



**VICTORY**  
— PRODUCTION —

## CAMERA LANGUAGE & RESOURCES

### Functions

|                      |  |
|----------------------|--|
| <b>Iris</b>          | controls how much light is coming into the lens of the camera/exposure of camera |
| <b>Gain</b>          | electronically amplifies brightness  |
| <b>Focus</b>         | allows the subject to be seen with clarity                                       |
| <b>Zoom</b>          | allows to frame subject wide or tight without moving                             |
| <b>White Balance</b> | to record the color white on the camera under the appropriate light settings     |
| <b>Black Level</b>   | the brightness level at the darkest part of the image                            |
| <b>Lock Down</b>     | to lock the tripod so that the camera will not move                              |

### Framing

|                              |  |
|------------------------------|--|
| <b>Tight Shot</b>            | a very tight, isolated shot of the subject, usually framed elbows up               |
| <b>Medium Shot</b>           | a shot between a close-up and loose shot, usually framed waste up                  |
| <b>Loose Shot</b>            | a shot between a medium shot and wide shot, usually framed shins up or head-to-toe |
| <b>Two Shot</b>              | a shot framing two subjects  |
| <b>Three Shot</b>            | a shot framing three subjects  |
| <b>Stage Wide</b>            | a wide shot framing the entire stage and <b>inside</b> the screens                 |
| <b>Wide Shot</b>             | usually camera zoomed all the way out to show as much of the stage as possible     |
| <b>Headroom</b>              | amount of space between the top of the subject's head and the top of the frame     |
| <b>Lead Room</b>             | amount of space left in front of the subject                                       |
| <b>Frame [Subject] Left</b>  | subject is framed in the left portion of your monitor                              |
| <b>Frame [Subject] Right</b> | subject is framed in the right portion of your monitor                             |
| <b>Center</b>                | subject is framed in the center of your monitor                                    |
| <b>Tangent</b>               | when an object has intersected with the frame, drawing attention to that point     |

## Motion

|                      |  |
|----------------------|--|
| <b>Zoom/Push In</b>  | to move (zoom function) from wider shot to closer shot |
| <b>Zoom/Pull Out</b> | to move (zoom function) from closer shot to wider shot |
| <b>Pan</b>           | to move the front of the camera left or right          |
| <b>Tilt</b>          | to move the front of the camera up or down             |
| <b>Rack Focus</b>    | bringing subject in or out of focus                    |
| <b>Static Shot</b>   | a shot with no movement                                |

## Direction

|                               |   |
|-------------------------------|---|
| <b>Ready/Standby</b>          | steady your shot, be ready to go live   |
| <b>Dissolve</b>               | slow transition from one image to another – both cameras are live momentarily |
| <b>Take/Cut</b>               | a hard cut from one image to another  |
| <b>Start/Go/Move</b>          | begin predetermined movement  |
| <b>Hold</b>                   | stop current movement / hold current shot & wait for cue                      |
| <b>Reset</b>                  | return to start position of a predetermined movement                          |
| <b>Soft</b>                   | not quite in focus / need to check focus                                      |
| <b>Tighten Up</b>             | zoom in a bit and reframe shot, usually used while readying a shot            |
| <b>Loosen Up</b>              | zoom out a bit and reframe shot, usually used while readying a shot           |
| <b>Push In</b>                | slowly zoom in on subject, usually used as a live motion                      |
| <b>Pull Out</b>               | slowly zoom out on subject, usually used as a live motion                     |
| <b>Push Left/Right</b>        | slowly move subject to appropriate side of frame                              |
| <b>Lose Left/Right</b>        | slowly lose subject from appropriate side of frame                            |
| <b>Reveal Left / Right</b>    | slowly reveal subject from appropriate side of frame                          |
| <b>Push Center</b>            | slowly move subject to center of frame  |
| <b>Pick Up/Find [Subject]</b> | move immediately to directed subject  |

## Stage Terms

|                    |  |
|--------------------|--|
| <b>Stage Left</b>  | area of the stage to the talent's left   |
| <b>Stage Right</b> | area of the stage to the talent's right  |
| <b>Proscenium</b>  | the wall dividing the auditorium from the stage                                |
| <b>Downstage</b>   | to move towards the audience   |
| <b>Upstage</b>     | to move away from the audience   |
| <b>Onstage</b>     | area within the performance area   |
| <b>Offstage</b>    | area backstage, outside of performance area                                    |
| <b>Wings</b>       | space outside the performance area, at the left and right of the stage         |
| <b>Spike</b>       | to mark the position of a set piece on the stage floor, usually with glow-tape |

## People Terms

|                |  |
|----------------|--|
| <b>Lead</b>    | worship leader who is leading a particular song                  |
| <b>BGV</b>     | background vocals / worship leaders how are not leading the song |
| <b>E/G 1</b>   | electric guitar player; usually on stage right                   |
| <b>E/G 2</b>   | electric guitar player; usually on stage left                    |
| <b>On Deck</b> | talent who is on stage left downstage about to enter the stage   |

# Composition

## The Rule of Thirds

The Rule of Thirds states that you should mentally divide the frame (what you see in the viewfinder) into thirds, both vertically and horizontally. What you get is like a tic-tac-toe board overlaying your screen. When you shoot your video, according to this rule, you should place your key subject elements along those lines. Where the lines intersect will be the best place for your subject. That means that centering your subject in the frame will create a less interesting composition. In most cases you will have control over where you are with your camera. When framing your subject, move the camera so that the prominent subject elements fall along one of the third lines, preferably at a point where those lines intersect.

## Headroom

Headroom refers to the amount of space between the top of a person's head and the top of your frame. Too much headroom makes the person appear to be sinking. Most beginning videographers will frame shots of people with too much headroom. Too little headroom places visual emphasis on the person's chin and neck. When framing shots of people, pay attention to where the eyes appear. Follow the rule of thirds and place the subject's eyes on the upper third line.

***Reminder:*** When framing shots of people, don't forget to avoid placing the edge of your frame at one of the body's natural cutoff lines: neck, elbows, waist, knees and ankles.

## Lead Room

Lead Room/Space refers to space in front of your subject. Leave extra space in the direction your subject is looking. You might also see this space referred to as look space or nose room. Leave extra space in front of a moving person (ie: during announcements or message segments). Not doing so will make it look like your subject is in danger of running into the edge of your frame.

# Camera Tips

## Close Up/Tight Shot

This shot is most effective for worship leaders. With a shot this tight you can reveal or lose the subject easily. Also, a rack focus looks great on a close up shot.

## Waist 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.

## Focusing in the Dark

Prefocus during rehearsal on several key shots and remember your focus number.

## Pacing

Move at the speed of the song, fast song, faster moves, slow song, slower moves.

## 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 [Subject] 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 [Subject] 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**

Be prepared to roll your camera out of focus at the end of a shot. This effect is used primarily during slow tempo 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. Keep other cameras out of shot if all possible.

## **Anticipating Shots**

The director will want certain shots from your camera. You will be most successful if you listen to the tracks prior to Sunday.

## **Move Quickly**

When you are not live on the screen first look for an additional shot from where you are. If you have exhausted all shots from that position move quickly to your next position for a new shot.

## **Awkward Shot**

When taking a shot from behind the talent, be careful not to be too tight. Remember what you are seeing is on a huge screen. So if you are showing their backside, WE SEE THEIR BACKSIDE!

