microphone can't be heard through the PA system, that it isn't necessary. **DON'T LET THEM REMOVE A MIC THEY MAY BELIEVE IS NOT NEEDED, THEY ARE ALL NEEDED.** Begin recording before the host introduces the presenter, but be aware that the tape length is only 1 hour. Once the session is over, return the equipment to the tech area. In the event that you are recording consecutive sessions in the same room, take the recorded tape to the tech area and pick up a new one.

Basic Terminology

Clear, concise communication between the director and the camera operators is a key component to a successful video shoot. To that end, it is our desire to use standard television terminology between the directors and the rest of the team. Below is a list including some of that terminology, as well as vocabulary that describes picture composition. In general we will try to stick to this, but individual directors may have modified the language to suit their own needs. Be sure that you understand the director's instructions before acting on them.

<u>1. Types of People Shots:</u>	<u>Symbol</u>	<u>Description</u>
Extreme long shot	(ELS)	subjects plus surrounding area
Long shot (wide shot)	(LS)	full length of subject(s)
Medium long shot	(MLS)	nearly full length of one subject
Medium shot	(MS)	head to waist
Medium close-up	(MCU)	head and shoulders
Close-up	(CU)	full head
Extreme close-up	(ECU)	forehead to mouth
One-shot	1-shot	one person
Two-shot	2-shot	two persons
Three-shot	3-shot	three persons

2. Camera movements:

Pan left
Pan right
Swish pan (a very quick pan)
Tilt up
Tilt down
Zoom out (loosen shot)
Zoom in (tighten shot)
Focus

To check your focus (when not "on-air"), zoom in to the max on the subject and adjust for best focus.

3. Transitions: "Cut", "Dissolve", "Wipe", "Fade to black"

Cut: the immediate switch from one video source to another.

When switching between cameras we should use "cut". Dissolves or wipes should be avoided. This tends to cause viewers to be distracted from the message the speaker is trying to deliver.

The Director/Switcher should say, "**Ready Camera #_**" a few seconds (or more) before switching to that camera. That should be followed by "**Cutting to Camera #_ now**".

The Camera Operators can also keep an eye on the Projection Screen to help them see what their "on-air" shot looks like.

Dissolve: the gradual interchange from one video signal to another with the new source being faded up at the same time as the present source is being faded out.

Fade: a transition to or from black

4. Standardized Verbal Commands:

It would be good for Director/Switchers to use common terminology. Here is a sample list. Remember to identify to whom the instruction is given.

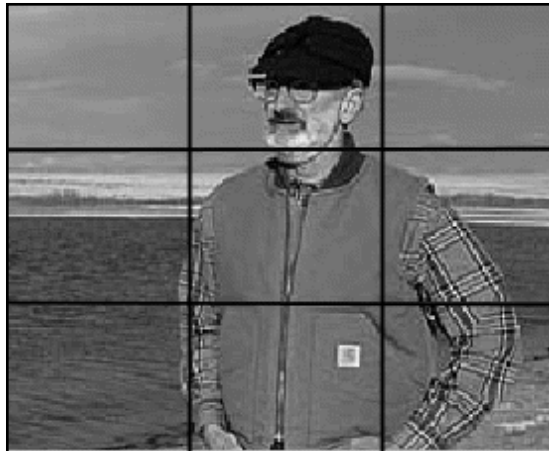
Examples:

“Camera 1, Zoom out to give me a two shot”	Check your focus;
Zoom in;	More "nose room"; Less “nose room”;
zoom out;	Follow the speaker onto the stage;
Pan left;	Give me a two-shot;
Pan right;	Roll tape;
More (less) head room on camera 1 please;	Next super;
Please frame the three singers on your right;	

Picture Composition

We might define television picture composition as the arrangement of the elements of a picture in such a way as to direct the viewer's visual attention to the center of interest. In order to achieve this goal, the picture must be aesthetically pleasing (balanced) and it must achieve the desired effect (communicate).

Rule of Thirds: Divide the screen into areas – similar to the old game of tic, tac, toe. Where the lines intersect are the best locations to **place key objects**.



Notice how when the picture is divided into thirds the balance remains the same throughout the thirds, and the eyes of the man are situated almost directly in the center of the top third.

Eye Placement: When shooting people, place the subjects eyes not more than one third down from the top of the frame. Eye placement should be in the top third of the screen.

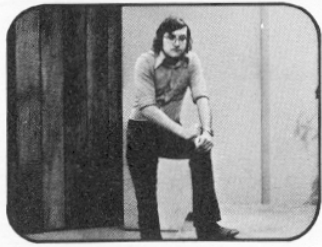
Head Room: Headroom may be defined as the amount of space between the top of the subject's head and the edge of the monitor frame. Leave enough room to not crop off the top of their head. Too low in the frame (too much headroom) makes them appear short. Not enough headroom makes them look tall and scrunched. Correct headroom gives the subject just enough space around their head to make them look comfortable.

Nose Room: When you have a “one shot” and the person is facing to the left or right we need to leave them “nose room” or “talking room”. This means leaving extra room between the person's face and the edge of the frame. There needs to be more room between their nose and the edge of screen than between the back of their head and the screen.

Notes on Two Cameras: It is desirable to have different shots on each camera. That is, if Camera 1 has a close up, Camera 2 should have a long or medium shot. This is up to the director's discretion. However, as the camera operators are able to view the projection screen, thereby seeing how the other camera shot is composed, they will be able to adjust their's accordingly.

Composition Samples

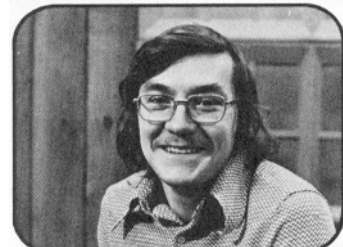
Examples Of Camera Shots we will likely use



Medium long shot (M.L.S.)



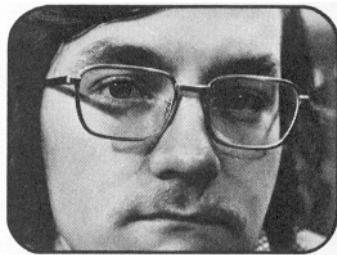
Medium shot (M.S.)



Medium close-up (M.C.S.)



Close-up (C.U.)



Extreme close-up (E.C.U.)

Content Identification

Some examples Of camera shots with Content Identification



One-shot or single (1-Shot)



Two-shot (2-Shot)



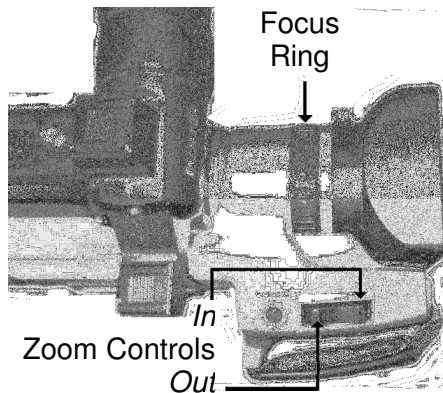
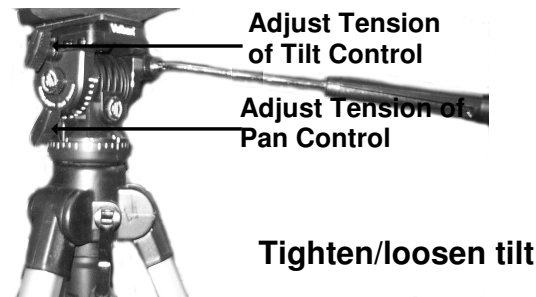
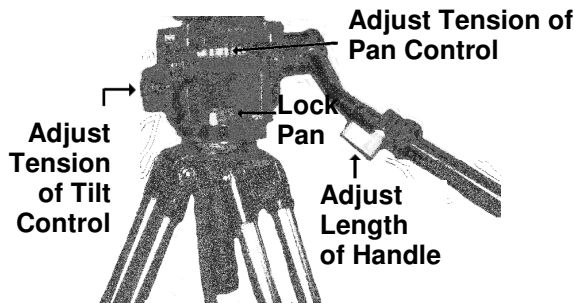
Three-shot (3-Shot)

Video Camera Basics

Tripod: The tripod has two main controls, **pan** and **tilt**. The pan control, usually under the tripod head, is used to adjust the tension while moving the camera from left to right. The tilt control is usually on the side of the tripod head, and is used to adjust the tension for tilting up and down. The camera operator should adjust these so that they can smoothly pan and tilt, but not so loose that camera operation is sloppy. These adjustments can only be learned by practicing, so the camera operator should make sure he/she has enough time before a session starts to familiarize themselves and be comfortable with these controls.



Camera used in Main Plenary Sessions



Lens: Starting at the front of the camera is the lens. Do not touch the lens, as it has coatings on it that can be damaged by oils in fingers.

Zoom Control: Viewing from the rear of the camera, the zoom control is usually a rocker switch on the top of the right side of the camera. Pushing the forward edge of the rocker switch causes the lens to “zoom in”, or bring the subject closer. Pushing the rear edge causes the lens to “zoom out”, moving the subject further away. The amount of pressure used to depress the switch changes the speed of the zoom, push hard for fast zoom, softly for slow zoom. Operators need to familiarize themselves with this control to be able to zoom smoothly.

Some operators prefer to use their left hand to use the zoom switch, freeing up their right hand to move the handle of the tripod. You may put your left hand over the top of the camera, or underneath, being careful not to accidentally push other controls that may affect the picture.

Manual Camera Controls: We typically use manual focus and iris for the reasons stated below. As they vary from camera to camera, operators will need to familiarize themselves with these for each of the cameras they use.

Viewfinder: Some cameras have flip-out LCD monitors that can be viewed easily, without squinting through the tiny viewfinder. When using these cameras, be careful not to damage them. Older cameras will be supplied with an external monitor in place of viewfinders.

Auto Focus – We do not use auto focus, as it can be quite arbitrary. As the subject is moving around on the platform, the auto focus may pick up another object that comes into the shot, and adjust the focus for that, instead of our subject.

The “**Check Focus**” instruction - When the director tells the camera operator to check focus, first **ensure that the camera is not “live”** i.e., being projected or recorded. Then the camera operator zooms in as close as the lens will allow, on

something that can easily show detail. The face of a presenter is best. The operator then adjusts the focus until it is sharp, the director may need to confirm that focus has been achieved.

Auto Iris (exposure) – We also do not use this for reasons given above. Typically, the face of the presenter is the brightest part of the shot. Auto iris tends to set the exposure for the darkest part of the picture. As our background is quite dark, this causes the lighter parts of the frame to be over-exposed. This is visible as the face of the subject becomes completely white and washed out, and loses detail.

Some camcorders have an automated setting called “**Spotlight**”, which optimizes the exposure for the brightest part of the picture. It is a better setting than auto iris, as it loses detail in the darker part of the picture, keeping detail in the face. However, being automated, it still may cause incorrect exposures, so it is best not to use automated exposures at all. Instead, the director, as well as the camera operators, should monitor the camera shots for incorrect exposure.

The “**Adjust Exposure**” instruction – If the exposure is incorrect, the director will alert the camera operator to “increase iris” or “decrease iris”, depending on the exposure level. As the exposure control varies from camera to camera, operators will need to familiarize themselves with each different camera that they use. (Instruction is available).



Cameras used in Youth Plenary Sessions

Code of Conduct at Missions Fest

Our objective as volunteers is to serve the public when they attend our conference. We want to be warm and helpful. Remember, you are in the public eye as a representative of Missions Fest and Vancouver! Please be receptive and SMILE!

The following behaviours are not acceptable:

- Discourtesy in any form.
- Engaging in disorderly conduct or horseplay.
- Acceptance or solicitation of gratuities of any kind.
- Statements to the media.
- Smoking, eating or chewing gum while in the public eye.
- Use, possession of, or being under the influence of alcohol or any non-prescriptive drugs while on or around the event facilities.
- Willfully damaging property on or around the event facilities.
- Engaging in any business or activity which may cause embarrassment to, or be viewed as being detrimental to a visitor to Canada Place (i.e. handing out business cards or asking for autograph).
- Fighting, harassment, and/or using threatening, obscene, or abusive language

Please. . .

- Be punctual, which means arrive 15 minutes before shift time and be ready to work at the specified time.
- Do not congregate in groups while on duty.
- In case of illness, notify your supervisor. Obtain a phone number during the orientation.
- Maintain professional self-control at all times - excuse yourself tactfully and immediately consult with a supervisor should a problem arise.
- Never answer, "I don't know" without pursuing all appropriate avenues either to obtain information requested or refer the person to someone who does know. NEVER give out incorrect information.
- Maintain confidentiality -you may be privy to sensitive information. Please keep it to yourself.

Remember, your hospitable attitude may make a difference for someone, not just for a weekend, but for the rest of his/her life!

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Website: www.missionsfestvancouver.ca

Important General Instructions

1. **Attire.** Wear dark clothing (as plain as possible, no lettering or logos), and comfortable shoes for standing.
2. **Beverages.** Bring necessary water bottle or beverage. (If you do bring a lunch, leave it in a safe place by the control platforms in Broadway Church Sanctuary or C.)
3. **Arrival time:** *30-45 minutes* before any production begins. (Remember to visit the washroom before checking in.)
4. **Upon arrival,** please report to your Director or Supervisor who will be located at the control platform. Pick up and wear your name tag.
5. **If you are volunteering in the youth Italian Cultural Centre** and cannot gain access to it because of security, (this is a ticketed hall) please go to on site office and have A/V in Italian Cultural Centre paged (done via hand-held radio). Or call Pat on his cel.

Before the session begins, check following:

- A. make sure your intercom fits and is comfortable; find the volume and mic controls.
 - B. become comfortable with your camera; locate all the controls you will need.
 - Unlock the pan and tilt controls
 - Adjust the amount of drag on your pans and tilts; practice slow, steady pans and tilts
 - Practice setting the focus
 - Practice zooming in and out, steadily and slowly
 - C. Before stepping away from your camera, **lock** the tilt and Pan. (But not too tight)
6. Return your name tag to your Director or Supervisor before leaving.
 7. **If you find yourself in an emergency, that you need to change your shift, or cannot make it, PLEASE CALL ASAP to let us know. Here are the phone numbers.**

For Director/Switchers, Camera or PowerPoint technicians:

Pat Morten cel: 604-828-7380 (Missions Fest weekend only)
home: 604-986-5059 (pmorten@shaw.ca)

Lorne Kliewer cel: 778-808-6566
home: 604-580-1866 (lkiewer@telus.net)