



Boot Camp: Directing Real People on Camera

Amy DeLouise
& Anne Saul

After This Session

- **Make a Plan For Better Outcomes**
- **Know What Gear Works Best**
- **Lighting & Sound Tips and Tricks**
- **Capture Authentic Content**
- **Have the Elements for a Compelling Story Arc**

Today's Agenda

- **Part 1: Story Planning**
 - **Story Arc**
 - **Gear & Schedule Planning**
 - **Prepping for Sound & Visual Storytelling**
- **Part 2: Capturing Authentic Content**
 - **Real People on Camera**
 - **Tricks & Tips**

Slides & Stuff





Amy DeLouise

Creative Director | Producer

DELOUISE ENTERPRISES





Anne Saul

Cinematographer | Gaffer

SAULGOOD MEDIA





Participants can join
at **slido.com** with
#1466059



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In just a few words, describe what scares you most working with non-actors on camera?

With Real People We Can...

- Enter their lives for a moment
- Gain an emotional connection for viewer
- Use a natural narrator rather than an actor
- Be authentic to an issue, cause, or environment
- Provide an expert with specialized information



Questions Before Using “Real People”

- Can they “play themselves”?
- Can they block out the time needed for multiple takes, angles, b-roll?
- Re-enactments may not mean lower costs, is that OK?



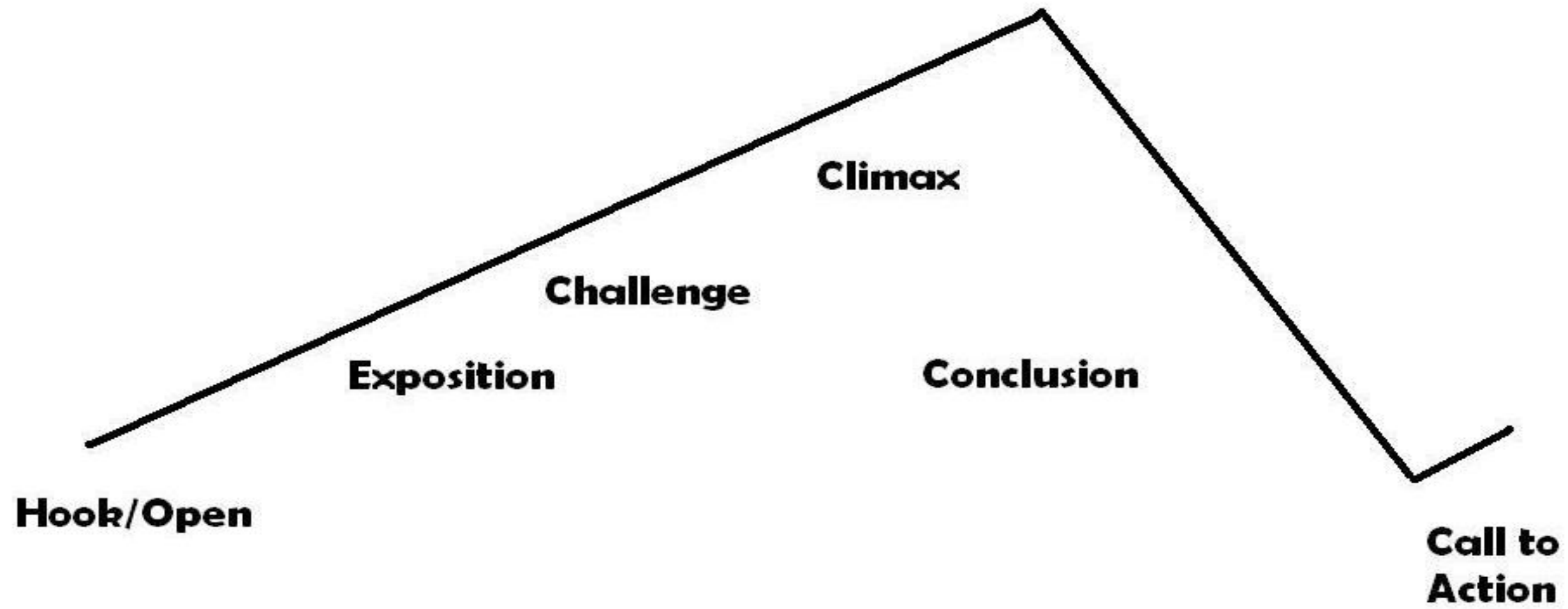
Remember Re-Enacting IS Acting

- Having **two** people doing an activity together is often easier than one
- Avoid industry lingo like “back to one”
- Avoid working with too many props
- Build “get to know you” time into the schedule with crew and talent – 15 mins per scene/setup minimum

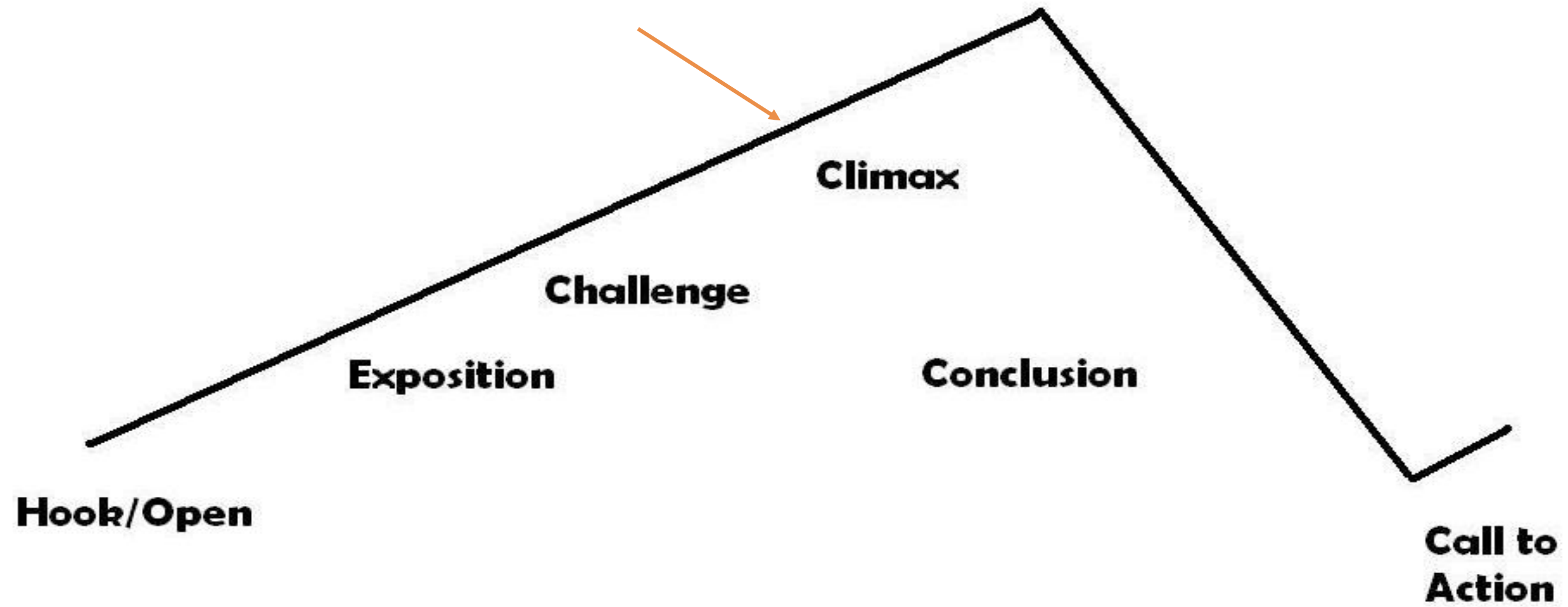


PLAN FOR **STORY**

Story Arc



Story Arc



MAIN Story Arc

John
CO

Betsy
NY

Funny/ Good Anecdotes

Gene
NY

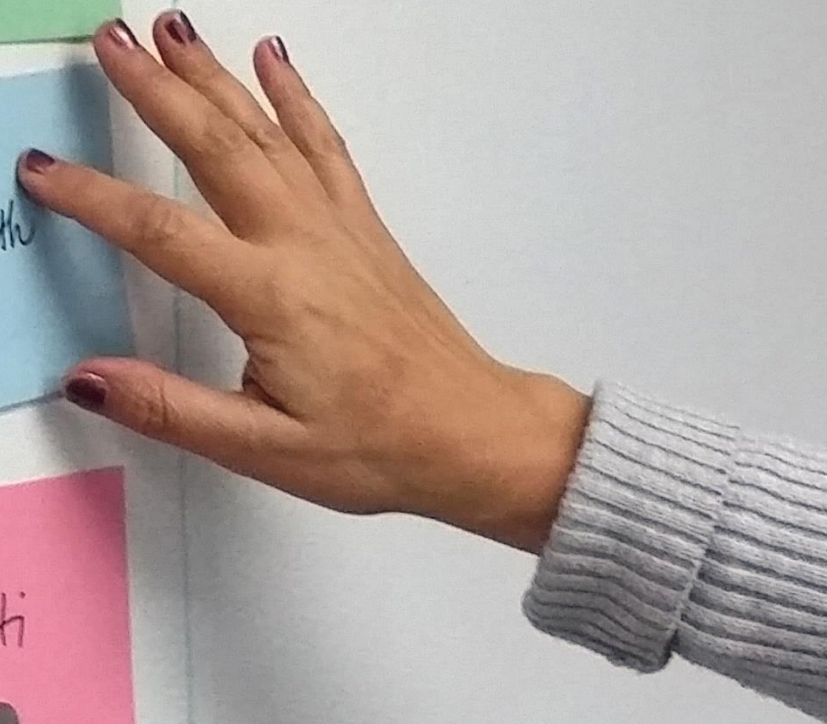
Robin
MD

Character Foils - Supplemental Anecdotes

Janie
VT

Beth
CA

Patti
NV



Creative Brief

- Goals
- Audience
- Target Length
- Main Character(s)
- Key Scenes and Settings
- Style and POV
 - Mood boards
 - Story boards
- Schedule
- Budget
- Approvals



Technical Brief

- Delivery specs
 - Audio: Speakers, headphones, live event
 - Video: Projection, mobile, desktop
- Shooting specs
 - Frame rate
 - 1080, 4K, other
 - Need to “punch in” from 4K to 2K?
- Other considerations?
 - Room for captioning/translations?
 - Alternate versions/delivery specs?



Creative & Tech Brief Templates



Questions to Ask at the Start

1. How will people **connect** with this story?
2. Who is the **primary** audience?
3. What's the **turning point** in this story?
4. What's the **point of view**?



Questions to Ask at the Start

1. How will people **connect** with this story?
 - What audio and visual information will they need?
 - What background on the subject?
2. Who is the **primary** audience?
 - What information (or misinformation) do they already have?
 - What essential information do they need to understand the context of our case study?
 - What visual/audio style will connect with this audience?
3. What's the **turning point** in this story?
 - What is the challenge to be overcome and how?
4. What's the **point of view**?
 - Does the interviewee stand in for the audience?
 - Do they offer a new perspective?
 - Are there multiple interviewees with different vantage points on the same story? Or opposing stories?



LOCATION PLANNING

Plan to Keep it Natural

- Multiple camera angles for re-enactment coverage avoids excessive takes
- Keep gear and crew out of eye line (which may mean cable runs, remote monitor for director)
- Plan gear for familiar settings



Remember Re-Enacting IS Acting

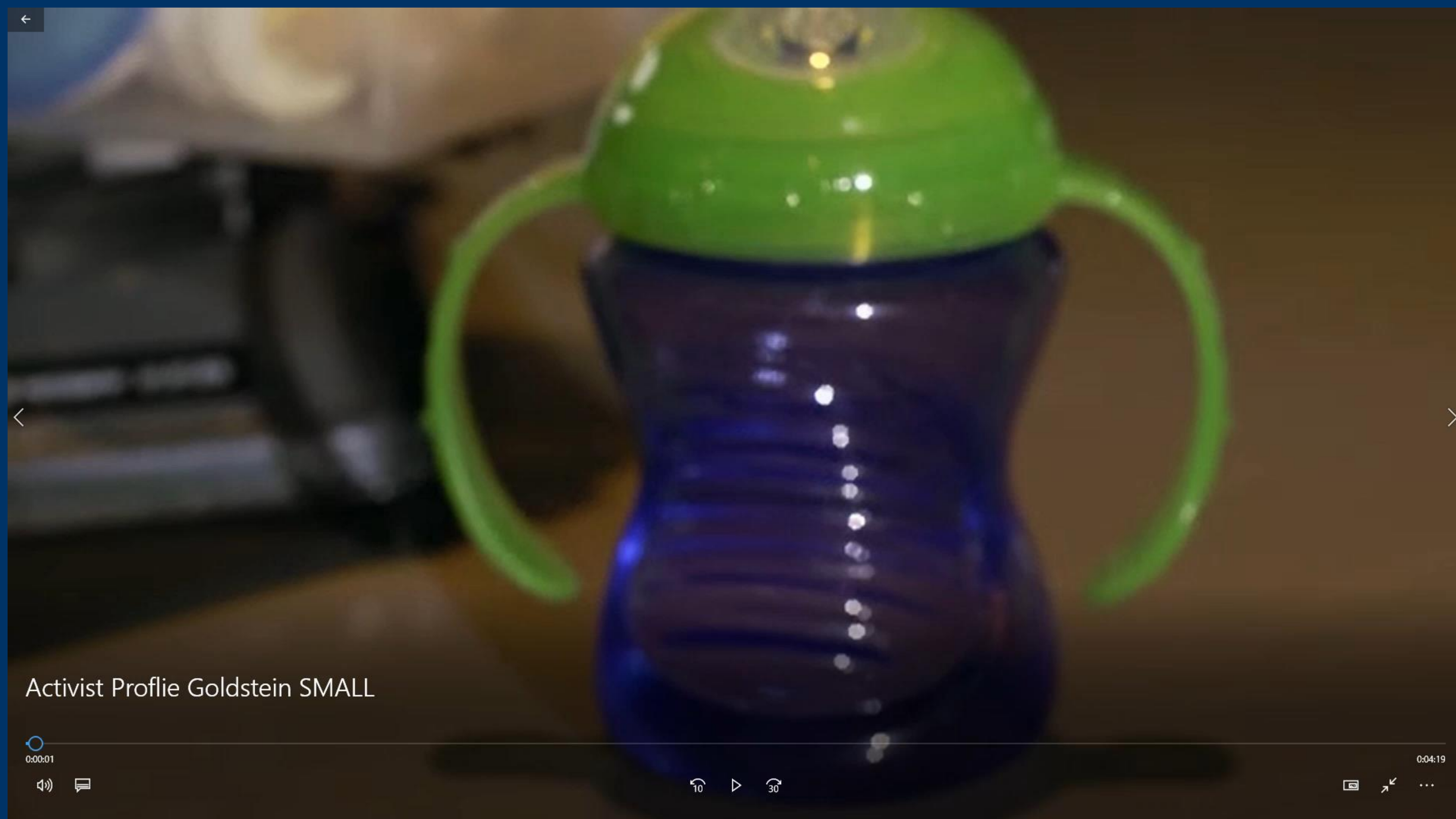


Scheduling Tips

- Plan to use time of day timecode
- Your schedule can then roughly match up with edit notes
- Always add more time for real people on camera and locations where you don't control the action

TILLEY CORPORATE SAFETY VIDEO SHOOT NOTES

TIME	SHOT/LOCATION	AMY'S NOTES
8:00AM	Crew Call/Unload – conference room for anything not needed for exteriors; move primary gear to exterior rail yard	
8:30AM	B-roll Clean Room area nozzles with guy in proper safety attire Yellow Suit Up areas—Guys coming out with digital signage above	Felipe suited up and shot inside, but we also got shots through window outside Good shot of Sean Tilley speaking with team outside lab Shot of guy securing chemical drums outside lab
9:15AM	Chem Lab	Shot of gas chromatography machine starts at 09:53 – it takes a while for the machine to warm up— we tail slated this shot so you have sync sound – important to see that sample injects when machine hits 40 degrees
9:30AM	Sean Tilley <ul style="list-style-type: none"> • Tilley company was founded by my grandfather in the 1950's, so we've been in business for decades. • I'm proud of what we do, and especially of our focus on quality and safety. • For example, out here we have our own tanker wash. This means we entirely control the process. Especially since we deal with food-grade chemicals, we have to be absolutely sure there is no contamination. So we built our own in-house system. • We are also proud to have implemented the NACD 	Interview was moved to interior, chem lab



Activist Profle Goldstein SMALL

0:00:01



0:04:19



Lens

I ♥ Camera Gear

CAM A

- Sony FX6
 - VCT Shoulder mount rig
 - Quick adjust arms
- Sachtler Flowtech 75 Tripod
 - Sachtler FSB8 Mii Tripod head
 - VCT Plate
- On camera Monitor!
 - SmallHD 702 Touch
 - SmallHD Focus 5
- Lens dictates the look and feel of the image
 - SLR Magic MicroPrime 75mm
 - Vintage Vivitar and Takumar lenses 55mm, 85mm
- Vmount Batteries 98WH



Plan a Second Angle on Interviews

- Saves time in edit
- Cut around interview problems
- Could be a DSLR running on a wide shot if needed
- *(Pro tip: Put a slate on your gear list for syncing!)*



I ♥ Camera Gear

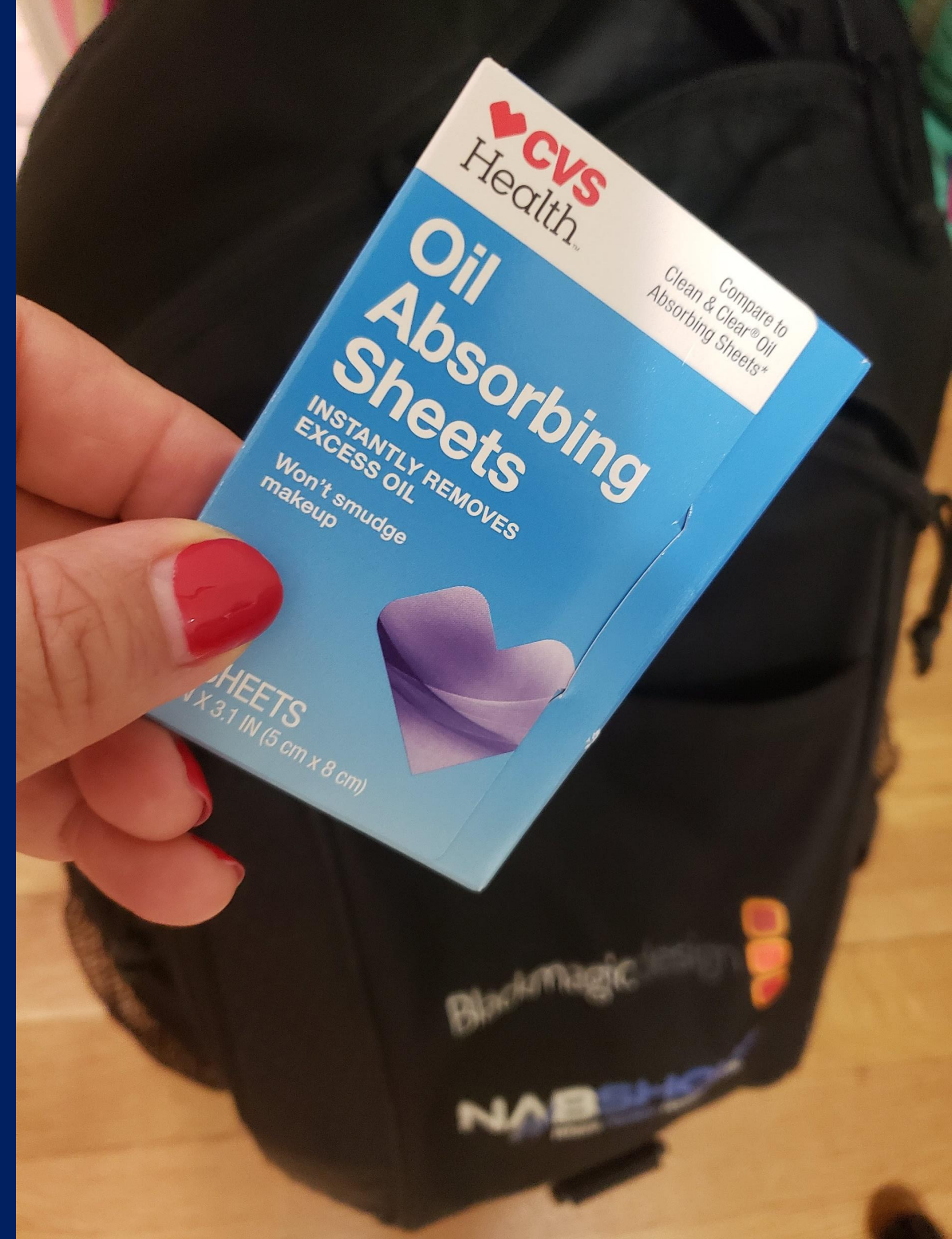
CAM B & ON THE GO

- Sony A7Riii
- Tripod
 - Manfrotto 536 Carbon
 - Benro BV6 head
- DJI Ronin S
 - Grip Arm with monitor attachment
- On Rig Monitor
 - SmallHD Focus 5
- Lens
 - Auto Focus Lens for Gimbal
 - unless you have compatible focus wheel camera
 - Pancake FE 35mm F2.8 ZA Sonnar T*
 - FE 24-105mm F4 G OSS



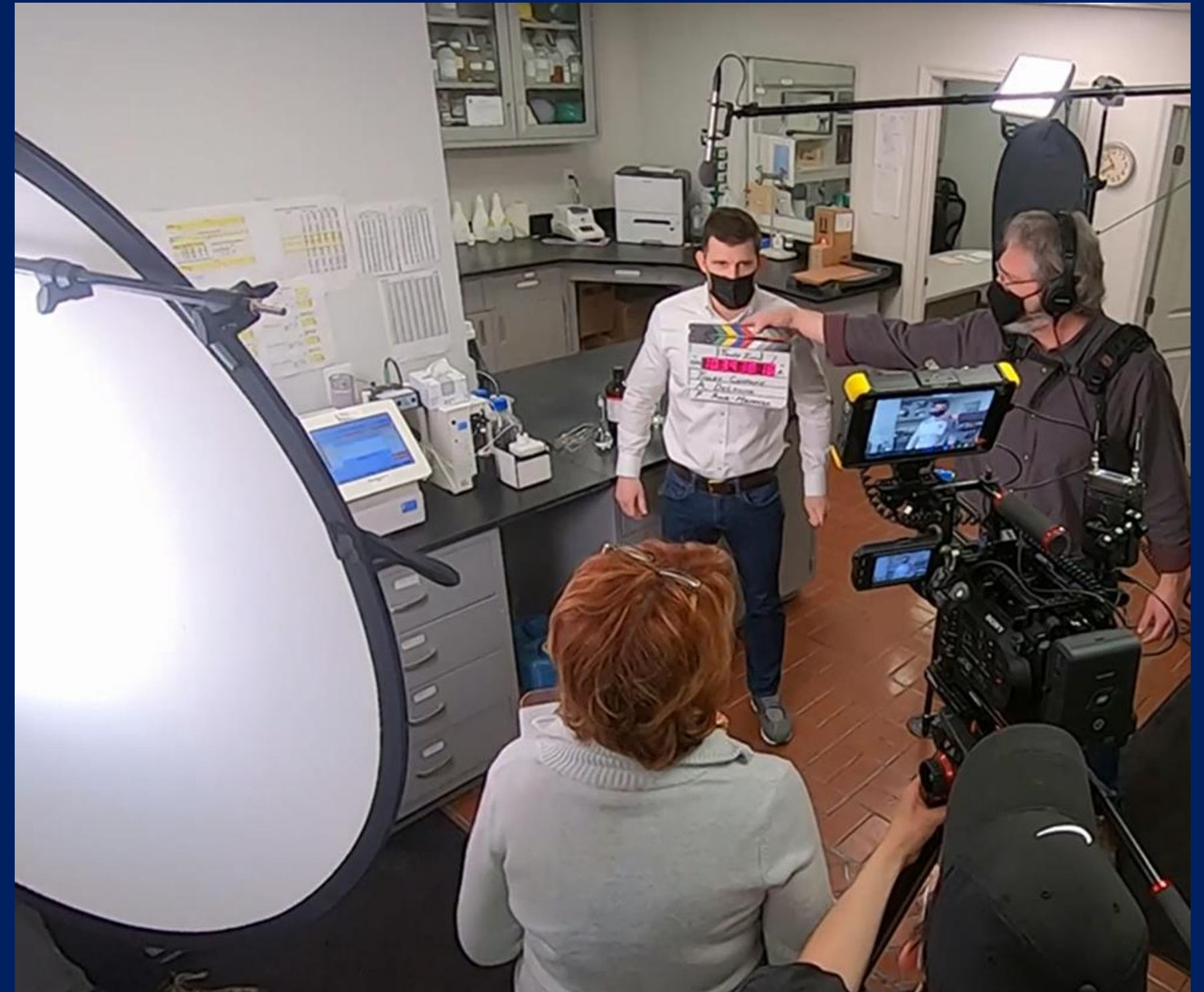
Throw in Your Camera Bag

- Avoid retakes for shine and sweat!



Non-Pros Shot Coverage Tips

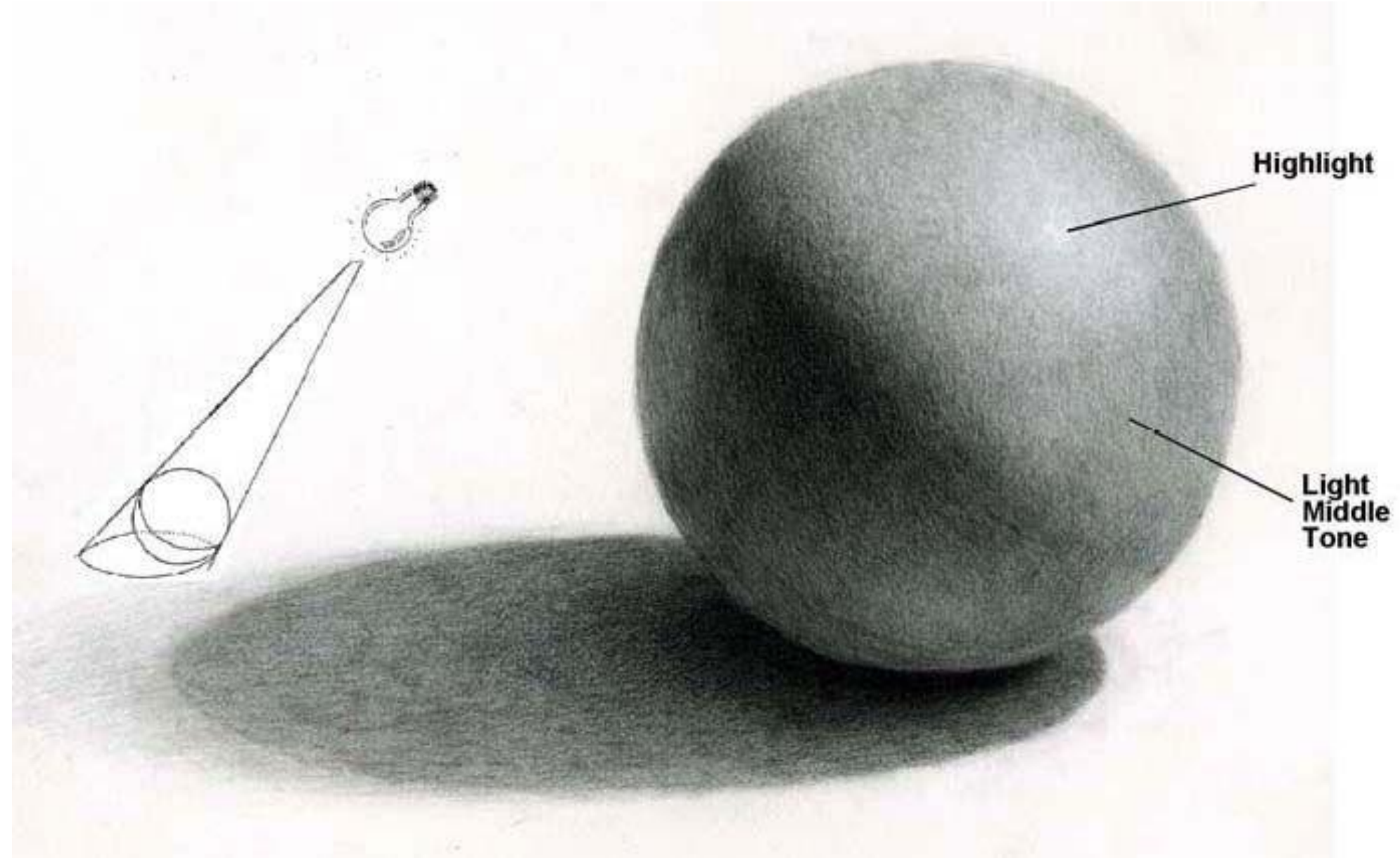
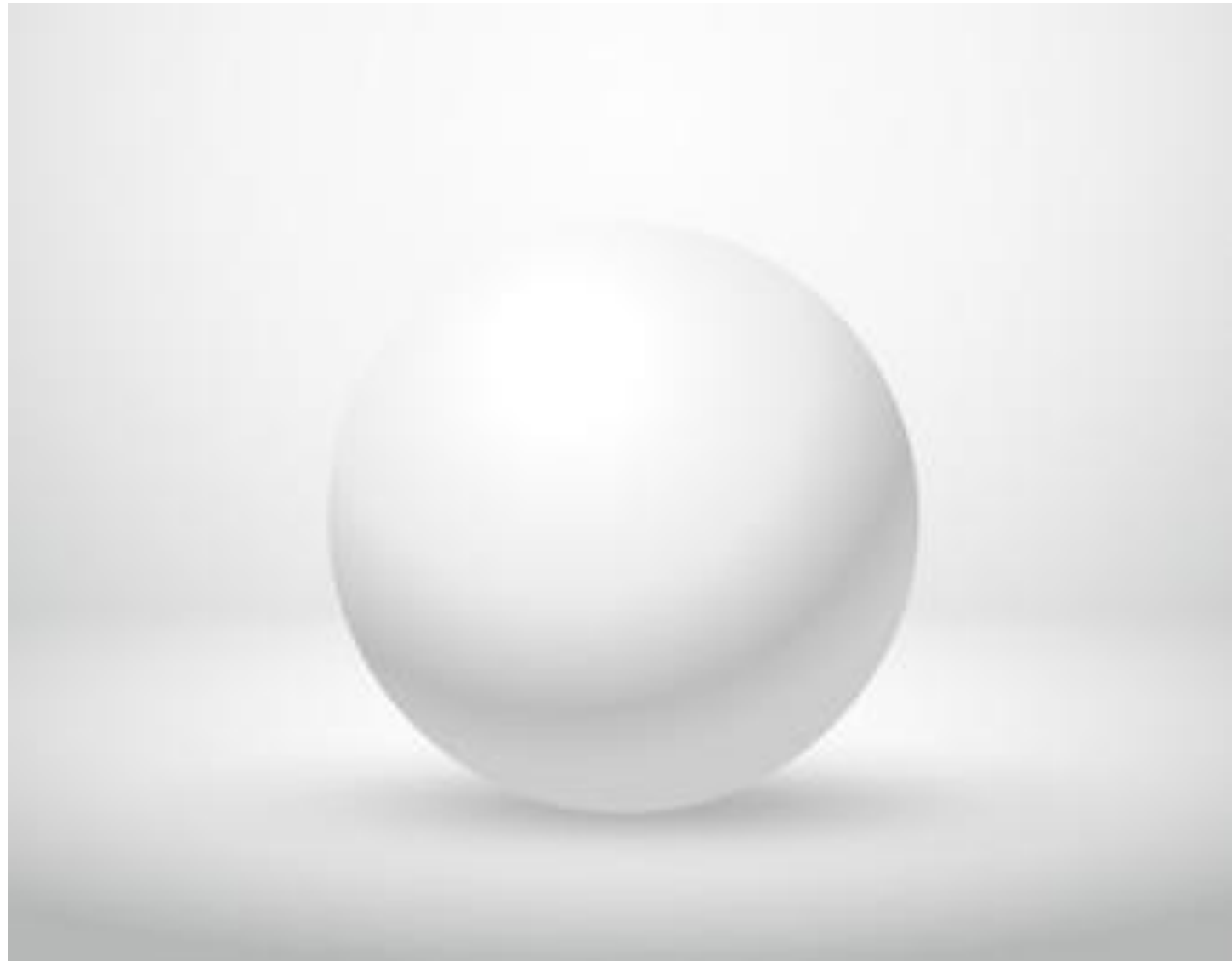
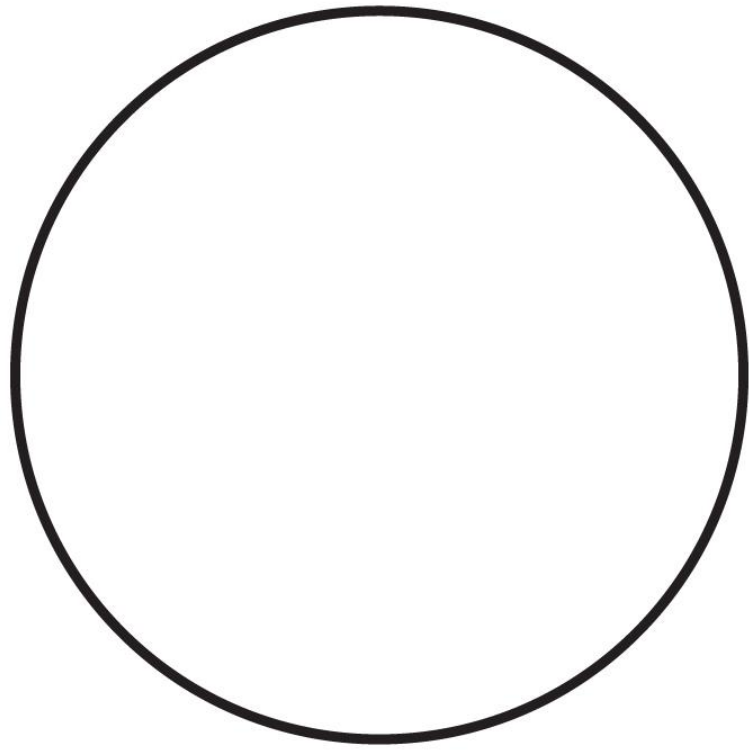
- With pros, you will shoot your master shot first, then go in for OTS & singles
- With non-pros, reverse the order – they may not match, so get primary needs first
- Multiple cameras running at once even better
- Non-pros get **WORSE** with every take, not better



Light

Why We Need Light

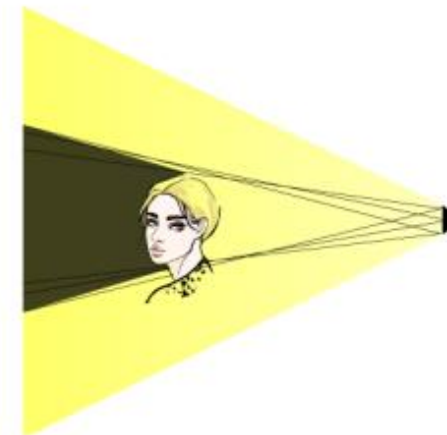
- So the camera can see the subject.
- Make talent look good!
- Add depth to the frame
- Dynamic shots will keep the attention of the audience much longer.
- Highlight backgrounds that may be relevant to the subject matter.
- It looks professional!



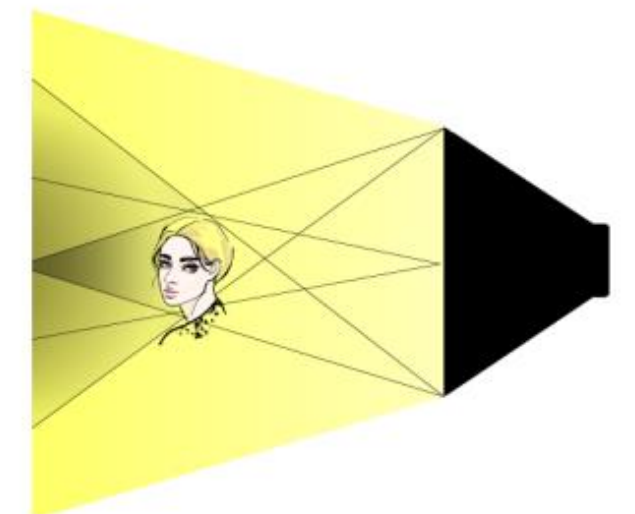
Hard Light

A small source relative to distance from subject.

- An Aperture MC, 2 ft from subject will be a small source.
- A 4 ft panel light 10 feet from the subject will be a small source
- A 300D shooting directly onto a subject from 10 ft will be a small source
- The sun, a million miles from the subject will be a small source



A small light source will produce hard light and a high-contrast image.

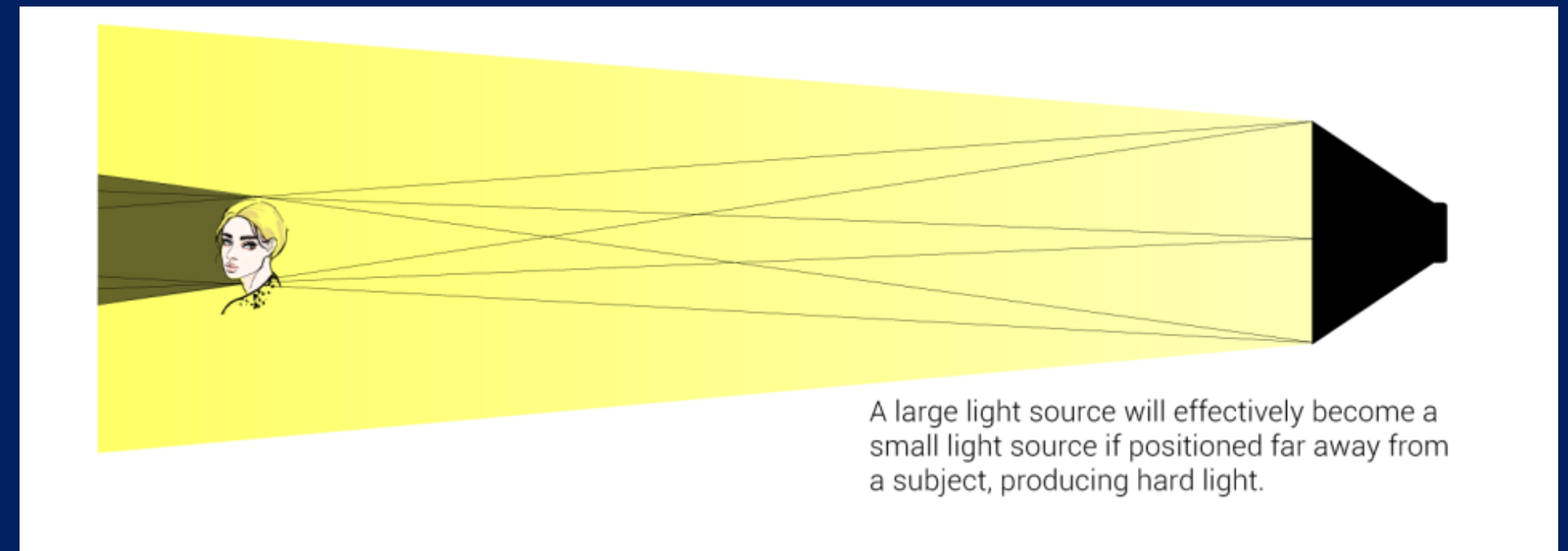


A large light source will produce a more neutral image with smoother transitions from highlights to shadow areas.

Soft Light

A large source relative to the distance from subject.

- An Aperture MC, bouncing of a wall, 3 ft from subject will be a (very dim) large source
- A 4 ft panel light 4 feet from the subject will be a large source
- A 300D shooting onto a 12X 10 ft from subject will be a large source
- The sun on a very cloudy day will be a large source (clouds are diffusion)



Lighting Prep Must-Have's



Versatile is good!

- Stands – This is a safety expense! Don't skimp! Someone (you) could get hurt!
 - Depends on weight of light, and how you will use it
 - Pick the stand that will stay standing!
 - Stands will hold lights and modifiers like pop ups or large diffusion
- Sandbags! Also safety!
- Gaff Tape



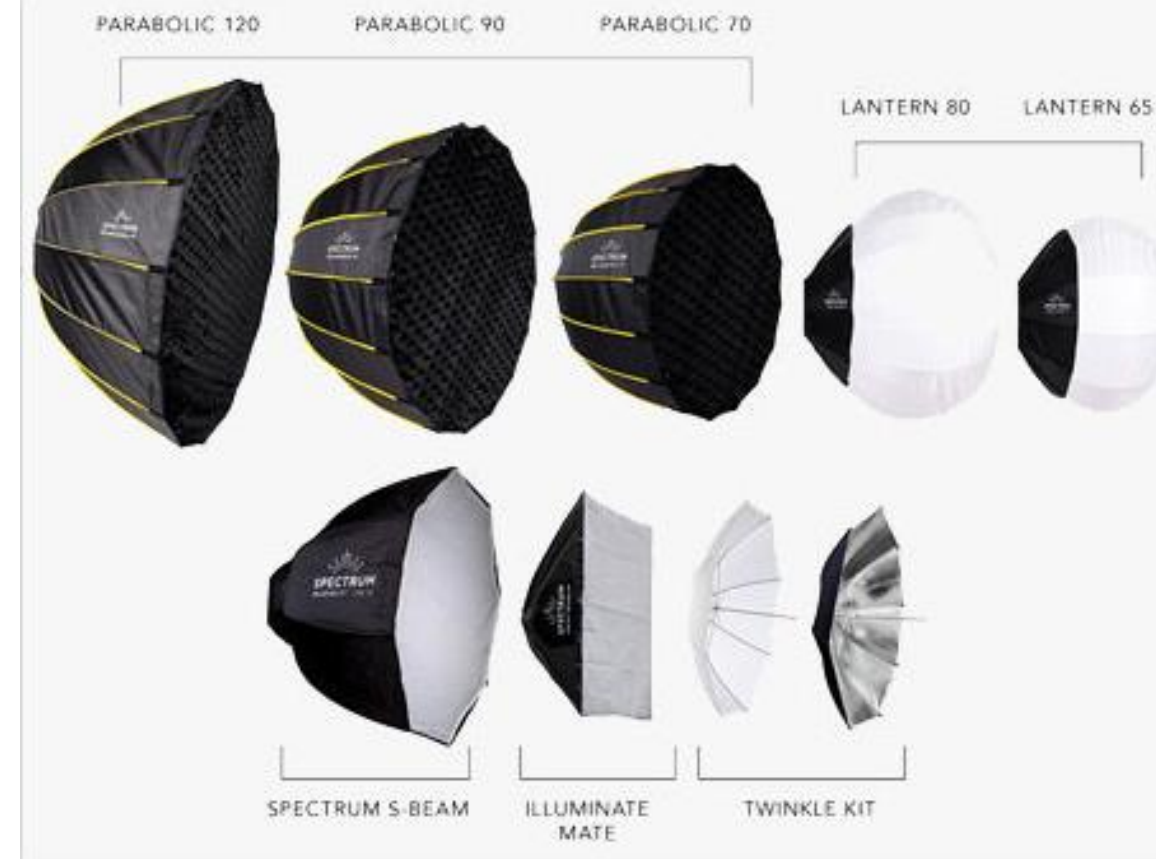
Bare minimum!

- COB light with modifiers – Key
 - A strong COB can be a hard light or a soft light. Booklight this, bounce it or shoot through diffusion and you have a beautiful Key light!
- 2 Small directable sources - Hair light and or accent lights for background.
 - Small panel, tube light, or wide beam Fresnel
 - Small light source for background
- Bounce and Diffusion
 - Flag, Pop up, foam board, sheets, shower curtain etc



Add Some More

- A large panel light
 - Litemat, Kino, LightPanels
 - Flexible large output light mat
- Modifiers for COB
 - Barn Doors with gel holder
 - Softboxes
- Make life easier with more individualized tools.
- What could be safer, easier, quicker, smaller footprint?
- No shortage of products, just don't buy it unless you could have really used it more than once!
- Or rent it first, make sure it's what you need.



Flexible, Low Cost Lighting

- Rugo Mini from Fox Fury
 - Waterproof!
 - Drone mountable
- M9 from Aperture
 - Mount on drone, DSLR, or tripod
 - Battery powered
- Lightweight bicolor LED lights
 - Dracast
 - Generay
- DIY gobos and Bounce Cards
 - [Check out DP Kevin Bradley Lighting Interviews and DIY Techniques](#) on LinkedIn Learning



Link to some
Light
Reading
(Get it?)



at least

Sound is [^] Half the Story

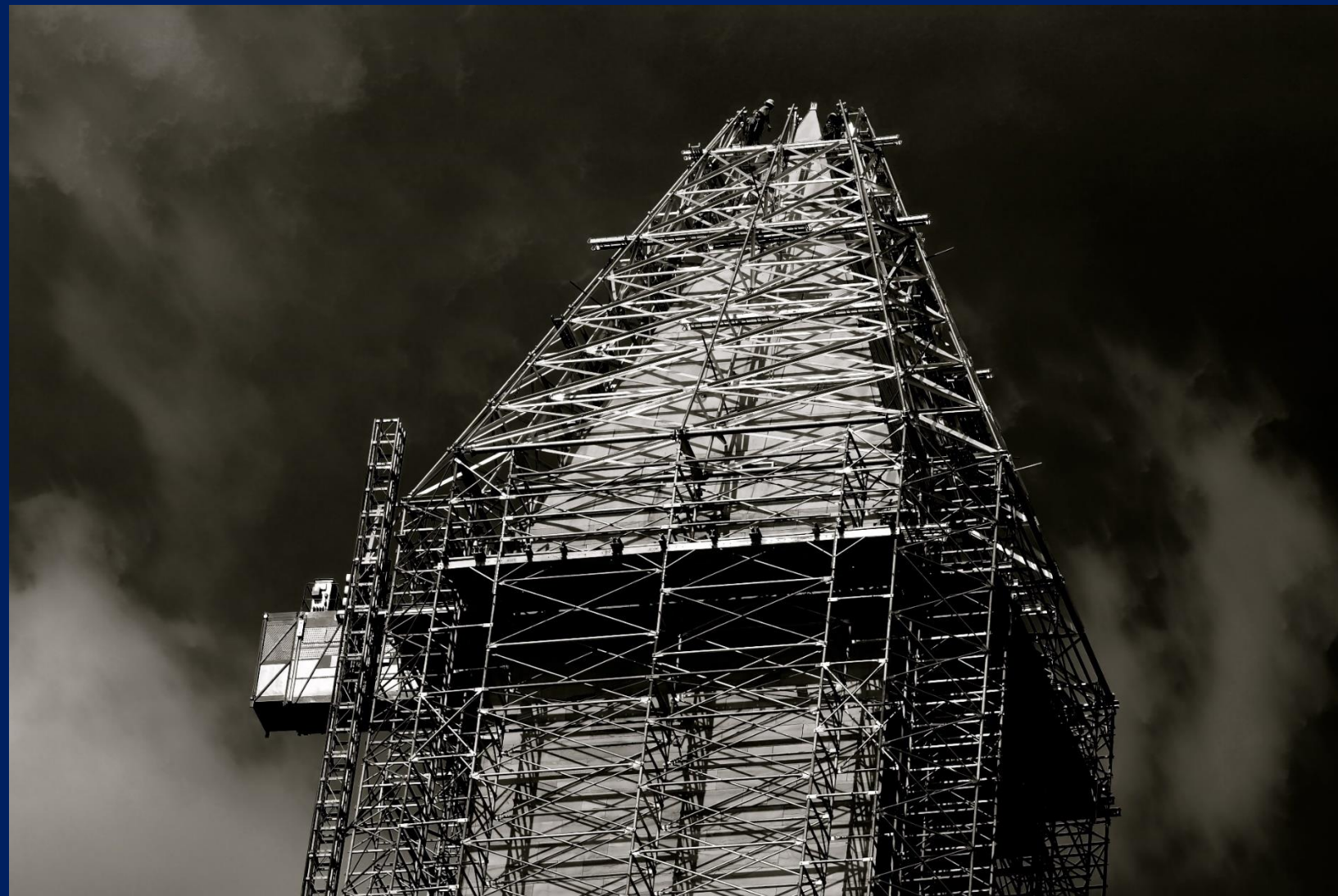
Sound

1. Delivers information
2. Reveals human characters
3. Elicits emotions
4. Cues about place
5. Talking while doing

Scout for Sound, Too!

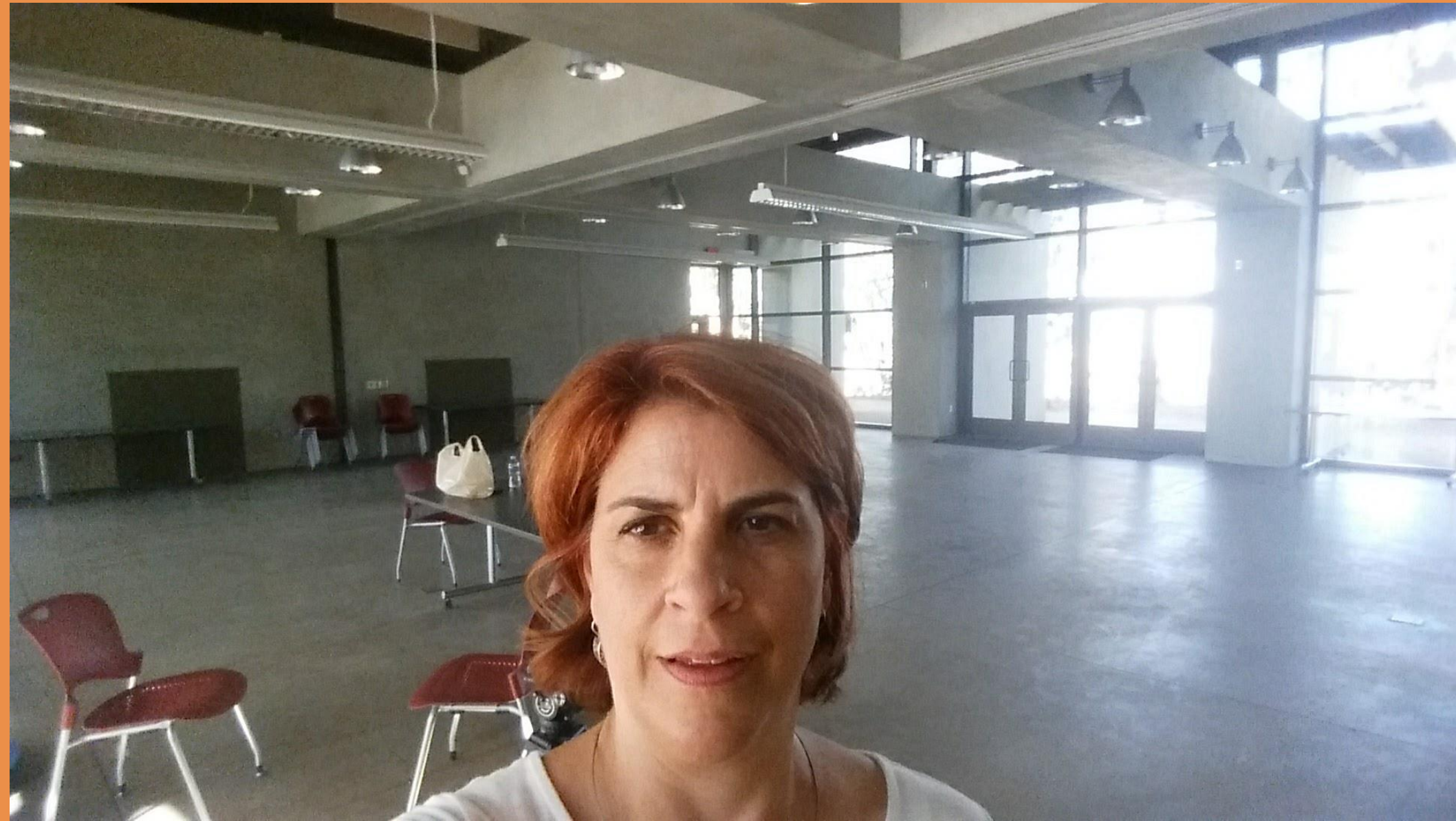
- Get Inspo
 - Choose interview locations as much for sound as picture!
 - Plan to collect wild sound of any background noise elements
 - Ideas for music/soundtrack style
 - Ideas for sound-ups
- Plan ahead for obstacles
 - Sirens
 - Busy times of day
 - Indoor noise that can distract (when does the cleaning crew come?)
 - Parking, load-in, staging area for gear
 - Location permits and permissions

Scout for Sound Remotely



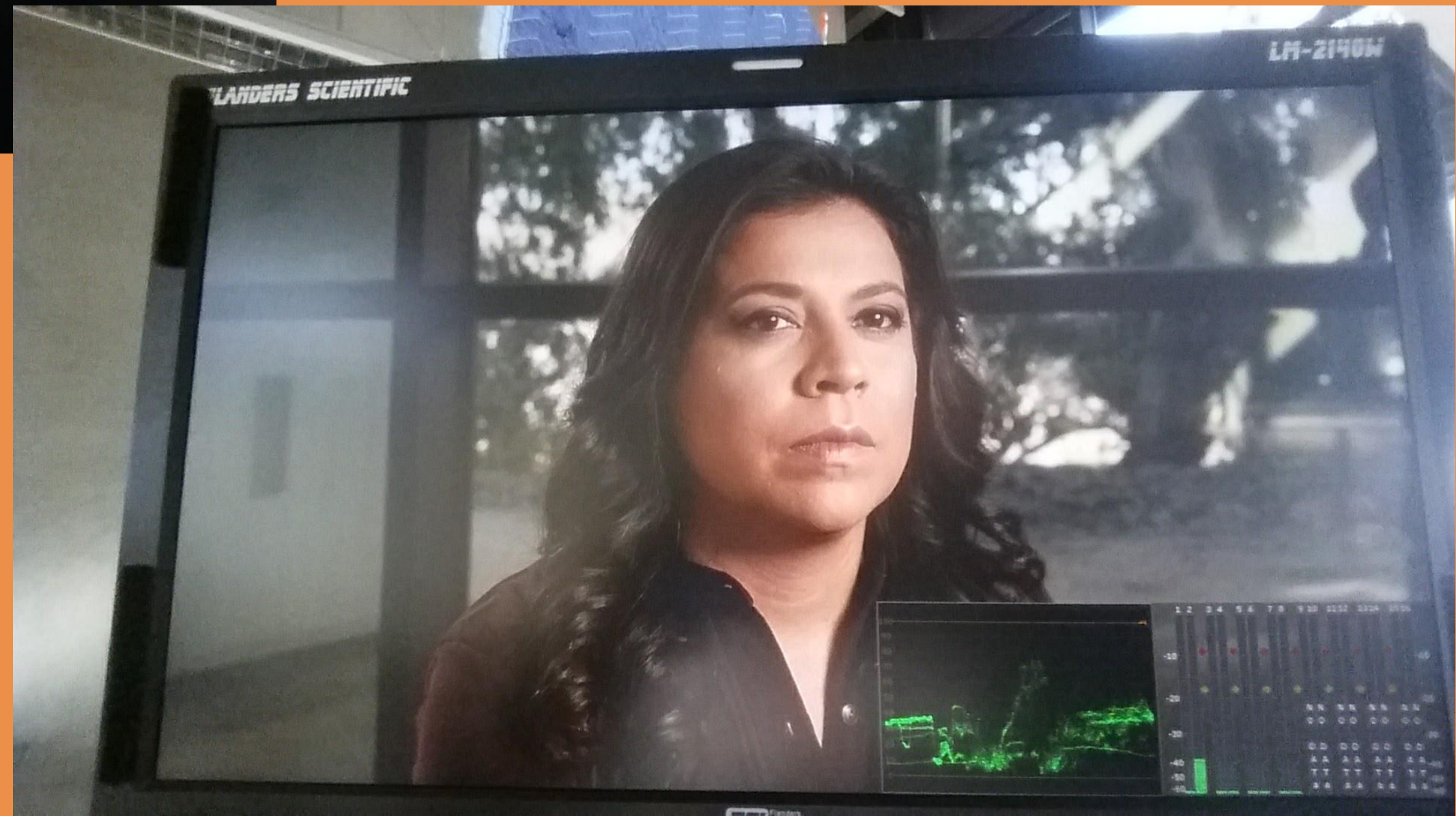
- If you can't scout, use digital tools
 - Websites
 - Flickr
 - Google Map street view
 - OpenStreetMap
 - Foursquare
 - LightTrac

Photo Kevin Wolf, from DeLouise & Ottenritter, *Nonfiction Sound & Story*



Unhappy Producer Scouting for Sound





Budget-Friendly Prep for Location Sound



Sennheiser MKE2 wireless lav with transmitter works as a camera mic or for interviews



A mid-quality camera mic (Rode and Sennheiser both make them) can get you good b-roll audio in a one-person-band situation



Sound blankets cost \$20 each and can rescue a loud, bouncy audio situation

Build Shoot Schedule with Lighting, Picture AND Sound in Mind

TEMPLATE FOR TIME OF DAY AUDIO PLANNING

Location	Optimal Lighting Times of Day	Bad Audio Times of Day (for Sync Sound)	Best Audio Times of Day (for Sync Sound)	Wild Sound Times of Day	Notes/Decisions
Woods	Afternoon light is best	Morning—birds very loud	Mid-afternoon	Bird calls pickups in AM?	
School	Mixed lighting—east side classrooms nicest	Bus drop-offs 8AM Bus pickups 2:30PM	9AM-2PM	Could do sports fields pickups in afternoon	
Home	Early afternoon	Dinnertime (unless we decide to shoot a meal)	1-2PM before school pickup	Could get dog barking, various family sounds early am?	

Plan Ahead for Tagging Assets

- How will each interview be ID'd?
- How will back up drives be labeled? How will files be labeled?
- What audio tracks are you using?
- Audio bit rate and sample rate
- Record audio notes at the top or back end of interviews
- Think about “what if another editor got this footage”?

JULIE_REPORT

SOUND REPORT										
Project:	[REDACTED]									
Date:	01/25/19									
Sound Mixer:	[REDACTED]									
Phone:	[REDACTED]									
E-Mail:	[REDACTED]									
Mics:	Schoeps CMIT5U,DPA4061, MKH8050									
File Type (CF):	B-WAV Mono									
File Type (SD):	B-WAV Mono									
Sample Rate:	48kHz									
Frame Rate:	23.98									
Bit Depth:	24-bit									
Tone Level:	0 dBu									
File Name	Scene	Take	Length	Start TC	Trk 1	Trk 2	Trk 3	Trk 4	Trk 5	Trk 6
JULIET01_X.WAV	JULIE	1	00:21:06	11:02:16:00	MONOMIX	OFF	BOOM	JULIE		
JULIET02_X.WAV	JULIE	2	00:09:15	11:23:43:00	MONOMIX	OFF	BOOM	JULIE		

Real People Pre-pro Ideation Results

Asset List

- Visuals to support story
- Existing photos/video
- Archival or stock needed
- Audio ideas
 - Sync sound
 - Foley sound
 - Music styles
- Locations
 - Places to scout if you can

Story Arc

- Opening Hook ideas
- Back Story/Exposition
- Turning Point/Challenge
- Resolution
- Framing of CTA, if any

Gear List

- What we can't live without for lighting, audio, cameras
- What would add depth, texture to the story
- What would add flexibility to the shoot



STRETCH BREAK!