

# CONTENTS

|   |             |
|---|-------------|
| <b>CRAZY MAD THANX.....</b>   | <b>vii</b>  |
| <b>PREFACE .....</b>  | <b>xxi</b>  |
| <b>INTRODUCTION .....</b>   | <b>xxvi</b> |
| <br>  |             |
| <b>CHAPTER 1—PREPRODUCTION .....</b>  | <b>1</b>    |
| <br>  |             |
| <b>GETTING STARTED</b>  |             |
| • Learning the Filmmaking Process.....  | 2           |
| Film Books.....   | 2           |
| DVD Extras.....   | 2           |
| Podcasts.....   | 3           |
| Workshops.....  | 3           |
| Cable TV .....  | 3           |
| Instructional DVDs .....  | 4           |
| Web Sites .....   | 4           |
| Crewing.....  | 4           |
| Doing.....  | 5           |
| • Been There, Done That: Why Make a Documentary?— <i>Albert Maysles</i> .....       | 6           |
| • Doc Preproduction .....   | 7           |
| Introduction .....  | 7           |
| Documentary Goal .....  | 7           |
| <br>  |             |
| <b>GETTING THE IDEA</b>   |             |
| • Brainstorming Your Idea.....  | 8           |
| • The Importance of Research .....  | 9           |
| • Been There, Done That: Research and Fact Checking— <i>Safi ya McClinton</i> ..... | 10          |
| • Interview Subjects.....   | 11          |
| • Approach and Storytelling.....  | 12          |
| • Been There, Done That: Concept and Storytelling— <i>Sam Pollard</i> .....         | 13          |
| • The Production Plan.....  | 14          |

## GETTING THE MONEY

|   |    |
|---|----|
| • Been There, Done That: How to Raise Money— <i>Michelle Coe</i> .....                              | 15 |
| • Budgeting Your Doc .....  | 21 |
| Budgeting Forms.....  | 21 |
| Budgeting Software.....   | 21 |
| Estimating Costs.....   | 21 |
| • Hot Tip: 4 Common Budgeting Mistakes.....   | 22 |
| • Been There, Done That: Raising the M-O-N-E-Y— <i>Rose Rosenblatt &amp; Marion Lipschutz</i> ..... | 24 |
| • Hot Tip: 10 Ways to Lower Your Budget.....  | 25 |
| • Where to Find Prices.....   | 28 |
| • Budgeting—A Final Word .....  | 29 |

## GETTING THE GEAR

|   |    |
|---|----|
| • Choosing an Equipment Package.....  | 30 |
| • Been There, Done That: Using and Learning the Tools of the Trade— <i>Susan Buice and Arin Crumley</i> ..... | 31 |
| • Video Formats 101 .....   | 32 |
| What's Up with High Def?.....   | 32 |
| • A Quick Lesson in Tech Video .....  | 33 |
| What Are Pixels?.....   | 33 |
| What Is Resolution? .....   | 33 |
| Progressive vs. Interlaced .....  | 33 |
| HDV Image Size and Resolution .....   | 33 |
| • Hot Tip: What to Look for in a Camera .....   | 34 |
| • The Guide to the Camera Guide.....  | 35 |
| • Camera Guide Key .....  | 36 |
| Canon 3-Chip Mini-DV Camera Guide.....  | 36 |
| JVC and Panasonic 3-Chip Mini-DV Camera Guide .....   | 38 |
| Sony 3-Chip Mini-DV Camera Guide .....  | 39 |
| • Buying vs. Renting .....  | 40 |
| • Hot Tip: Educational Equipment Access.....  | 41 |
| • Doc Equipment Packages .....  | 42 |
| • Hot Tip: 5 Tips for Traveling with Equipment .....  | 43 |
| • Before You Shoot.....   | 44 |
| Be Practical .....  | 44 |

## GETTING THE CREW

|   |    |
|---|----|
| • The Doc Crew.....   | 45 |
| • Good Crew, Bad Crew.....  | 46 |
| Introduction .....  | 46 |
| Good Crew Members .....   | 46 |
| Bad Crew Members .....  | 46 |
| • Been There, Done That: The Producer-Director Relationship— <i>Christina Dehaven</i> ..... | 47 |
| • Assembling a Crew .....   | 48 |

|   |    |
|---|----|
| • The Crew Meeting .....                    | 49 |
| • Feeding the Crew .....                    | 50 |
| • Hot Tip: 5 Down and Dirty Food Ideas..... | 52 |

## **CHAPTER 2—LOCATION, LOCATION, LOCATION..... 53**

### **MANAGING LOCATIONS**

|   |    |
|---|----|
| • Shooting on Location.....                         | 54 |
| Managing Arrangements with Your Subjects.....       | 54 |
| Interview Locations .....                           | 54 |
| • Location Management 101.....                      | 55 |
| Introduction .....                                  | 55 |
| • Sensitive Location Overview .....                 | 56 |
| • PR Reps and Media Liaisons .....                  | 57 |
| Dealing with PR Reps and Other Media Liaisons ..... | 57 |
| Doc Location Ethics .....                           | 57 |
| The Exception to the Rule .....                     | 57 |

### **LOCATION LOGISTICS**

|  |    |
|--|----|
| • Hot Tip: How Not to Get Your Camera Jacked.....  | 59 |
| • <i>Been There, Done That: Being Prepared for Remote Locations—Arlick Brown and Micah Schaffer.....</i> | 60 |
| • Transportation Considerations.....   | 61 |
| • Hot Tip: Stealth Shooting Tactics 101 .....  | 63 |

### **OTHER LOCATION ISSUES**

|  |    |
|--|----|
| • Location Releases and Insurance..... | 65 |
| Location Releases.....                 | 65 |
| Location Insurance .....               | 65 |
| • Insurance Issues .....               | 66 |
| Do You Really Need Insurance?.....     | 66 |
| Shooting Without Insurance .....       | 66 |
| • Hot Tip: Shooting in Da 'Hood .....  | 67 |

## **CHAPTER 3—IMAGE CONTROL AND CAMERA WORK ..... 69**

### **IMAGE BASICS**

|                                |    |
|--------------------------------|----|
| • Basics of Image Control..... | 70 |
| Introduction .....             | 70 |
| • Focus.....                   | 71 |
| Hallmark of the Pros .....     | 71 |
| Common Focus Hazards .....     | 71 |
| • Exposure .....               | 72 |
| Light Is Good .....            | 72 |
| Aperture and F-Stops.....      | 72 |

|   |    |
|---|----|
| • Zebra Stripes and Gain .....              | 73 |
| Your Friend the Zebra Stripes.....          | 73 |
| Using Gain to Boost Exposure.....           | 73 |
| • Color Temperature.....                    | 74 |
| Color Temperature Basics (Very Basic) ..... | 74 |
| • White Balance .....                       | 75 |
| When to White Balance .....                 | 75 |
| White Balance Special Effects .....         | 75 |
| Mixed Sun and Indoor Lighting.....          | 75 |
| • Shutter Speed Basics .....                | 76 |
| Motion and Shutter Speed.....               | 76 |
| • Shutter Speed and Movement .....          | 77 |

## **BEYOND THE BASICS**

|   |    |
|---|----|
| * Hot Tip: Creating a “Film Look” .....                               | 78 |
| • Manual vs. Auto Functions.....                                      | 79 |
| Use Manual Controls .....   | 79 |
| • When to Use Auto Functions.....                                     | 80 |
| Auto Zoom vs. Manual Zoom .....                                       | 80 |
| Surprises and Panics .....  | 80 |
| Run-and-Gun Shooting .....  | 80 |
| • Been There, Done That: Capturing Truth— <i>Albert Maysles</i> ..... | 82 |
| • Using the Zoom Control .....  | 83 |
| Adjusting Your Shot .....   | 83 |
| Using the “Digital Zoom” Function .....                               | 83 |
| • Handheld Secrets of the Pros .....                                  | 84 |
| Forget the Tripod and Go Handheld .....                               | 84 |
| Handheld Editing Considerations .....                                 | 84 |
| Motivation and Style.....   | 84 |
| • Handheld Camera Positions.....                                      | 85 |

## **OTHER CAMERA CONSIDERATIONS**

|   |    |
|---|----|
| • Using Tripods .....                     | 86 |
| Introduction .....                        | 86 |
| General Tripod Tips .....                 | 86 |
| • Pre-Roll and End-Roll.....              | 87 |
| Pre-Roll and End-Roll for Each Shot ..... | 87 |
| • Set Recording Protocol .....            | 88 |
| • Color Bars.....                         | 89 |
| Why You Should Use Color Bars .....       | 89 |
| How to Adjust NTSC Color Bars .....       | 89 |
| • Labeling Tapes.....                     | 90 |
| Pre-Labeling Blank Tapes.....             | 90 |
| Record Tabs.....                          | 91 |
| * Hot Tip: Cleaning Your Lens .....       | 92 |

## **CHAPTER 4—LIGHTING.....93**

### **SAFETY AND TOOLS**

|                                    |    |
|------------------------------------|----|
| • Electricity and Safety .....     | 94 |
| Electricity Considerations .....   | 94 |
| Safety Considerations .....        | 94 |
| • Lighting Safety Tip Sheet .....  | 95 |
| • How Not to Blow A Circuit.....   | 98 |
| • Lighting Tools of the Trade..... | 99 |

### **3- AND 4-POINT LIGHTING**

|   |     |
|---|-----|
| • Interview Lighting Setups .....                 | 102 |
| Introduction .....                                | 102 |
| Learning and Mastering the Craft.....             | 102 |
| • The Key Light .....                             | 103 |
| Setting Up Your Key Light.....                    | 103 |
| • Hair Light and Backlight.....                   | 104 |
| Hair Light.....                                   | 104 |
| Background Light.....                             | 104 |
| The Cookie Effect.....                            | 105 |
| • The Fill Light .....                            | 106 |
| Fill Light Alternatives.....                      | 106 |
| • Controlling Light Intensity.....                | 107 |
| • Down and Dirty DV Gel Guide.....                | 108 |
| • Anatomy of an Interview Kit.....                | 110 |
| • Hot Tip: 3 Tips for Shooting in Low Light ..... | 111 |
| • Miscellaneous Lighting Tips.....                | 112 |
| • Setting Up Lights in 5 Easy Steps.....          | 113 |
| Practical Lighting Setup .....                    | 114 |
| 4-Point Lighting Setup .....                      | 115 |
| Simple Lighting Setup.....                        | 116 |
| Window Lighting Setup .....                       | 117 |
| Anonymous Lighting Setup .....                    | 118 |
| 2-Subject Light Setup .....                       | 119 |
| Blacklight Setup .....                            | 122 |

## **CHAPTER 5—SOUND RECORDING .....123**

### **SOUND TOOLS OF THE TRADE**

|                                    |     |
|------------------------------------|-----|
| • Basic Sound Package .....        | 124 |
| • Intermediate Sound Package ..... | 125 |
| • Microphones—Boom Mics .....      | 126 |
| Introduction .....                 | 126 |
| Boom Mics .....                    | 126 |

|   |     |
|---|-----|
| • 8 Quick Tips for Better Booming ..... | 127 |
| • Good Boom, Bad Boom.....              | 128 |
| • Booming Technique .....               | 129 |
| • Microphones—Lavs and Handhelds.....   | 130 |
| Lavalier Mics.....                      | 130 |
| Handheld Mics.....                      | 130 |
| Wireless Mics.....                      | 130 |
| • Mounting a Lav Mic .....              | 132 |
| Handling Subjects.....                  | 132 |

## **RECORDING TECHNIQUES**

|   |     |
|---|-----|
| • Hot Tip: 2 Subjects, but only 1 Lav Mic.....        | 133 |
| • The Right Mic for the Job .....                     | 134 |
| • Recording Sound Levels.....                         | 135 |
| Riding Levels .....                                   | 136 |
| Where Should Your Needle Peak? .....                  | 136 |
| Beware of Prosumer Camera Audio Meters.....           | 137 |
| • Why Use a Mixer? .....                              | 138 |
| • Using a Field Mixer .....                           | 139 |
| • Other Mixer Features .....                          | 141 |
| Limiter .....   | 141 |
| Lo-Cut Filter.....                                    | 141 |
| Pan Knob.....   | 141 |
| Monitor In .....                                      | 141 |
| Tone Generator .....                                  | 141 |
| Slate.....  | 141 |
| • 5 Sound Rules to Live By .....                      | 142 |
| • Location Sound Recording .....                      | 145 |
| Don't Just Look, <i>Listen</i> to Your Location ..... | 145 |
| • Location Sound Hazards .....                        | 146 |

## **OTHER SOUND TYPE STUFF**

|                                      |     |
|--------------------------------------|-----|
| • Down and Dirty DV Cable Guide..... | 147 |
| • Miscellaneous Sound Tips.....      | 150 |
| Breakaway Cables .....               | 150 |
| Coiling Cables.....                  | 150 |
| Hiding Mics.....                     | 150 |
| • How to Use Sound Blankets .....    | 151 |
| Shooting in Rooms with Echo .....    | 151 |
| How to Eggroll a Sound Blanket.....  | 152 |

## **CHAPTER 6—COMPOSITION AND COVERAGE.....153**

### **WHAT IT LOOK LIKE?**

|  |     |
|--|-----|
| • Aspect Ratios.....                       | 154 |
| Which Aspect Ration Should You Shoot?..... | 154 |
| Widescreen Options.....                    | 154 |
| • Shooting Widescreen DV.....              | 155 |
| • Hot Tip: Down and Dirty Widescreen.....  | 156 |
| • Composition Basics .....                 | 157 |
| Introduction .....                         | 157 |
| • Composition Tricks.....                  | 159 |
| Hiding Undesirable Backgrounds .....       | 159 |
| Cheating Backgrounds .....                 | 159 |
| • Lens Focal Length.....                   | 160 |
| • Telephoto and Wide-Angle Lenses .....    | 161 |
| • Don't Just Tell 'Em, Show 'Em.....       | 162 |
| The Audience Wants to See Your Story ..... | 162 |
| POV Shots Put the Audience There .....     | 162 |
| • The Visual Language of Docs.....         | 163 |
| Cover Your Scene (and Your Butt) .....     | 163 |
| Establishing Shots .....                   | 163 |
| The Establishing Sequence .....            | 163 |
| Wide Shots (WS) .....                      | 164 |
| Medium Shots (MS) .....                    | 164 |
| Close Ups (CU).....                        | 165 |
| 1-Shots.....                               | 165 |
| 2-Shots.....                               | 165 |
| Over the Shoulder Shots.....               | 166 |
| Reaction/Reverse Shots .....               | 166 |
| Dutch Angles .....                         | 166 |
| Dolly Shots .....                          | 167 |
| The Full Tilt Boogey.....                  | 168 |
| Dramatic Zooms .....                       | 169 |
| Executing the Move.....                    | 169 |
| Cutaways .....                             | 170 |
| • Storytelling and Cutaways.....           | 171 |
| How to Shoot Cutaways.....                 | 171 |

### **MORE VISUAL STORYTELLING TOOLS**

|  |     |
|--|-----|
| • Your B-Roll Is Your “A” Roll.....  | 172 |
| • <i>Been There, Done That: Doc Storytelling with Animation—John Canemaker</i> ..... | 173 |
| • Depth-of-Field Demystified.....  | 174 |
| Racking Focus .....  | 174 |
| • Hot Tip: Shallow Depth-of-Field .....  | 175 |
| • 10 Tips for Shooting Live Events.....  | 176 |

**BEFORE THE INTERVIEW**

|  |     |
|--|-----|
| • All About Interviews .....                   | 182 |
| Introduction .....                             | 182 |
| Get Yourself Together.....                     | 182 |
| • Final Preparations .....                     | 183 |
| Equipment Prep .....                           | 183 |
| Travel.....                                    | 183 |
| • Arriving at Location .....                   | 184 |
| Setup Time .....                               | 184 |
| Warm 'Em Up .....                              | 184 |
| • Choosing Interview Backgrounds.....          | 185 |
| Storytelling Through Framing.....              | 185 |
| Using Props and Cheating Background .....      | 185 |
| Using Depth and Busy Backgrounds.....          | 185 |
| ♦ Hot Tip: Easy Do-It-Yourself Backdrops ..... | 186 |

**MAKING THEM LOOK GOOD**

|   |     |
|---|-----|
| • Positioning and Eyeline.....            | 187 |
| Subject Positioning.....                  | 187 |
| Interviewer Positioning and Eyeline ..... | 187 |
| • How Do I Look? .....                    | 188 |
| Clothing .....                            | 188 |
| • Video Clothing Issues.....              | 189 |
| • Fixing Faces .....                      | 190 |
| ♦ Hot Tip: Easy Powder Makeup .....       | 191 |

**WORKING WITH SUBJECTS**

|  |     |
|--|-----|
| • Talent Releases.....   | 192 |
| Get a Signed Talent Release Form.....  | 192 |
| Getting Releases from Major Figures.....   | 192 |
| Verbal Releases.....   | 192 |
| • Been There, Done That: Fair Subject Portrayal and Releases—Albert Maysles .....            | 193 |
| • Briefing Your Subject.....   | 194 |
| • Instructing Subjects .....   | 195 |
| Keepin' It "Real" .....  | 196 |
| • Been There, Done That: When Subjects Want to Walk—Rose Rosenblatt & Marion Lipschutz ..... | 197 |

**INTERVIEW QUESTIONS**

|   |     |
|---|-----|
| • Asking Questions and Responding ..... | 199 |
| Introduction .....                      | 199 |

|                                   |     |
|-----------------------------------|-----|
| • Form of Questions.....          | 200 |
| • Logical Order of Questions..... | 201 |

## INTERVIEW TECHNIQUES

|  |     |
|--|-----|
| • Been There, Done That: Interviewing Resistant Subjects— <i>Safi ya McClinton</i> ..... | 202 |
| • Hot Tip: How to Work a Press Conference.....   | 203 |
| • Interview Preparation and Warm Up.....   | 204 |
| Brainstorm and Write Out Your Questions.....   | 204 |
| Warm 'Em Up .....  | 204 |
| • Listening Skills.....  | 205 |
| • Responding to Your Subject.....  | 206 |
| • Been There, Done That: The Thin Line of Exploitation— <i>Sam Pollard</i> .....         | 207 |
| • The Soapbox Question .....   | 208 |
| • Hot Tip: Interviewing Celebrities .....  | 209 |
| • Monitoring Technical Issues .....  | 210 |
| Interrupting Your Interview to Solve Problems .....                                      | 210 |
| Using a Monitor and Headphones .....   | 211 |
| Other Things to Look Out For .....   | 211 |
| • Interview Hazards.....   | 212 |
| • The Wrap Out.....  | 213 |
| Before You Call a “Wrap” .....   | 213 |
| Thank Everyone . . . Profusely.....  | 213 |
| Packing Up .....   | 213 |

## CHAPTER 9—POST-PRODUCTION..... 215

### PREPARING TO EDIT

|  |     |
|--|-----|
| • The Post-Production Process.....       | 216 |
| It's All About Post.....                 | 216 |
| • Viewing & Taking Notes .....           | 217 |
| Viewing All Your Footage.....            | 217 |
| • Logging Footage.....                   | 218 |
| Why We Log.....                          | 218 |
| Organizing Your Shots.....               | 218 |
| The Log Sheet.....                       | 219 |
| Technological Advances in Logging.....   | 219 |
| • Hot Tip: “Automatic” Tape Logging..... | 220 |
| • Transcribing Interviews .....          | 221 |

### EDITING ISSUES

|   |     |
|---|-----|
| • Who Should Edit Your Film? .....                                      | 222 |
| • Been There, Done That: Working with Editors— <i>Sam Pollard</i> ..... | 225 |
| • Time Code and DV Tapes.....   | 226 |
| A Quick Lesson on DV Tape.....  | 226 |
| Time Code Problems.....   | 226 |

|  |     |
|--|-----|
| • Stock Footage and Music .....  | 227 |
| • <i>Been There, Done That: 7 Commandments of Archival Footage—Rick Prelinger.</i> ..... | 228 |

## **GETTING IT OUT THERE**

|   |     |
|---|-----|
| • Hot Tip: 5 Reasons to Get Down with Podcasting and Video Sharing.....                               | 230 |
| • <i>Been There, Done That: Finding an Audience Online—Susan Buice and Arin Crumley.....</i>          | 232 |
| • Film Festival Strategy .....  | 234 |
| • <i>Been There, Done That: Passion, Business &amp; Filmmaking—Adrian Belic .....</i>                 | 235 |
| • 7 Ways to Work a Film Festival.....   | 236 |
| • <i>Been There, Done That: How to Hustle at Sundance—Rebekah Sindoris and Christie Pesicka .....</i> | 239 |

**ANTHONY'S RECOMMENDED READS .....** **241**

**GLOSSARY.....** **244**

**INDEX .....** **258**

**About the Author.....** **267**

**Book and DVD Credits.....** **268**