

STEWARDING *the*
ATMOSPHERE

VIDEO TEAM FUNDAMENTALS

A Stewarding the Atmosphere Bootcamp

VIDEO TEAM FUNDAMENTALS BOOTCAMP

Welcome to the Video Team Fundamentals Bootcamp!

This course is designed to bring your team together to sharpen technical skills and strengthen team dynamics in fulfilling the vision of your ministry through video production. Regardless of rank or title, you are a leader, and very important to this team.

Together, we will evaluate how your team functions, how you collaborate, and how you can align your efforts to create impactful visual experiences.

In this training we will explore three ways to maximize the power of visual storytelling:

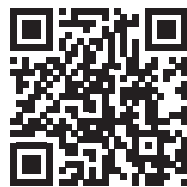
- Preparing the Space
- Creating the Atmosphere
- Executing the Vision

People are the most valuable asset to your team, and where there is unity, the Lord commands a blessing (Psalm 133). So, let this be our primary focus as we begin today.

Let's get started on this exciting journey!

- Brandon and Tim

**This bootcamp is based on material from our book, "Stewarding the Atmosphere."
For more information, scan the QR code below.**



StewardingTheAtmosphere.com

VIDEO REVIEW BREAK OUT SESSION

Watch the video provided by your facilitator and make a list of what you feel worked well, as well as areas that could be improved.

BREAK OUT SESSION

WHAT DO YOU LIKE IN THE VIDEO?

WHAT DO YOU NOT LIKE IN THE VIDEO?

SESSION 1 - PREPARING THE SPACE

PEOPLE AND GEAR

YOU ARE PASTORING YOUR TEAM

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

Session 1 - Preparing The Space

WHAT IS YOUR WHY?

CAPTURING MOMENTS AND TELLING STORIES

IMPORTANCE OF READING LYRICS

Session 1 - Preparing The Space

ANIMOSITY IS A CANCER TO A TEAM

WHO IS YOUR FINAL AUDIENCE?

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

Session 1 - Preparing The Space

EVERYONE IS ON YOUR TEAM FOR A REASON

HAVE THE RIGHT PEOPLE ON YOUR TEAM

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

Session 1 - Preparing The Space

DEVELOPING YOUR GEAR

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

Session 1 - Preparing The Space

DOES YOUR GEAR ALIGN WITH YOUR MINISTRY?

TRAINING

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

SESSION 2 - CREATING THE ATMOSPHERE

STYLES AND TYPES OF CAMERAS

LENSES

CAMERA BLOCKING

Session 2 - Creating The Atmosphere

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

CAMERA OPERATION

Session 2 - Creating The Atmosphere

WHAT MAKES A GOOD CAMERA OPERATOR

WHAT TO DO WITH REHEARSAL TIME

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

Session 2 - Creating The Atmosphere

EXCERPT FROM OUR BOOK STEWARDING THE ATMOSPHERE CHAPTER 6

6.2.4 WHAT MAKES A GREAT CAMERA OPERATOR

The same habits and practices that define a great camera operator can also take your camera team to the next level. Here are a few of them:

- » Arrive earlier than the call time to ensure time for prep/setup
- » Go above and beyond the set expectations
- » Develop situational awareness in order to best serve the team
- » Be professional and courteous to everyone you interact with
- » Wear all-black attire (or whatever is specified by the live production team)
- » Constantly scan the viewfinder to ensure proper framing
- » Be teachable and constantly learn new things
- » Develop others by sharing knowledge and experience
- » Cultivate a trainer's heart
- » Recognize, troubleshoot, and fix equipment in a timely manner
- » Understand the event vision, and the role of each camera
- » Take advantage of rehearsals
- » Learn other aspects of production to become a versatile team member
- » Understand the director's perspective, and come up with shots they can use
- » Be aware of your surroundings and alert your director to what is going on
- » Be attentive to the director, and follow instructions
- » Do not talk on com unless absolutely necessary

Session 2 - Creating The Atmosphere

LIGHTING FIXTURES AND TYPES

USING HAZE TO ENHANCE VISUALS

3-POINT LIGHTING

Session 2 - Creating The Atmosphere

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

LIGHTING DIRECTOR / VIDEO DIRECTOR RELATIONSHIP

Session 2 - Creating The Atmosphere

WHITE BALANCE / COLOR TEMPERATURE

LIVE VISUAL BRANDING

Session 2 - Creating The Atmosphere

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

SESSION 3 - EXECUTING THE VISION

THE TECH TEAM IS A MINISTRY

VISUAL AESTHETICS BASICS

STATIC SHOTS VS. SHOTS WITH MOVEMENT

Session 3 - Executing The Vision

PROACTIVE VS. REACTIVE DIRECTING

COMMUNICATION & PHRASEOLOGY

BASIC TROUBLESHOOTING

Session 3 - Executing The Vision

BREAK OUT SESSION

BREAK OUT TAKE-A-WAYS

DIRECTING BROADCAST VS. DIRECTING IMAG

VIDEO REVIEW BREAK OUT SESSION

Review the video you watched at the beginning of this training and note the elements you now recognize that you may have missed initially.

BREAK OUT SESSION

WHAT DO YOU LIKE IN THE VIDEO?

WHAT DO YOU NOT LIKE IN THE VIDEO?

STANDARD PHRASEOLOGY IN LIVE VIDEO

The following pages are an excerpt from “Stewarding the Atmosphere” where we discuss the importance of a Video Director using consistent phraseology.

Communication is the backbone of smooth and direct teamwork, regardless of your position in production. The fast-paced, high-pressure environment requires that every team member speaks the same “language,” ensuring commands are understood instantly and without ambiguity.

These carefully curated terms and phrases have been designed to help you communicate clearly, precisely, and quickly during a live broadcast. By adopting a standardized vocabulary, you will eliminate confusion, reduce errors, and streamline collaboration, creating a seamless visual experience that enhances the atmosphere for your audience to connect with God.

Standard Phraseology in Live Video

EXCERPT FROM OUR BOOK STEWARDING THE ATMOSPHERE CHAPTER 10

10.2.5 CONSISTENT PHRASEOLOGY

“When I was an air traffic controller, consistent phraseology was required, and had to be used every time we communicated.

The purpose in this was that pilots from all over the world would always hear the same word and phrase for a particular command given. Most pilots are in a loud and noisy environment.

By using consistent phraseology, it helped ensure that every bit of the command given was communicated fully. The order of each element of the phrasing was always in the same place, so pilots always listened in the same way.

For similar purposes, we use consistent phraseology in live production. This simplifies the communication and creates a clear path to understanding especially when camera operators are in a loud and distracting environment.

Concise communication is the most effective way to have quality communication with rapid results.”

Tim Sawtelle,
Author and former Air Traffic Controller

Standard Phraseology in Live Video

While directing live video, articulate clearly and employ effective, consistent phraseology to achieve the desired shots and direction. Below is a list of some standard phraseology used in live video production:

|| TRANSITIONS

|| STANDBY:

The shot is going to be used soon, but not yet, so don't adjust anything. Or, it can be used to cue up a video clip. Example: "Standby for commercials."

|| READY:

(Camera number or source):

The final warning before a shot is taken to program. Example: "Ready 2."

|| TAKE:

Putting the source on program, regardless of the transition type. Example: "Ready 2, take 2." "Standby for playback 1...roll...take playback 1."

|| CUT:

Indicating to a Technical Director to specifically execute a "cut" transition. This can be used interchangeably with "take." Example: "Ready 3, cut."

|| DISSOLVE:

Indicating to a Technical Director to specifically execute a "dissolve" transition. This can be used interchangeably with "take." Example: "Ready 3, dissolve 3."

Standard Phraseology in Live Video

CAMERA MOVEMENT

III **PUSH:**

Zoom the camera in. Typically, this is prefaced with the desired speed. Example: "Camera 1, slow push."

III **PULL:**

Zoom the camera out. Typically, this is prefaced with the desired speed. Example: "Camera 1, slow pull."

III **PAN RIGHT/LEFT:**

Move the camera lens to the right/left. Example: "Camera 4, pan right."

III **TILT UP/DOWN:**

Move the camera lens up/down. Example: "Camera 5, tilt down."

III **FOLLOW _____:**

Keep a subject in the frame. Example: "Camera 2, follow John."

III **HOLD/STOP:**

Maintain your current position or stop your movement. Example: "Camera 1, hold."

III **BOOM/SWING UP/DOWN/LEFT/RIGHT:**

Giving direction to a crane or jib to move its arm in a particular direction. Example: "Camera 3, boom up and swing left."

III **TRUCK:**

Directing a camera on a dolly track to move the camera along the track. Example: "Camera 4, truck right."

III **START YOUR MOVE/GO:**

Telling the camera operator to start the move so that when the shot is taken to program, it is already in motion. Example: "Ready 1 for a slow push...start your move...take 1." Another more concise variation is "Slow push 1...go 1...take 1."

Standard Phraseology in Live Video

III HEADROOM:

A reminder to the camera to watch their headroom, maintaining the right amount of space between the top of the subject's head and the top of the frame. Example: "Watch your headroom, 2." Alternatively, "2, headroom."

III LOOKROOM/LOOKSPACE:

A reminder to the camera to watch their lookroom, maintaining the right amount of space between the edge of the screen in the direction the subject is facing. Example: "Watch your lookroom, 4," or "4, lookroom."

Standard Phraseology in Live Video

|| SHOT TYPES

|| TIGHT SHOT:

Ascertain a tight shot. Example: "Camera 1, get a tight shot of Linda," or more concisely, "1, Linda, tight."

|| ELBOW HIGH:

Ascertain an elbow-high shot. Example: "Camera 2, get an elbow-high shot of Linda," or more concisely, "1, Linda, elbow high."

|| WAIST HIGH:

Ascertain a waist-high shot. Example: "Camera 2, get a waist-high shot of Linda," or more concisely, "1, Linda, waist high."

|| HEAD TO TOE:

Ascertain a head-to-toe shot. Example: "Camera 2, get a head-to-toe shot of Linda," or more concisely, "1, Linda, head-to-toe."

|| TWO SHOT:

Ascertain a shot of two people. Example: "Camera 4, get a two shot of Linda and John," or more concisely, "4, 2 shot, Linda and John," or even shorter, "4, 2 shot, John left."

|| STAGE WIDE:

Ascertain a shot of the entire stage, but not showing much more. Example: "Camera 3, stage wide," or more concisely, "3, stage wide."

|| FULL WIDE:

Ascertain a shot of the entire room, as wide as possible. Example: "Camera 5, full wide," or more concisely, "5, full wide."

|| LOSE ____:

To allow a subject or an item to leave the frame of the shot. Example: "Camera 3, lose John," or "3, lose the podium."

|| FOLLOW/KEEP THEM:

To keep a subject or an item within the frame of the shot. Example: "Camera 6, follow Linda," or "6, follow," or "6, keep her."

Standard Phraseology in Live Video

|| GENERAL COMMANDS

|| ROLL:

“Roll” is a critical command that initiates the playback of a video clip. It is often communicated on a comm party line so that audio and lighting teams can also transition as a clip is played. This word should only be used as a trigger to playback the clip. Example: “Standby commercials on playback A, In 3...2...1...roll...take playback A.” Alternatively, “Standby commercials...3...2...1...roll...take it.”

|| CHECK FOCUS:

Telling a camera operator to double-check their focus to ensure it is sharp. This allows the camera operator the freedom to temporarily disregard direction while they adjust their focus. Example: “3, check your focus.”

|| RACK:

Telling a camera operator to intentionally roll their camera shot completely out of focus for a creative moment. This is often used in conjunction with a transition to another camera shot. The rack focus should always include a focus pull that brings the focus closer to the lens. Example: “Standby to rack 4....rack 4.”

|| RESET:

If the director wants to take a shot when a camera is in motion and past their desired start point, they may ask the camera to reset the shot to the beginning of the move so they can take it. Example: “5, slow push...(camera begins to move)...5 reset...(camera returns to the start point in a ready state)...take 5.”

|| IRIS UP/DOWN:

If a director notices incorrect exposure, they communicate with the video engineer/shader to adjust the iris on the RCP by saying “iris up 3,” or, “iris down 1.” When a camera operator or shader hears “iris up,” they will adjust the aperture of the camera allowing more light in, achieving a brighter camera shot. “Iris down” is the reverse of this.

|| GAIN - ISO UP/DOWN:

When a camera shot has an open iris and is still not bright enough, the director may communicate with the camera operator or shader to electronically amplify the video signal by adding ISO or gaining it up. This artificially increases the exposure and may be beneficial in some circumstances. Examples of commands include “Camera 1, set your ISO to 800,” or, “Gain 1 up to +6db.”

Standard Phraseology in Live Video

Although this list includes much of the industry standard verbiage, there may be times when you need to adjust and adapt your phraseology based on an unusual event or extenuating circumstance. The goal is clear and precise communication, and as long as your entire team is on the same page, use the verbiage that makes the most sense for your event.