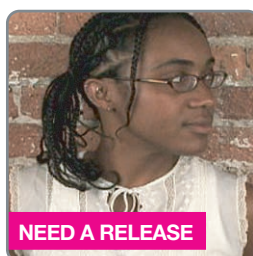




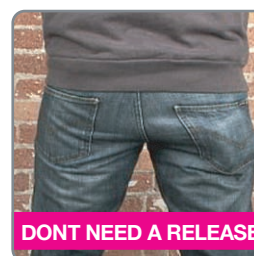
- ➔ You have to get signed appearance and location release forms for us to broadcast your pod.
- ➔ You need a signed appearance from someone if anyone else could recognize that person on TV.



NEED A RELEASE



DON'T NEED A RELEASE



DON'T NEED A RELEASE

- ➔ On the other hand, if someone is unrecognizable, you generally don't need a signed release from them.
- ➔ If someone is under 18 years old, you have to get their parent or legal guardian to sign an appearance release for them.
- ➔ You need a signed location release form if you shoot on private property. This has to be signed by the owner of the property on which you're shooting. If you can tell by looking at a shot that you're not on the property (as in, across the street) then you're O.K.
- ➔ Watch out for radios and stereos playing in the background of your location. If an artist is playing, you'll have to pay the record company big bucks to use it.
- ➔ If you shoot footage of public figures or celebrities, you generally don't have to get a signed release from them. But remember: Even famous people have privacy rights!
- ➔ Download a complete set of forms from the Current TV Online Studio. Print out as many as you can and keep them with you while you're shooting.
www.current.tv/studio/create
- ➔ Get your releases signed as fast as possible. Tracking people down after the fact can be a nightmare.



NEED A RELEASE



DON'T NEED A RELEASE



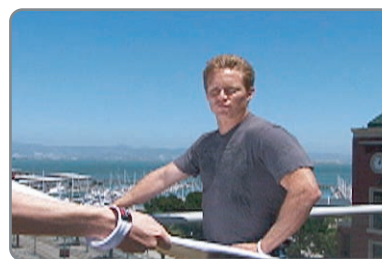
DON'T NEED A RELEASE

**This is not legal advice! If you have questions about any of our requirements, we suggest that you consult with an attorney of your own choosing.*



**USING
LIGHT**

➔ Take control of your images by thinking about lighting.



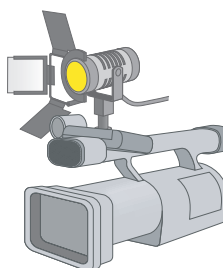
➔ Try to balance out shadows on people's faces.



➔ Don't be afraid to rearrange people to take advantage of the light that's available.



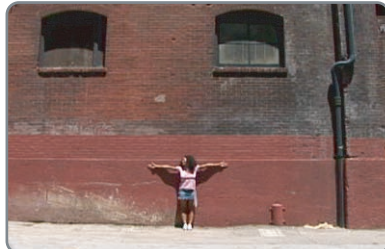
➔ Placing a few electric lights when indoors will give you better images for things like interviews.



➔ Instead of using night-shot mode, try attaching a small light to the top of your camera when you shoot in the dark.



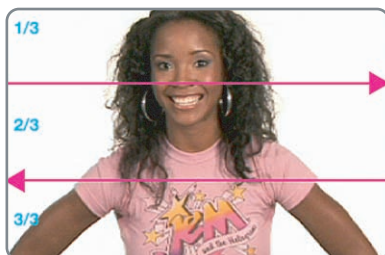
- ➔ Make a habit of thinking about composition on every shot.



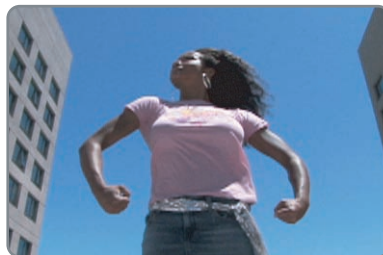
- ➔ Wide angle shots show a person's location. Mediums and close-ups show their emotions.



- ➔ Follow the rule of thirds by keeping your subject's eyes in the top third of the frame.



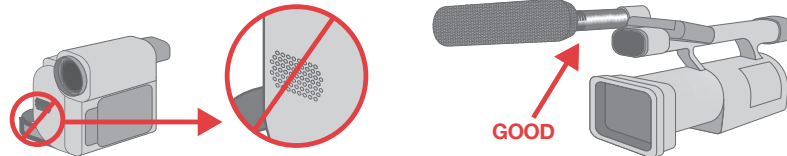
- ➔ When someone is looking, moving, or motioning off-camera, put some space in front of them. It's called leading the frame, and it tells the audience that there's more beyond the frame.



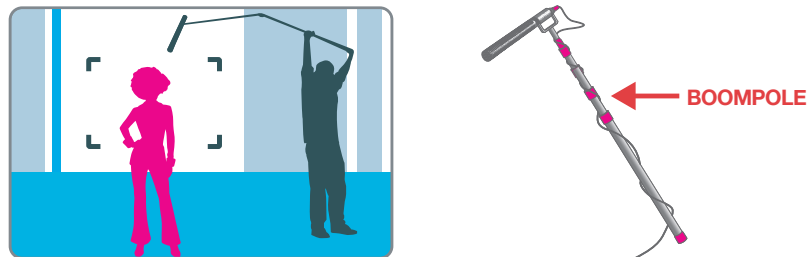
- ➔ A high-angle shot is when the camera is looking down on someone. It makes them look small and unassuming.
- ➔ A low-angle shot is when the camera is looking up on someone. It tends to make people look big and heroic.



➔ Sound is half of the experience, so make sure it's good.

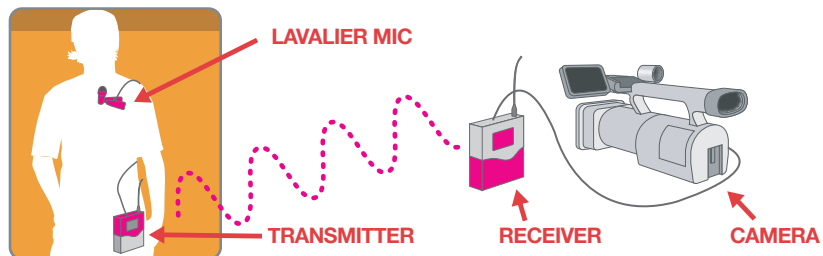


➔ Avoid using your camera's built-in mic. For smaller cameras, buy the extra accessory mic that attaches to the top. For bigger cameras, get a good shotgun mic.



➔ You can get great dialogue using a boom pole, but you need a friend to help you.

➔ If your mic is attached to your camera, you have to get CLOSE to get clear dialogue.



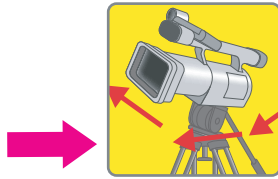
➔ A lavalier mic with a wireless system is great if you're shooting one person in particular. But watch out for radio interference and dying batteries.



➔ ALWAYS wear headphones while you're shooting! No exceptions.

➔ If you hear a problem in your sound, stop shooting and fix it. Video of someone talking is useless without good audio.

➔ Think about WHERE you're shooting. Try to avoid locations with noise pollution: traffic, big machines, appliances, wind, etc.

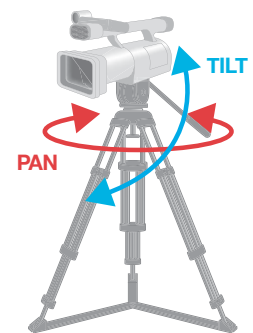


CAMERA MOVES

- ➔ Remember that any kind of camera movement by you has a big impact on the audience. Try different moves for different shots.





- ➔ A hand-held camera is highly mobile and super-convenient. Try using BOTH hands instead of just one. The downside of hand-held is that too much shaky movement can lose your audience.
- ➔ Shots from on top of a tripod are rock solid. Because pans, tilts, and stills are so smooth on a tripod, the audience forgets that there's a camera or a photographer.
- ➔ Monopods are a good compromise. You get mobility but also more stability than hand-held.

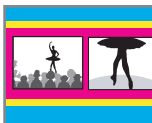


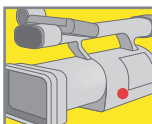
- ➔ If you want smooth moving shots, try positioning your cameraperson in something that rolls, like a wheelchair, skateboard, or a slow-moving car. You can also attach a monopod or small tripod to your camera as a counter-balance for an improvised "steadicam" look.
- ➔ Move your camera around the scene to get more interesting shots. Planting yourself in one spot and zooming around never looks as good.




- 1 ESSENTIAL ITEMS FOR SHOOTING** → 

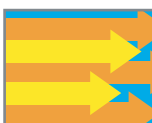
Here's what you need to carry at all times: lens cloth, an extra battery, a fresh DV tape, appearance and location releases, and a pen.
- 2 ROOM TONE** → 

Record around a minute of room tone—the sound of silence—in every location. You'll use this to bridge cuts in editing.
- 3 ALWAYS SHOOT CUTAWAYS** → 


Always grab some cutaways and extra angles after you're done shooting someone or something. This will give you some extra choices in editing.
- 4 TRY MANUAL MODE** → 


Try disabling the automatic features of your camera. Experiment with different exposures and settings.
- 5 SHUT UP!** → 

When interviewing people in the field, avoid noisy locations and objects. Noise can render an interview unusable.
- 6 INTERVIEWING** → 

Shut up while you're shooting! Let people talk and keep your voice out of the shot (unless it needs to be there).
- 7 FIVE SECOND RULE** → 

Follow the 5-second rule: Pick a shot and hold on it for at least 5 seconds, even if your subject walks out of the frame. Don't spray the camera around like a firehose. Holding on shots this way will be a big help when you edit.
- 8 THIRTY SECOND RULE** → 

Roll 30 seconds of tape before you start shooting. This will help guard against tape failures.
- 9 WHAT'S MISSING?** → 

Imagine your shots in a sequence as you shoot them. Visualize the finished piece as you go. Get inspired.
- 10 BE COOL** → 

Always be respectful of other people and their property when you're shooting. It makes good karma and it will earn you their trust (which you'll need if you want them to be honest and natural on camera).