

A film strip and a clapperboard are visible on a light-colored wooden surface. The film strip is coiled in the upper left, and the clapperboard is partially visible in the lower left.

MAKE MOVIES WITH YOUR MOBILE

# VIDEO WORKSHOP

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TRAINER: MACIEJ JANICKI, FILMOWANIE KREATYWNE

#OLDANDNEWEUROPE



Erasmus+

What we will learn during workshops:

BASIC CAMERA SETTINGS

CAMERA ANGLES

FRAME COMPOSITING

LIGHT

AUDIO / MUSIC (YT LIBRARY)

EDITING IN FREEWARE PROGRAM HIT FILM EXPRESS

EXPORTING MOVIE



# BASIC CAMERA SETTINGS



# APERTURE

<https://www.youtube.com/watch?v=o5thzx1JVvk>

## 1. Open Wide

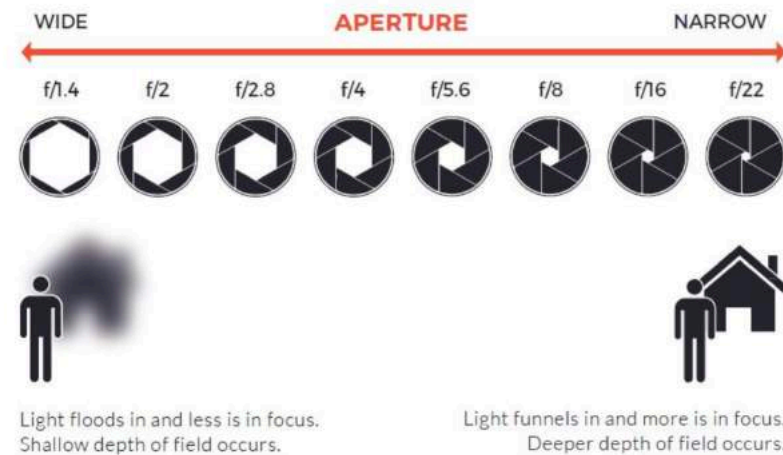
When the aperture opening is wide (e.g. a lower value such as  $f/1.4$ ), the image background appears blurrier and contrasts with the foreground, resulting in a shallow depth of field.

## 2. Straight and narrow

When the aperture opening is narrow (e.g. a higher value such as  $f/22$ ), both the background and foreground stay in focus, resulting in a flatness we call deeper depth of field.

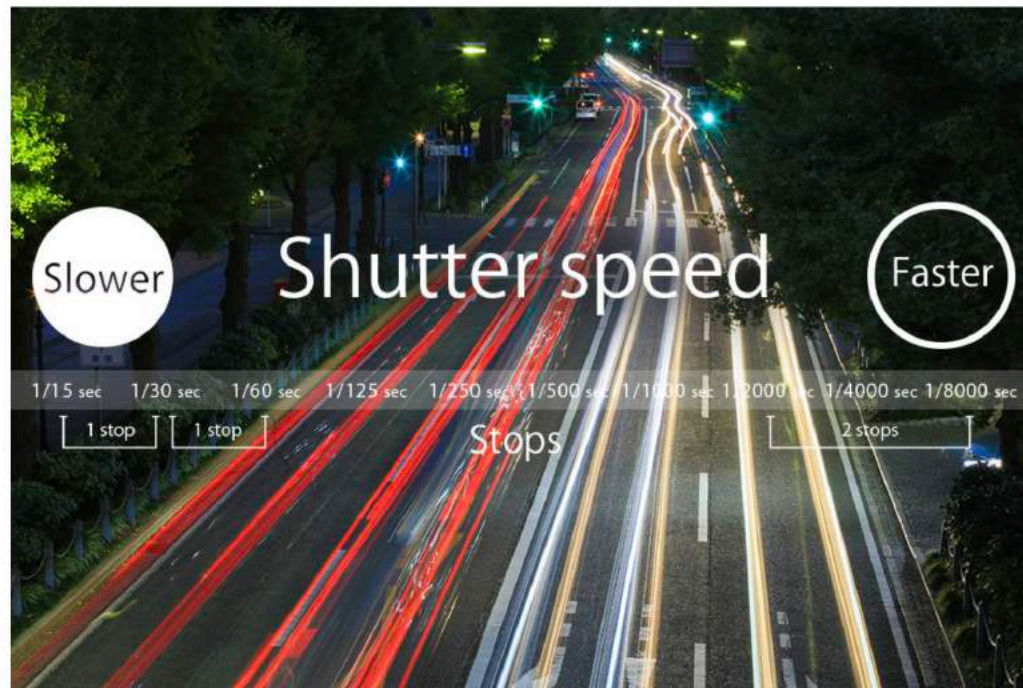
## 3. Striking distance

As you draw closer, or move further from your subject, the depth of field will change. This, combined with your F-stop setting, gives you control of the depth of field in the photograph.



# SHUTTER SPEED

When taking photographs, you want to have a good grasp of shutter speed and its effects on your photographs. What kind of effects can you create with a faster or slower shutter speed? Let us examine the effects of different shutter speeds with the help of the following examples. (Reported by: Tomoko Suzuki)



**Shutter speed helps you “control” the movement of the subject in your photos**

## Points-to-note

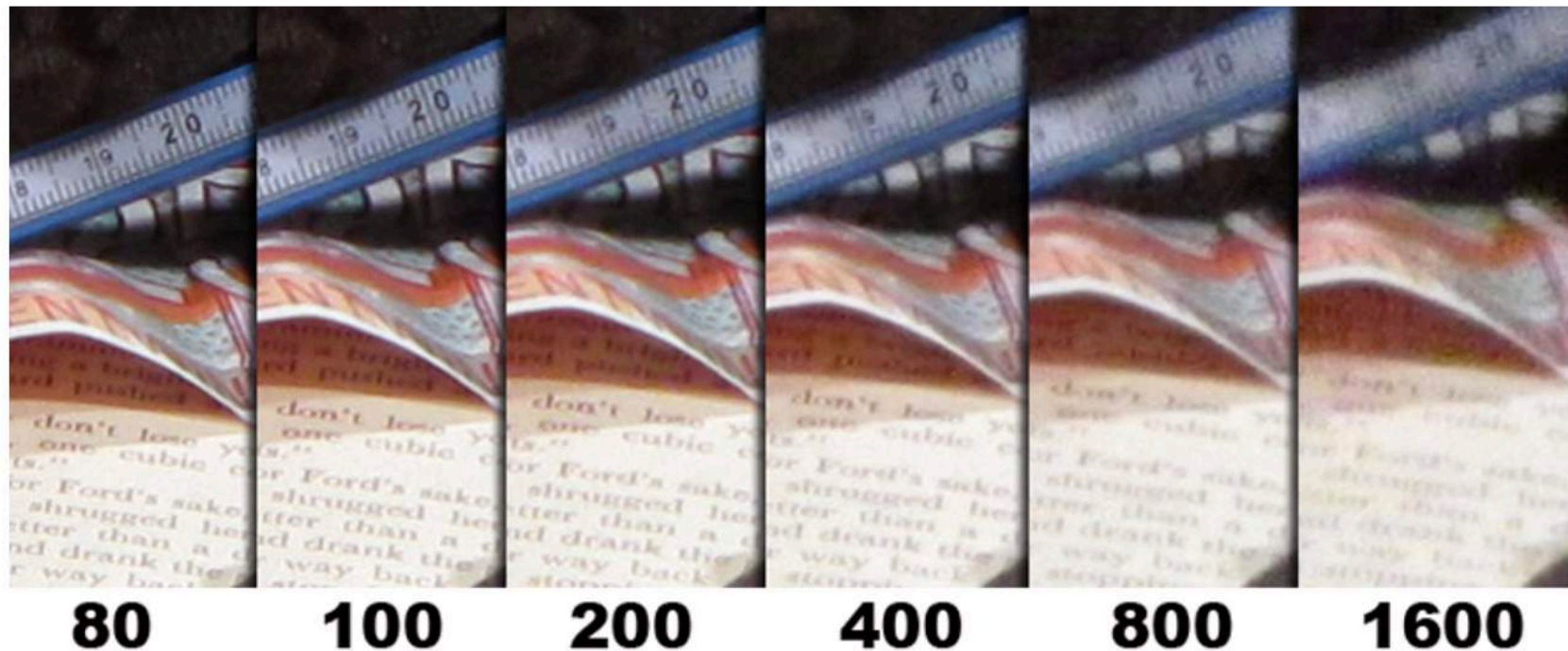
- A faster shutter speed freezes the subject in motion.
- A slower shutter speed creates a motion blur effect from the movement of the subject.
- You can adjust the amount of light by opening/closing the shutter.



# ISO

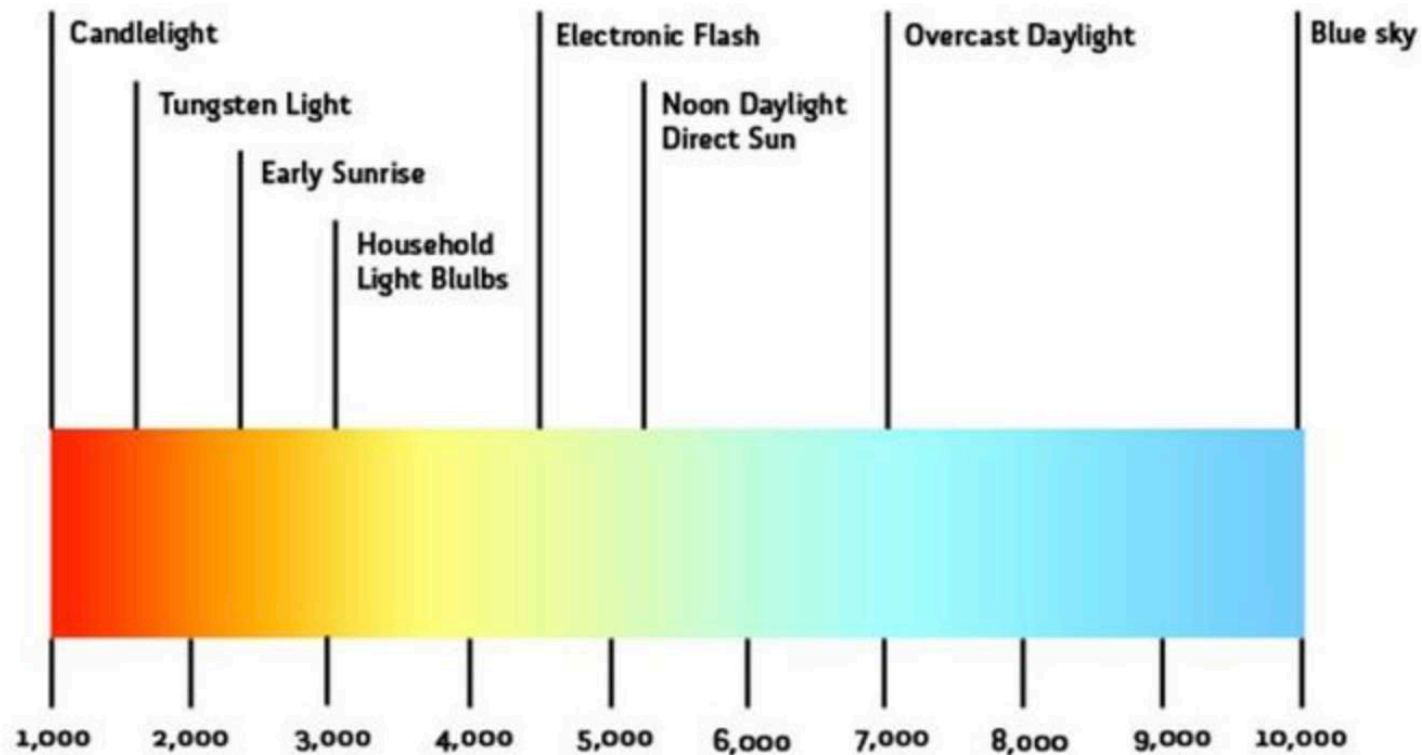
## What is ISO?

**Changing the ISO adjusts how sensitive your camera is to light.** With a lower number of 320, it is less sensitive to light (darker) than with a higher number (brighter) like 3200. In fact, 3200 is significantly more sensitive than 100 (if you couldn't tell by just reading the numbers). As a general rule of thumb I never let my ISO go above 1200. Higher than that and you'll start seeing noticeable noise which to me ruins the image.



# WHITE BALANCE

## Colour Temperatures in the Kelvin Scale



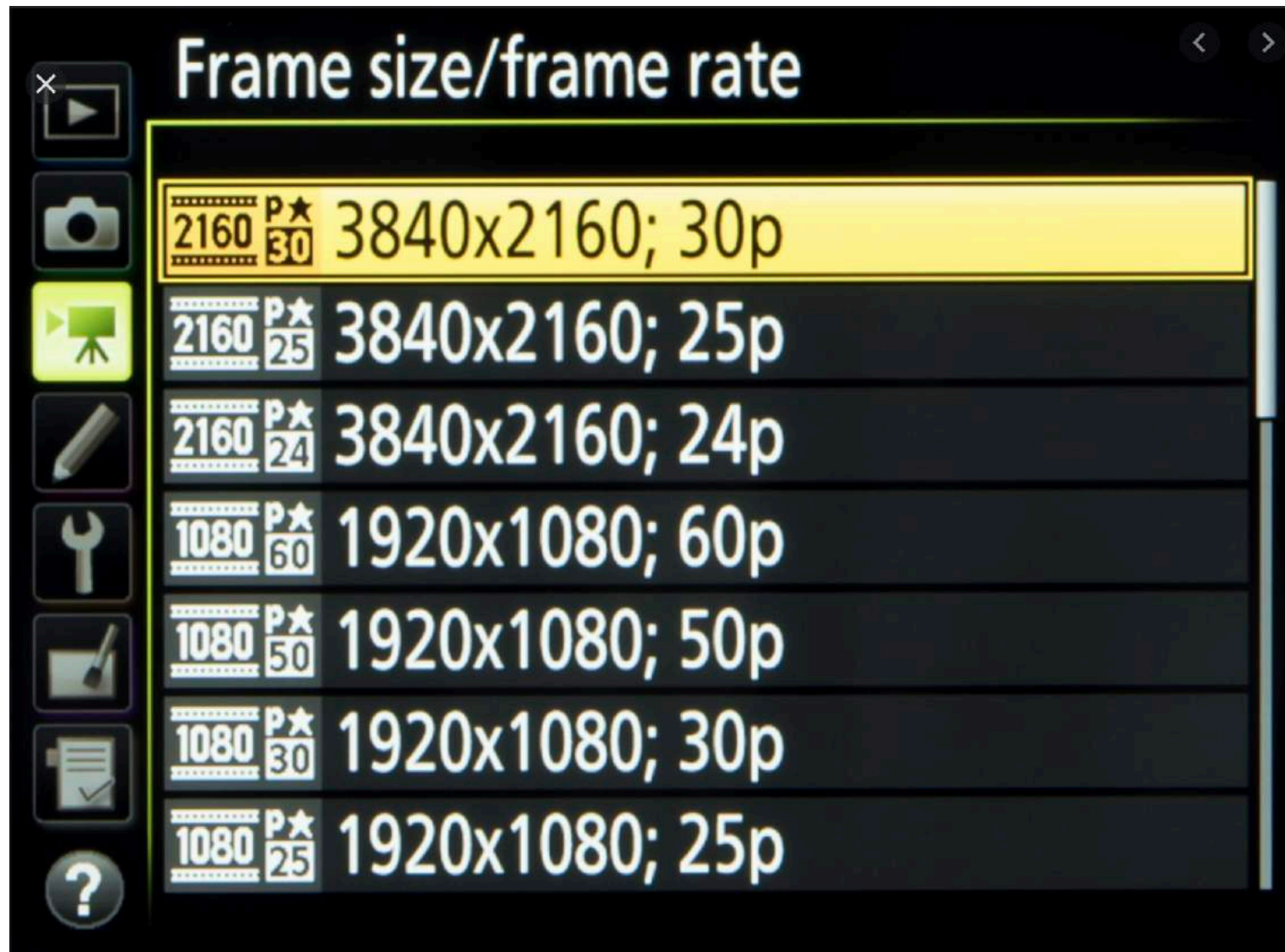
<https://www.youtube.com/watch?v=ufjS2NO1YK0>

# FILM RESOLUTION





# FRAME RATE



# SLOW MOTION



<https://www.youtube.com/watch?v=u2o4hLQDWX8>

# CAMERA ANGLES





## 2. EXTREME CLOSE-UP



An Extreme Close-Up shot (also known as ECU or XCU) is when the subject exceeds the boundaries of the frame. It is used to create tension when the subject is a person or show lots of detail on an object.

### 3. CLOSE-UP



A Close-Up shot (also known as CU or a tight shot) frames a person's face, cuts off at mid-neck and generally shows the entire head. It is used to show emotions and highlight details on the subject.



## 4. MEDIUM CLOSE-UP



A Medium Close-Up (also known as MCU) frames the head and upper torso, often cutting off at mid-chest. It is close enough to read facial expressions but gives a polite distance. It also reveals a bit of the surroundings.



# 5. DUTCH ANGLE



In order to film a Dutch Angle, the camera has to be tilted to the right or the left. A Dutch angle is used to signify suspense or to foreshadow something about to happen.

## 6. MEDIUM SHOT



A Medium Shot (MS) is a happy medium between a close-up (CU) and long shot (LS). It is generally the most common type of shot used. Zooming in from a MS to a medium close-up (MCU) generally creates emphasis.



# 7. LONG SHOT



A Long Shot (LS) frames the subject from the feet up or slightly further away (to show motion). It captures not only the subject(s) but also the environment. It is more useful for filming action than emotion.

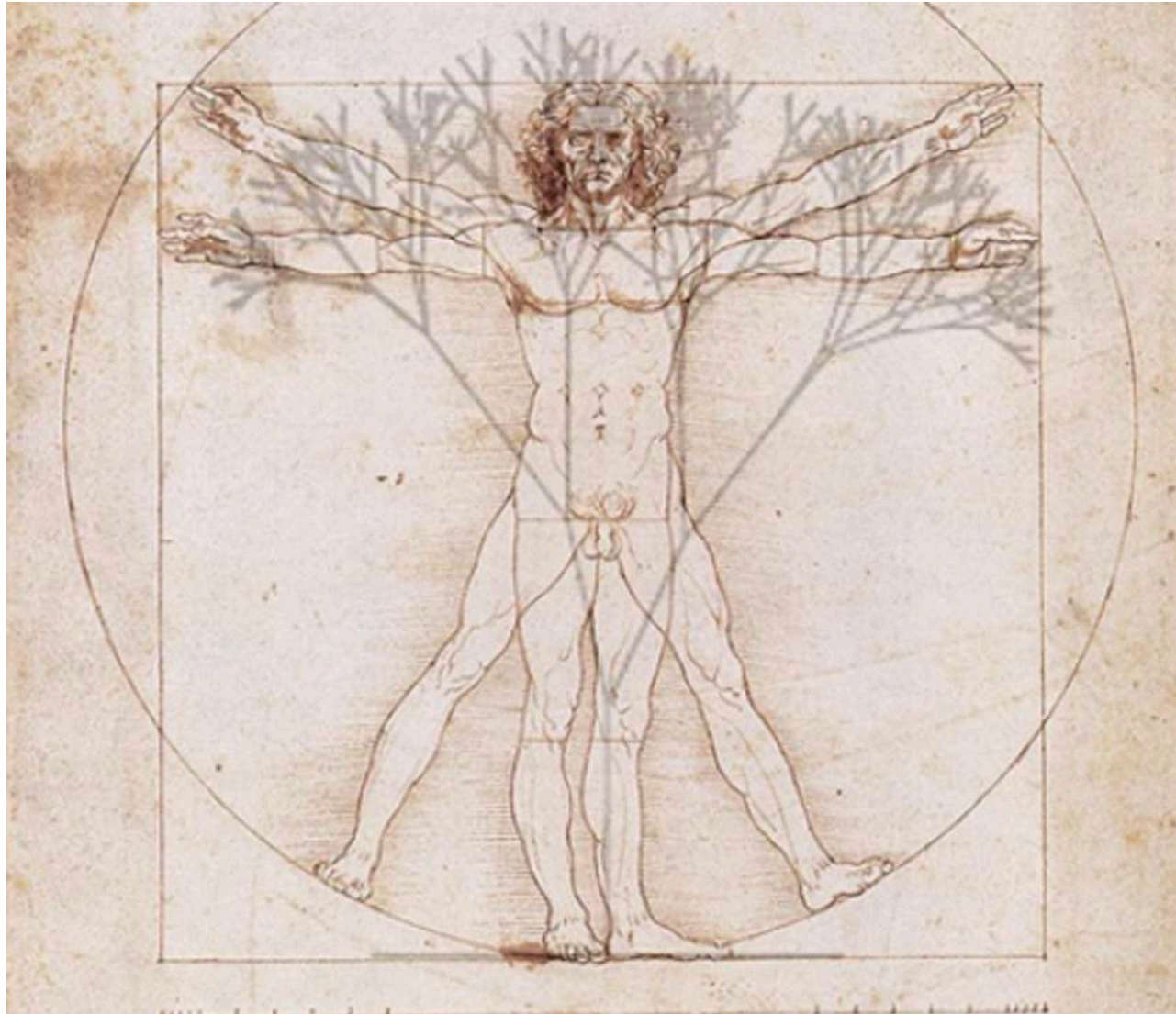


# 8. WIDE SHOT

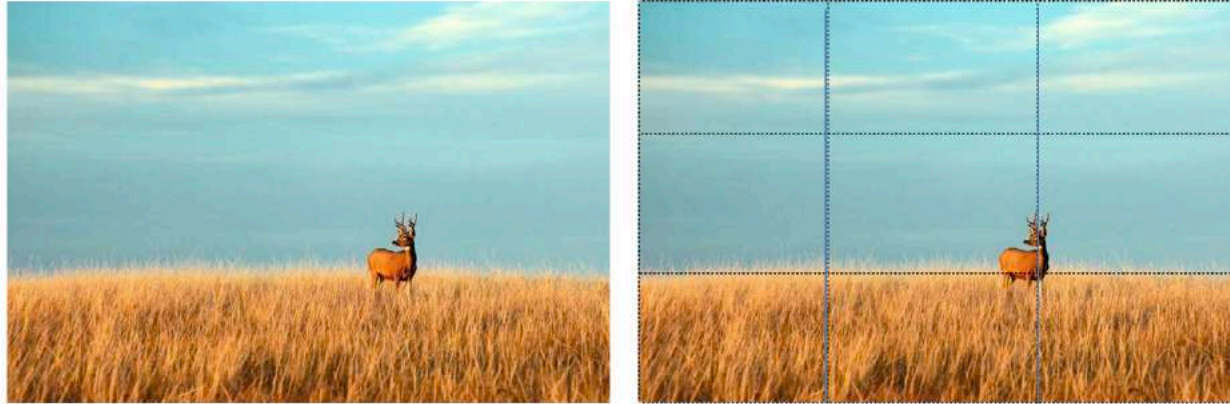


In a Wide shot (WS) the camera is far away from the action to give an overview of the environment. It is generally used to show the audience where the story is taking place (establishing shot).

# COMPOSITION RULES



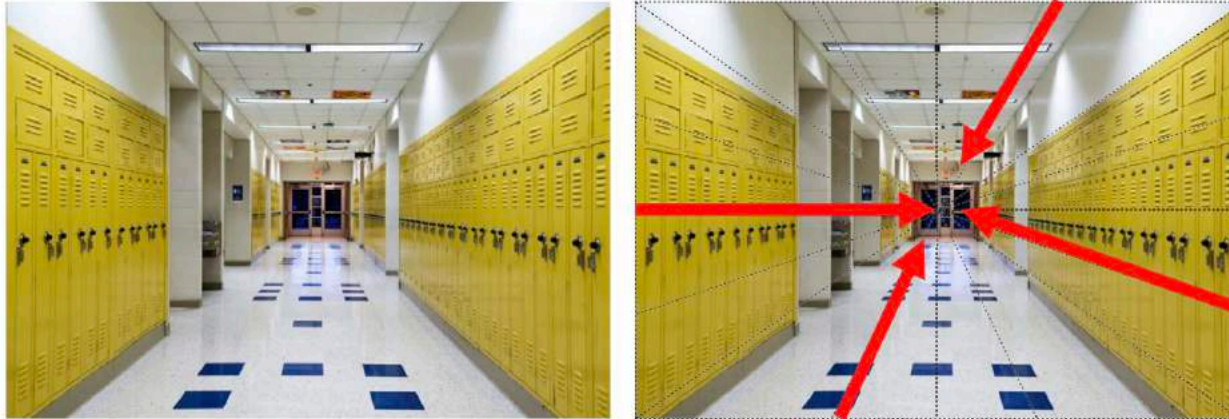
# 10. RULE OF THIRDS



The Rule of Thirds divides the picture plane into nine equal parts by placing two equally spaced horizontal lines (imaginary) and two equally spaced vertical lines (imaginary) over the image. Important elements of the composition are to be placed along these lines, especially the points where the lines cross is a compositional guideline that helps create aesthetically pleasing images.

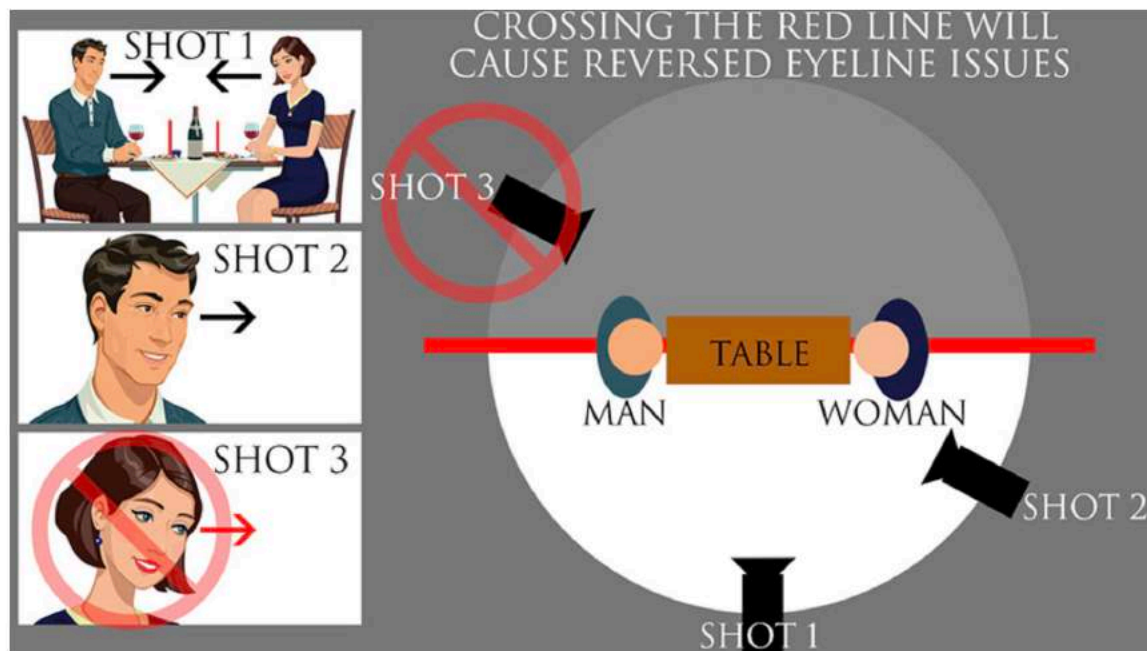
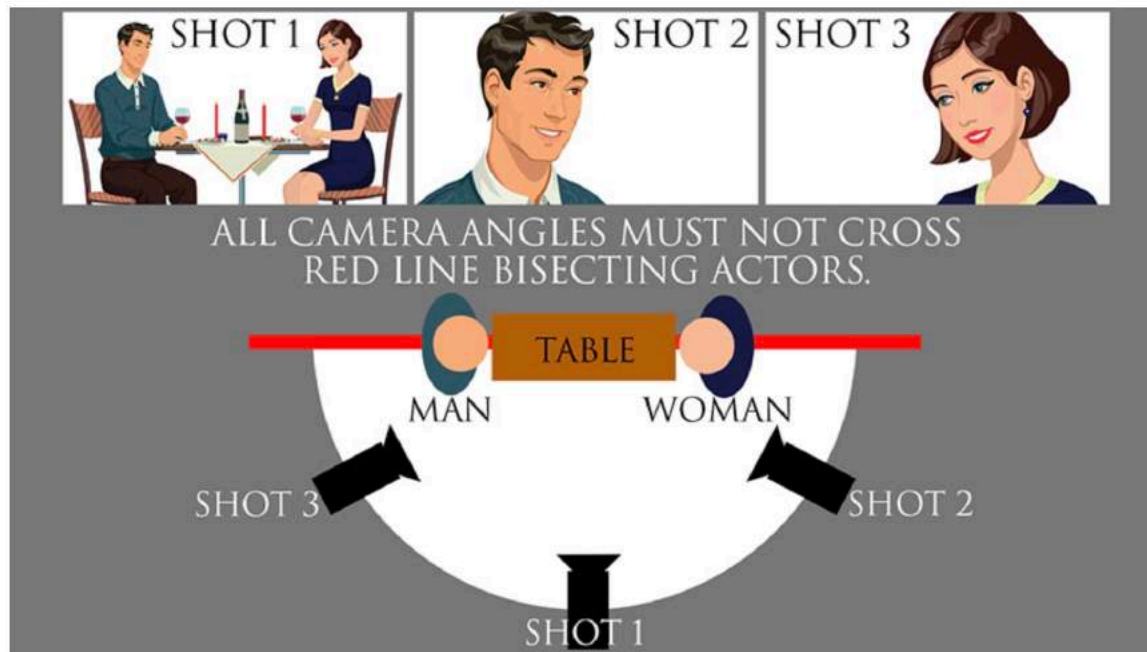


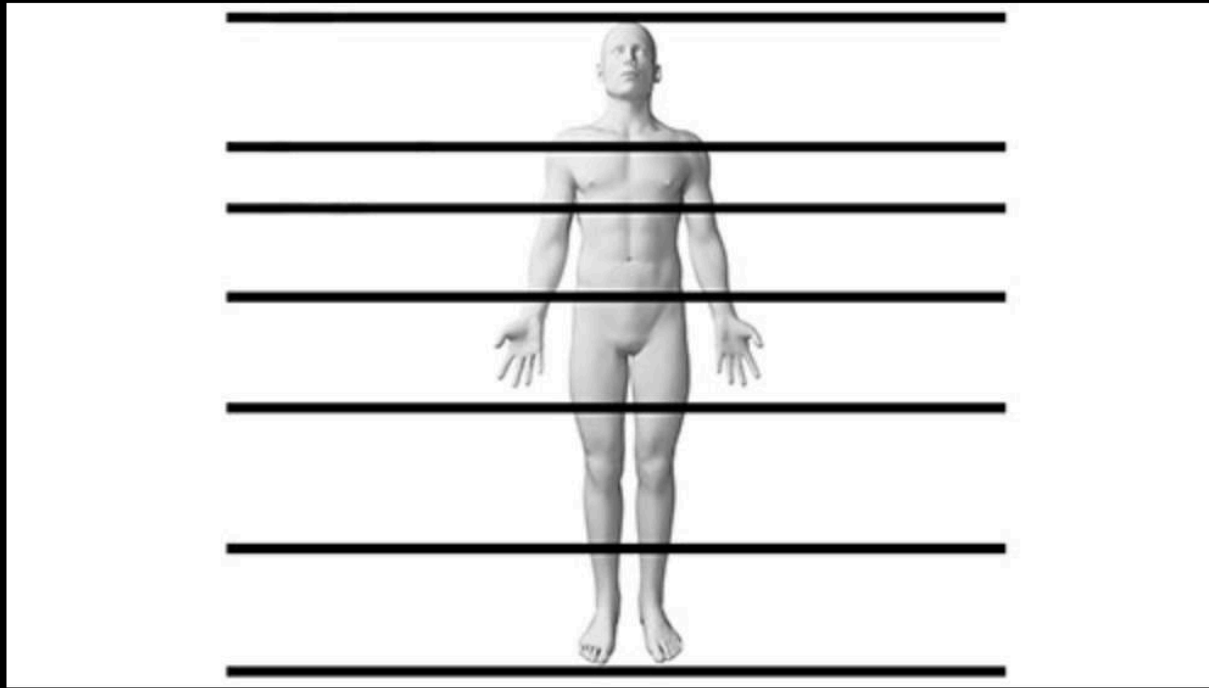
# 11. LEADING LINES



When leading lines are present in a composition, it leads our eyes along its path, drawing our attention. We can use this to our advantage by making the naturally occurring lines in our environment a part of our compositions.

For example: In the picture above, our eyes are drawn to the door at the end of the hallway. This happens because lines on the floor tiles and the lockers draw our eyes and we follow it to the very end. Using leading lines in our photographs and videos can make them dynamic and aesthetically pleasing.





## Proper Cropping/Framing of Actors

It is important that the framing of your shots serve the story and are not distracting. One way shots become distracting is when they are cropped at the actors joints. In fact, unless you are going for shots that purposely generate a feeling of amputation, you should crop your shots between limbs and NOT at joints. The black lines in the graphic above, represent the correct places on an actor to crop your shots.



## CAMERA ANGLES



EYE LEVEL



LOW ANGLE



HIGH ANGLE



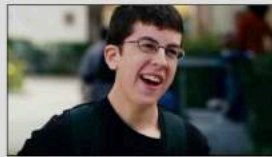
HIP LEVEL



KNEE LEVEL



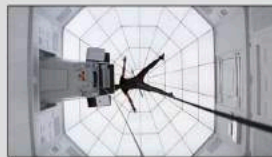
GROUND LEVEL



SHOULDER LEVEL



DUTCH ANGLE



OVERHEAD

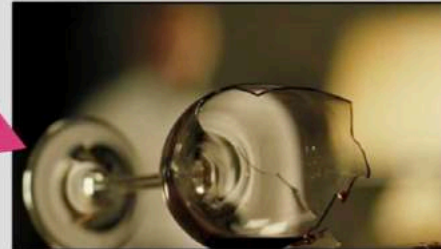


AERIAL

# CAMERA FOCUS



start



end

RACK FOCUS



SHALLOW FOCUS



DEEP FOCUS



TILT-SHIFT FOCUS

# CAMERA TOOLS & MECHANISMS



STICKS/TRIPOD



GIMBAL



HANDHELD CAMERA



JIB



SLIDER



STEADICAM



CRANE



WIRE RIG



DRONE



## CAMERA MOVEMENTS



STATIC



ZOOM



start



PAN



end



start



TILT



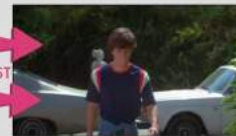
end



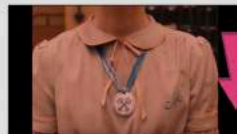
start



WHIP/SWISH PAN



end



start



SWISH TILT



end



TRACKING



CRAB



ARC



LONG TAKE

# CAMERA FRAMING



SINGLE



TWO SHOT



THREE SHOT



OVER THE SHOULDER (OTS)



POINT OF VIEW (POV)

# LIGHT





## 2. Key lighting

A **key light** is the primary light source of the scene. It is the most intense and direct light source.

Generally, the key light will illuminate the form of the subject or actor.

### **Key light summary:**

- Avoid placing your key light near the camera or your light will become flat and featureless.
- Create a dramatic mood by using the key behind the subject
- A key light is the primary light in a three-point lighting setup.



## 4. Fill Lighting

What is a Fill Light? A fill light cancels out the shadows created by the key light. A fill light is placed on the opposite of the key light, and usually not as powerful as the key.

### Fill Light Summary:

- Remove shadows created by the key,
- Does not create shadows or it's own characteristics.



## 5. Backlighting

What is Backlight? A backlight hits an actor or object from behind. It is placed higher than the object it is lighting. Backlights are used to separate an object or an actor from a background. They give more shape and depth. Backlights help the frame feel three-dimensional.

### Backlight Summary:

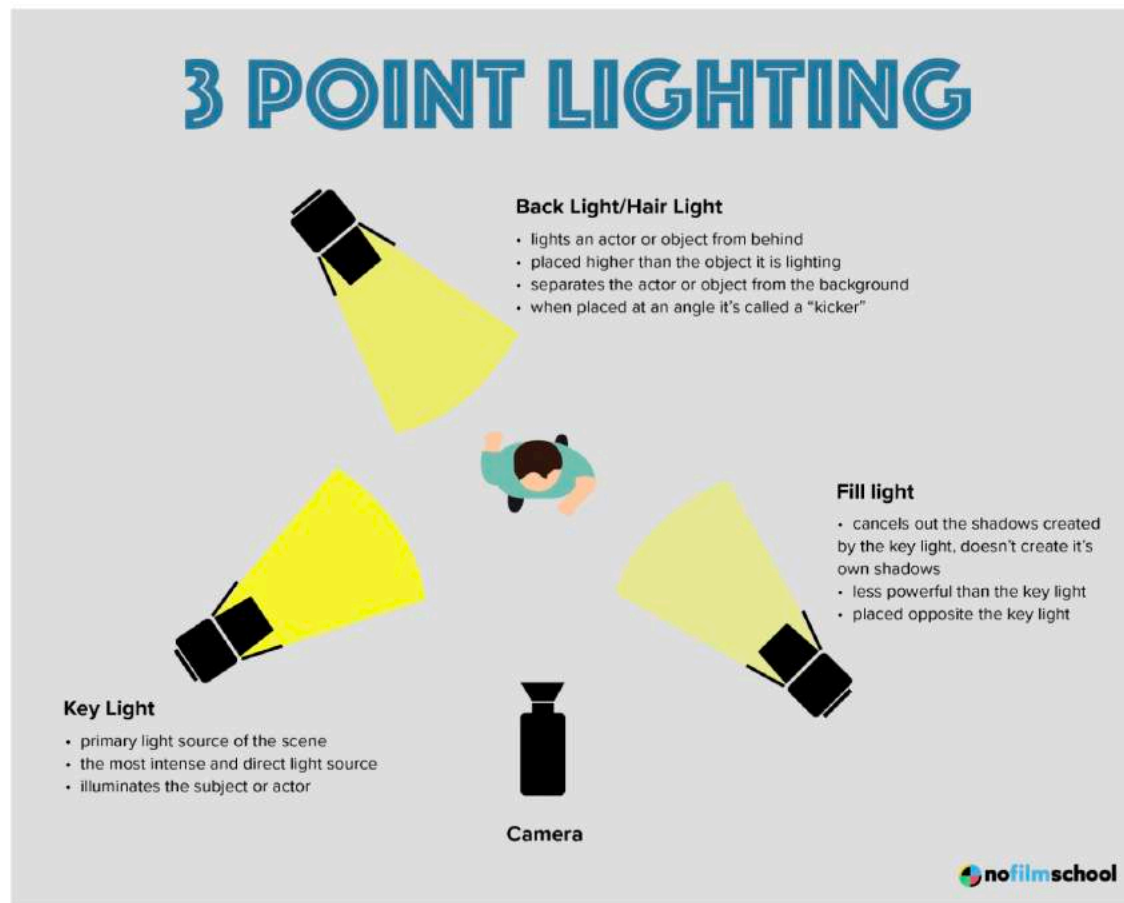
- The sun is a great backlight - you can use a reflector or bounce the sun at a lesser intensity back the subject.
- If a backlight is placed behind an actor at an angle, the backlight is called a "*kicker*."

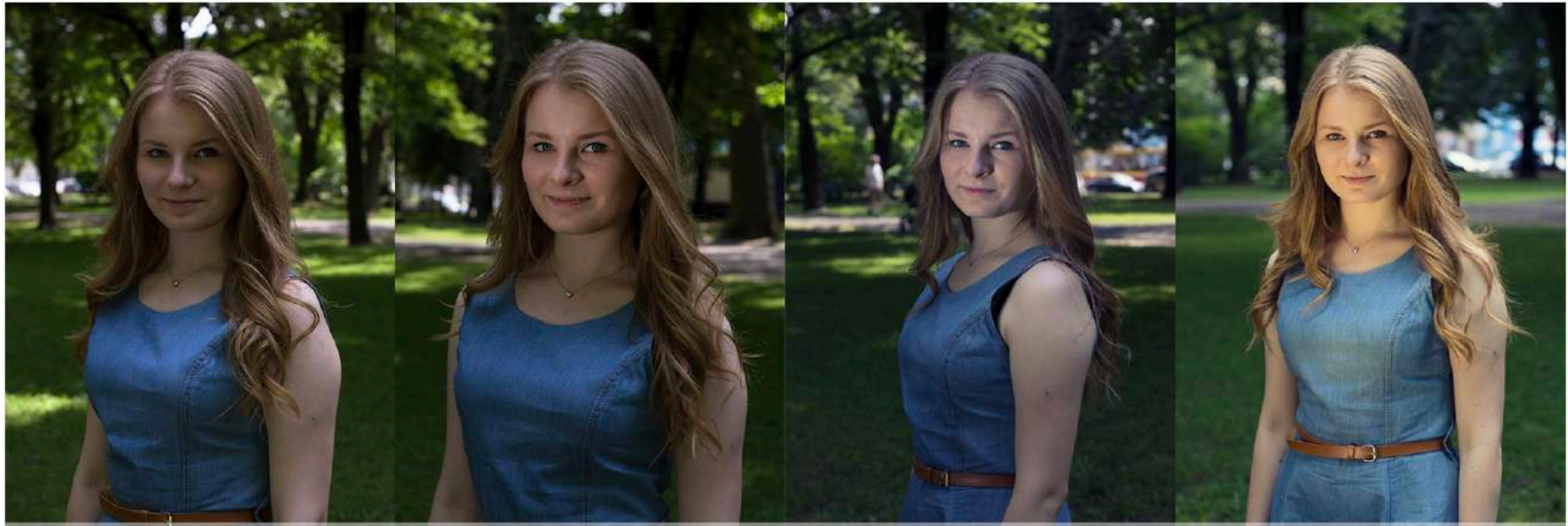
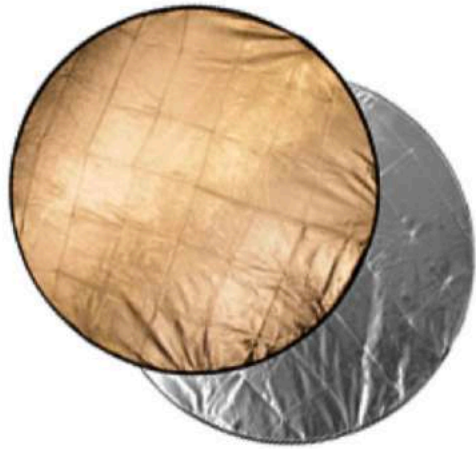




## The Three-Point lighting setup

The key light, backlight, and fill light all make up the three-point lighting setup. Three-point lighting is a standard method used in visual media. By using three separate positions, the cinematographer can illuminate the subject any way they want, while also controlling shadows produced by direct lighting.





### 3. High Key Lighting

The definition of high key lighting is a style of lighting for film, television, or photography that reduces the lighting ratio in the scene. In the first days of film, this was done to deal with high contrast, but now it's used by filmmakers to adjust the mood and tone of a scene.

#### **High key lighting summary:**

- Dominated by white tones from bright lights
- Minimal use of blacks and mid-range tones
- Tone can be optimistic or hopeful
- Used in a lot of pop music video lighting setups





## 4. Low Key Lighting

What is Low Key Lighting? The definition of low key lighting is a filmic lighting style that uses a hard source to encase your scene in shadow. Low key lighting wants contrast and blackness.

### Low key lighting summary:

- Dark tones, blacks, shadows
- Striking contrast images
- Used in noir or thrillers for ominous warnings



<https://www.youtube.com/watch?v=Ji3IDa0sewk>





[https://www.youtube.com/watch?time\\_continue=29&v=lINVnA3rVIE&feature=emb\\_title](https://www.youtube.com/watch?time_continue=29&v=lINVnA3rVIE&feature=emb_title)



# AUDIO





Here is some more information on the lavalier range we stock here at Saramonic UK.

## **WHAT IS A WIRELESS LAVALIER MICROPHONE?**

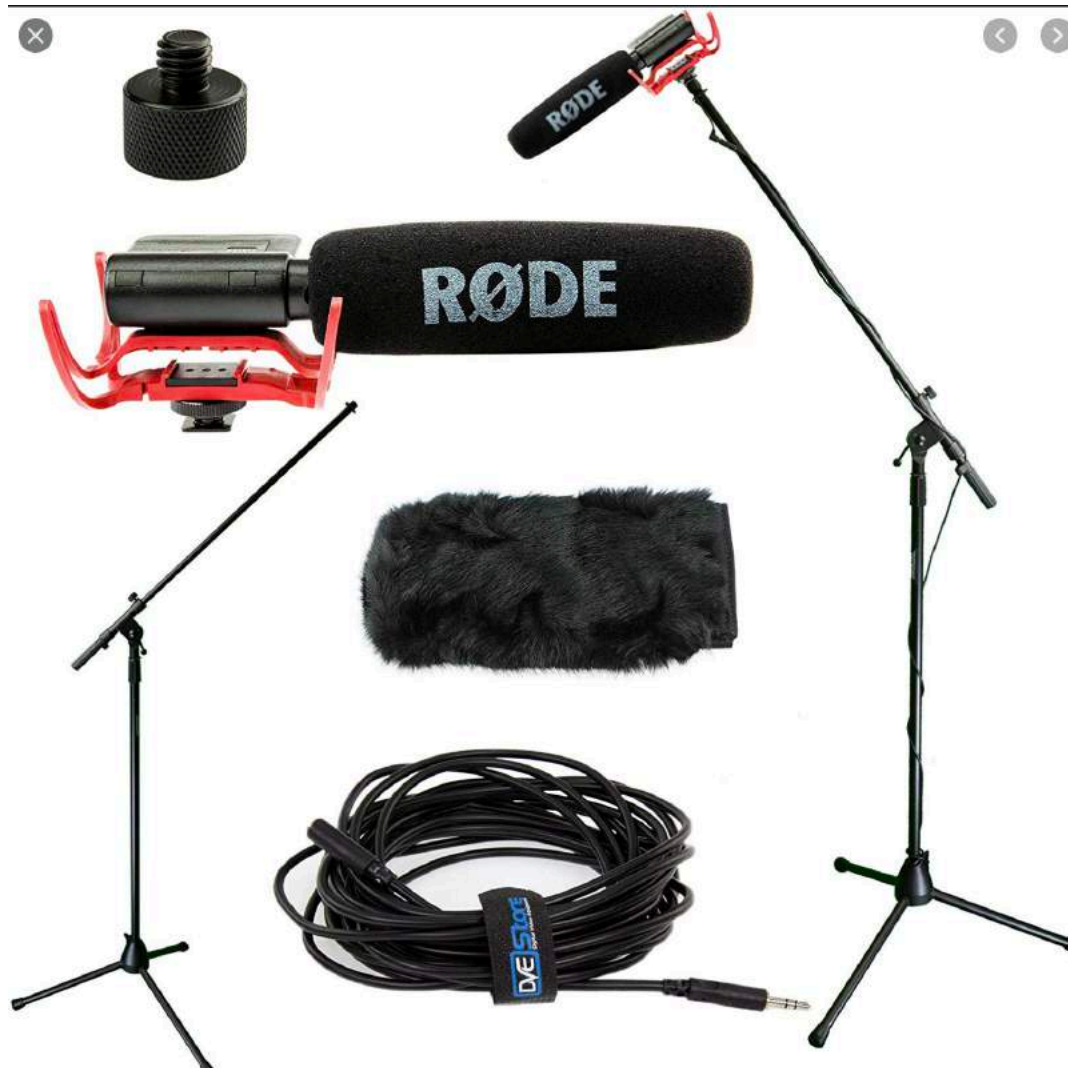
A lavalier microphone is a small microphone designed to be discreet and attached to clothing. It's also known as a lav or lapel mic. A traditional lav mic would have a long connecting wire that plugs directly into the camera or recording system. A wireless lavalier microphone has a transmitter on the person using the microphone, which means the cable only needs to reach from the lapel down to the transmitter, where the signal is transferred wirelessly to the receiver attached to the recording equipment.

Also known as a unidirectional or cardioid **microphone**, **directional mics** pick up sound from a specific area. **Directional mics** are designed to minimize unwanted background noise and has the highest pickup sound from the front, unlike omnidirectional **mics** which capture audio in every **direction**.





A **boom microphone** is, put simply, a **microphone** attached to a **boom**. ... A **boom** is an extendable and adjustable arm which a **microphone** can be mounted on. **Boom mics** are used primarily in film purposes, where the **microphone** should be positioned close to the audio source without appearing in the frame of the shot.



## 1. Capturing diegetic sounds

In most productions, capturing diegetic sound is the first and most important audio concern.

Diegetic sound is the "actual sound" of your production. That is to say, it's all of the sounds that come from within your film's world, including:

- Dialogue and sounds from your characters
- Sounds made by the environment
- Sounds from actions or the moving of objects
- Music or sounds represented as coming from within the world (an instrument being played or a jukebox playing a song)

## **2. Using non-diegetic sound**

Non-diegetic sound is sound that comes from outside of your film's world. These are "commentary sounds" which heighten the film experience for the audience by coming from sources which are neither visible on screen nor implied to be present in the film, such as:

- Narration
- Extra sound effects
- Soundtrack music that does not originate in the film's world





## Definition of CC

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- An organization that has defined an alternative to copyrights by filling in the gap between full copyright, in which no use is permitted without permission, and public domain, where permission is not required at all. Creative Commons' licenses let people copy and distribute the work under specific conditions, and general descriptions, legal clauses and HTML tags for search engines are provided for several license options.

## LICENSES



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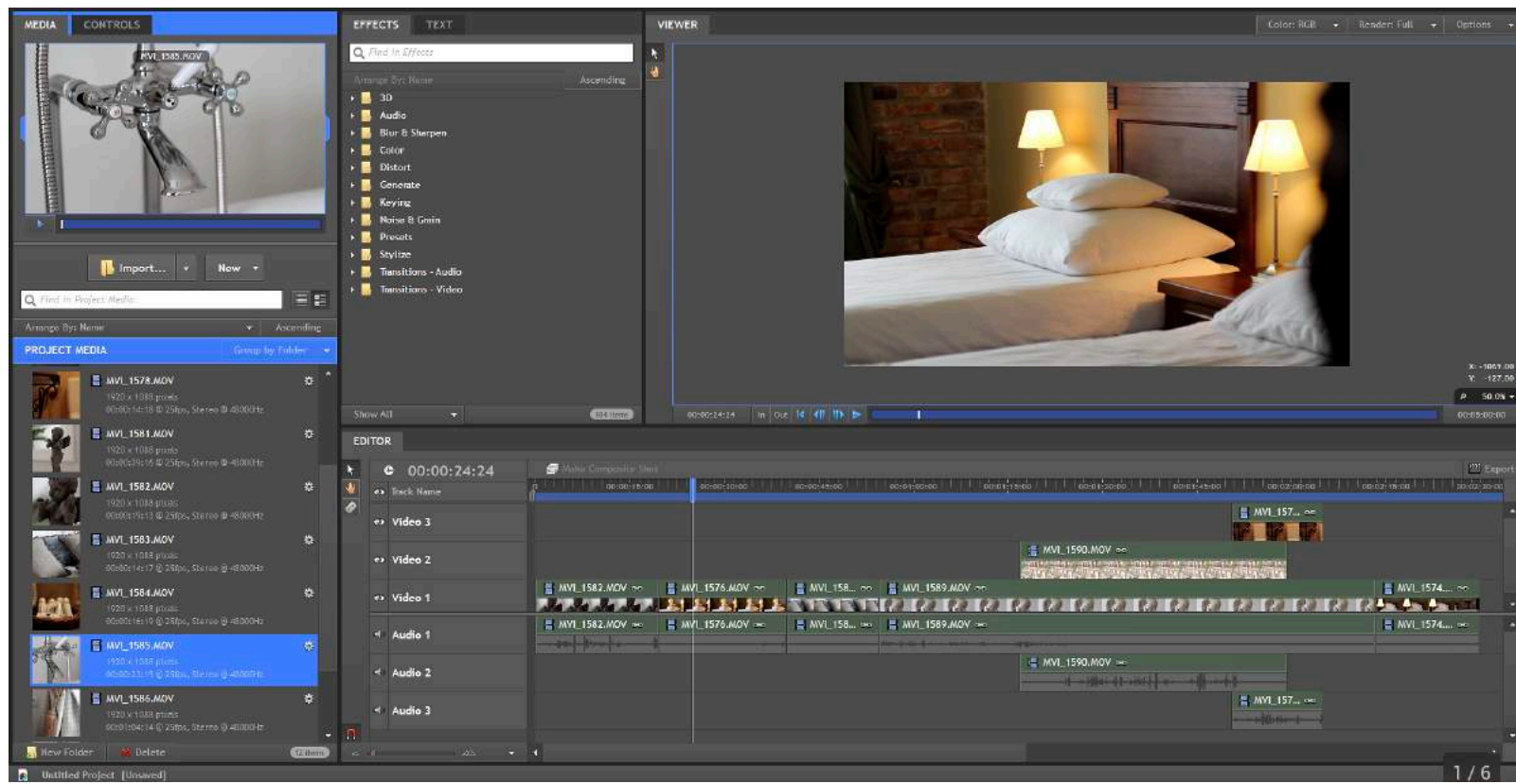
### Non-Commercial

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# EDITING PROGRAM

## Hit Film Express

<https://fxhome.com/hitfilm-express>





A film strip and a clapperboard are visible on a light-colored wooden surface. The film strip is coiled in the upper left, and the clapperboard is partially visible in the lower left.

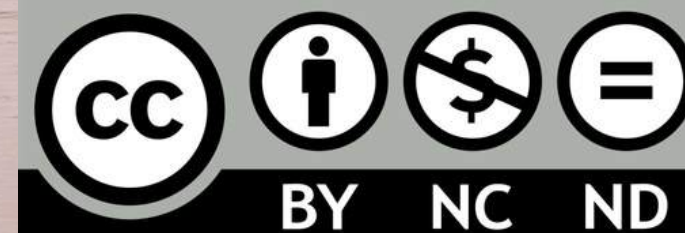
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UNDER ERASMUS+ PROJECT: OLD AND NEW EUROPE - ART AS A KEY  
TO UNDERSTAND SOCIAL AND POLITICAL TRANSFORMATIONS

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OLSZTYN, 17-22 FEBRUARY 2020

TRAINER: MACIEJ JANICKI, FILMOWANIE KREATYWNE



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