

If you hold these few sheets of paper in your hand, you're holding the holy grail of compilations from various sources to help you be the best camera operator ever. We've compiled the following guide to help you, our camera operator, to familiarize themselves with our service look and feel, our gear and even the way we communicate to each other.

You'll find that working with our tech and media teams to be fun and exciting. As a team member, you'll help to produce a great live service to over three thousand church members weekly, across four campuses. You will directly impact our congregants viewing experience and help create an environment where we can feel free to lift up and praise our Lord. Cheesy. Maybe, but it's so true.

We call upon our tech staff to be of excellent report week after week. To create an atmosphere free of feedback, video miscues, and lighting mishaps. Yet, we follow the example Christ laid before us, full of grace. Yes, full of grace, but can our tech shortcomings effect others to hear the Word? The answer should be no. Word is Word, however, it does, and for this reason we, strive for excellence week after week. Bringing together volunteers and staff to lift Him up week after week and help create an atmosphere where all can praise and worship Jesus without any inhibitions. We do this because we are ministers. Because our actions impact others' ability to feel free.

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Special Thanks To:

Heritage Tech
Buckhead Production
Church IMAG
Digital Camera World

1. On/Off switch located on the front left of the camera
 - Please shut off when finished

See picture A

Picture A
Camera Power Location



2. Tripod brakes
 - Two of them located on the left side on the top of the tripod.
 - Top one adjusts pan of the camera
 - Bottom one adjust tilt of the camera
 - If you put them on half-way your pan/tilt will have more resistance
 - Make sure you lock when you leave your camera unattended! (Turn all the way to the right to lock)

See picture B

Picture B
Tripod Pan & Tilt locks



3. Drag/Resistance Wheels
 - Dial on back bottom of tripod head
 - Turn left (number will go up) and you will get more resistance when panning and vice versa
 - Dial on front right side of tripod head
 - Turn down (number will go up) and you will get more resistance when tilting and vice versa

See picture C

Picture C
Drag/Resistance Wheel for PAN



See picture D

Picture D
Drag/Resistance Wheel for TILT



4. Zoom Lever
 - Moves camera in and out
 - Push lever right to zoom in
 - Push lever left on it to zoom out
 - The harder you push on the lever, the faster it zooms
 - Zoom also called PUSH in/out

See picture E

Picture E
Zoom Lever



5.Focus Knob

See picture F

Picture F
Focus knob

- Makes subject of interest in focus (or out of focus)
- Whatever your subject of interest is, always zoom as far as you can in on it and focus, then zoom back out
- When subject of interest is a person, always focus on their eyes (or as close to the eyes as you can)
- When you focus, use your LCD NOT the small monitor
- Monitor is just there to help with your movements.
- The closer you are zoomed in to a subject, the harder it is to maintain your shot and focus if the subject moves



6.Tilt:

- Tilt up: point the entire camera up
- Tilt down: point the entire camera down
- Basically move camera shot up and down

7.Pan:

- Pan left: turn the camera left
- Pan right: turn the camera right
- Basically move camera shot left and right

8.Fluid Motion

- No sudden starts and stops in your movements
- Speed up/slow down instead of starting and stopping abruptly
- ALWAYS ASSUME YOU ARE LIVE (live meaning, being shown on the big screen), especially during worship unless the director tells you to move to a specific shot or angle

Composition (fixed cams)

1. Rule Of thirds

- Divide your camera into thirds, 3 horizontally, 3 vertically (9 total smaller parts)
- During worship specifically, leave the bottom third of the shot open for words to the song. Do NOT put the subject of interest in the bottom third during worship.
- Exception is if you are tilting up or down.

See picture G

Picture G
Rule of Thirds

2. Headroom:

- How much room is above a person's head during a shot of him/he
- Changes depending how zoomed in/out you are
- When a 'head to toe' shot is needed, leave some head room and room beneath their feet.
- Head to toe doesn't mean right at head and toe of subject.
- Head to toe does NOT mean head to ankles .
- Be aware if you subject of interest is raising their hands or not, to make room or be ready to zoom out, when it occurs
- When zooming in, do not cut off subject of interest at joints (ankles & knees) but at other parts like thighs and shins.
- Rule of thumb (in our use) – when zoomed in tight, put top of head on white line.

See picture H
At end of documentSee picture I
At end of documentSee picture J
At end of documentSee pictures K
At end of documentSee pictures L
At end of document

3. Nose/Speaking room:

- If the subject of interest is facing/speaking directly at your camera, keep them centered in your shot
- The cross-hairs on the LCD screen are a good reference to use for that
- Subject turns either direction to sing or talk
- Include more room in front of subjects nose – more speaking room, try NOT to center them in screen
- Always include objects referenced by your subject in the shot

See pictures M, N, & O
At the end of document

1.Rover Shots

- Rack focus: shifting focus without moving the camera Focus on one subject, then roll the focus to the subject of interest in the background or foreground
- Extreme close-up: Just what it says, get in super close to the subject of interest.
- Dutch roll: physically rolling the entire camera on a shot in your arms/hands
- Low angle shot: a shot from the ground or somewhere down low generally pointing up

2.Handheld Etiquette

- Use common sense rules of personal space – don't get up physically super close to a performer
- Avoid being noticed
- Wear ALL black (no shorts, pants please)
- Move slowly
- Stay in the shadows
- Avoid being in locations that are center of attention
- Tell the story, don't become part of it.

3.Handheld Techniques

- Lower the center of gravity of the camera to steady the shot (consider cradling it)
- Try leaning on the wall or resting the camera on the floor when applicable
- Don't put yourself in an uncomfortable position for a shot because you don't know how long you will have to hold it
- The closer you are zoomed in on a subject, the harder it is to keep steady & in focus
- Avoid over the head shots
- They are unsteady & you don't know how long you will have to hold the shot
- Use depth of field (the area that is in focus in your shot vs. out of focus)
- .Think 'What shots can 2, 3, & 6 NOT get that I can?'

Camera 2

- During sermon will be primarily used for wide establishing shots of sanctuary
- May be used for back-up shot when camera 4 moves (head to toe of the subject of interest)
- Vary up your shot within your parameters when the director moves to a different shot

Camera 3

- Our main camera throughout the entire service
- Longest held shots will be on this camera
- Will be used for most to all shots when someone is speaking (Worship leader, announcements, sermon, etc)
- During sermon, their shot will be primarily be head to shins or closer
- Vary up your shot within your parameters when the director moves to a different shot

Camera 4

- Now our secondary camera for the sermon
- Will be used primarily head to toe shots of subject of interest
- Will be released at director's discretion to go back to rover position
- Power down first & disconnect, then connect once back stage and power up. Let the director know when you are ready to go.
- When connecting at the camera 4 station, the camera operator should always try and hook up during a video or slide (when a camera is not on screen). Due a technical error, the connection of any camera on screen may be disrupted. We're working on it.

Camera 6

- During sermon will be primarily used for wide establishing shots of sanctuary
- May be used for back-up shot when camera 4 moves (head to toe of the subject of interest)
- Vary up your shot within your parameters when the director moves to a different shot

Camera 7 (Rover)

- Rover duties are during worship and other "special events" such as infant dedication, baptism, etc (to be decided by director)
- Will power down camera and un-hook the multi-pin (big cord) and move back to 4 position by camera 3 after worship
- Will connect all cables on the floor BEFORE attaching to the tripod and getting up on platform, then power on

Picture H



Good Head to Toe shot: Good amount of head room as well as room to walk

Picture I



Bad Head to Toe shot: Not leaving enough space above the head as well as room under feet to walk.

Picture J



Bad head to toe: Too much head room vs cut off feet.

Picture K



Good Medium wide shot: Good amount of head room and cut off at shins NOT at a joint

Picture L



Good Medium wide shot: Good amount of head room and cut off at thighs NOT at a joint

Picture M



Good speaking room: Leaving room to speak while not a lot of dead space behind subject.

Picture N

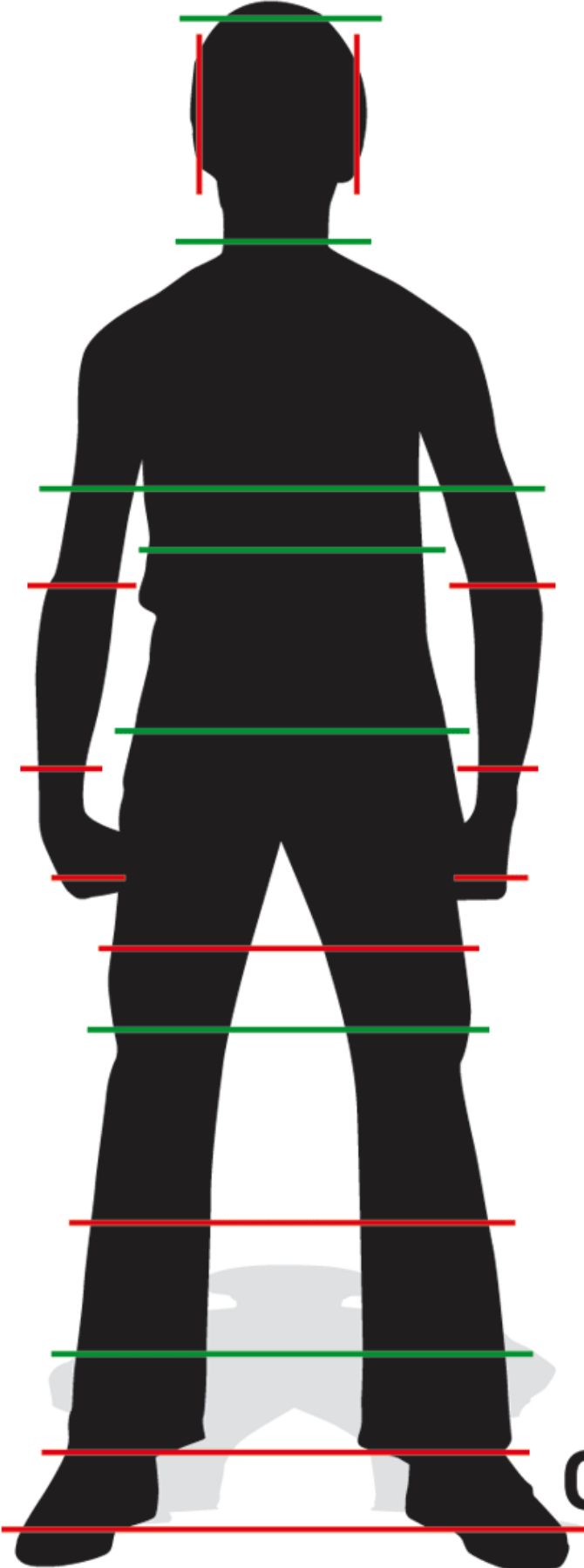


Okay speaking room: Not preferred, subject is basically centered thus reducing the speaking room and increasing the dead space behind subject.

Picture O



Bad Speaking room: Subject's speaking room is very small and there is a LOT of dead space behind subject.



Most used shots:

Head and Shoulders/Close Up – This shot is most effective for singers. With a shot this tight you can reveal or lose the subject easily. Also, a rack focus looks great on a close up shot.

Inseam Up / Medium Shot – This shot is most effective for worship leaders, especially those that play guitar. Framing a worship leader with a guitar in the shot adds action and allows you to zoom from a medium shot to a close up.

Two Shots / Three Shots – Watch your composition. If it is possible to frame two or three subjects in a shot, do it. This allows you to start from a two or three shot and zoom to close up.

Stage Wide - Includes the lights at the top of the screen and the crowd at the bottom. As you zoom in keep the subject's feet at the bottom of the screen until their head is at the top of the screen and then let the head remain at the top as you continue your zoom.

Lose them Right/ Left – These shots are most commonly used with a zoom in or a pan and look the best when the director is calling dissolves.

Reveal Right/Left – These shots are most commonly used with a zoom out or a pan and look the best when the director is calling dissolves.

Rack Focus – Always be prepared to roll your camera out of focus at the end of a shot. This effect is used primarily during slow temp songs and transitions.

Appropriate Framing

- When framing your shot be sure to pay attention to your headroom and lead room. Improperly framing a subject can be distracting to the audience. Apply ‘The Rule of Thirds’ when framing your shot.

Example: if your subject is looking to the left of your screen then frame him to the right of your screen so that he has more lead room. Find your tempo.

- The director will want certain shots from your camera. You will be most successful if, during rehearsal, you find the shots that the director likes and move through that sequence of shots during the worship set.

Example: if your camera is live on the screen and the director takes another shot, quickly zoom out, so that you can easily see all of your options, then quickly frame your next shot.

Move Quickly

- When you are not live on the screen move quickly between shots.

Example: if your camera is live on the screen and the director takes another shot quickly zoom out, so that you can see easily all of your options, then quickly frame your next shot.

Feel the tempo of the song

- Move your camera with the music.
- Make appropriate camera movements that reflect the speed and feel of the song.

Example: quick zooms on fast songs, rack focus on slow songs, snap zooming for high energy performance songs, etc...

Use complimentary framing

- Pay attention to what is live and adjust your framing appropriately.

Example: if the song is using a lot of dissolves and the current shot on program is frame to the right then frame your shot to the left to create a more interesting transition.

Watch the screens when your aren't live

- Feed the director the next shot in the sequence. Don't shoot the same shot as another camera. Example: If the current shot is a head and shoulders of the worship leader then you want to give the director anything but that shot. Try a waist shot of the worship leader or a two shot or even pick another subject on stage.

Constant movement

- Unless the director instructs you otherwise, subtle movement adds energy and makes each shot more appealing.

Directives & Status

Start / Go	Begin predetermined movement
Reset	Return to the start position of a predetermined camera movement
Hold	Stop current movement / Hold current shot & wait for cue
Ready	Hold steady – be prepared to...
Take / Cut	Camera is cut to program
Standby	Hold steady - be prepared to dissolve camera to program
Dissolve	A smooth transition between camera shots
White Balance	Set the color balance of a camera by using a reference white card

Composition & Focus

Frame _____ Left	Immediately Frame Subject In The Left Portion Of Your Picture
Frame _____ Right	Immediately Frame Subject In The Right Portion Of Your Picture
Center Up	Immediately Frame Subject In The Center Of Your Picture
Check Focus	Quickly Correct Focus / Usually executed when tasked to a new shot
Headroom	Distance allowed between the subject's head and the top of the frame
Leadroom	The given distance allowed as the subject moves in a certain direction
Static Shot	No change in shot composition
Stage Wide	WS Zoom out to show the full stage including lights
Full Wide	WS Zoom out as far as the lens will go
Wide Shot	WS Zoom out to a shot that frames an area region or a group of people
Head Shot	CU Shot that frames just the subjects head
Bust Shot	CU Shot that frames the subject just below the shoulders
Elbows Up	CU Shot that frames the subject from the elbows up
Inseam Up	MCU Shot that frames subject just below the waist
Knees Up	MCU Shot that frames subject just below the knees up
Head-To-Toe	WS Shot that frames a subject from head-to-toe
1-Shot	MCU Frame shot with single subject (usually a waist shot)
2-Shot	WS Frame shot with two primary subjects
3-Shot	WS Frame shot with three primary subjects

Movement

Pan Right	Turn front of camera RIGHT / Your hands move left
Pan Left	Turn front of camera LEFT / Your hands move right
Tilt Up	Turn front of camera UP / Your hands move down
Tilt Down	Turn front of camera DOWN / Your hands move up
Zoom In	Tighten Camera Frame Quickly
Tighten Up	Tighten Camera Frame Just A Little
Zoom Out	Widen Camera Frame Quickly
Loosen Up	Widen Camera Frame Just A Little
Pick Up / Find ____	Move Immediately to Directed Subject

On Air

Push In	Subtly Zoom In On Subject
Pull Out	Subtly Zoom Out On Subject
Push ____ Left / Right	Subtly move subject to appropriate side of frame
Lose ____ Left / Right	Subtly lose subject from appropriate side of frame
Reveal ____ Left / Right	Subtly reveal subject from appropriate side of frame
Push _____ Center	Subtly Move Subject To Center Of Frame

Advanced Camera Cues

Rack Focus Specialty shot where camera focus is racked, or changed, from one subject to another. Typically this shot is used on objects that are in the same frame, but two distinct distances from the camera. The focus most often moves from background to foreground.

Snap Zoom Specialty shot used in a fast-paced atmosphere. The zoom motor is turned off in order to manually snap the zoom ring from one position to another very quickly

