Setting up camera and getting ready to shoot.

An super easy acronym mnemonic so we don’t forget.
tfang pass fwerl?

\( T = \) Tripod

\( F = \) Filter wheel

\( A = \) Auto knee is off

\( N = \) Neutral density is off

\( G = \) Gain

\( P = \) Power (Connecting AC or DC)

\( A = \) Audio

\( S.S. = \) Shutter Speed

\( F = \) Frame / Focus (check continually) + (check back focus before leaving rmit)

\( W = \) White & Black Balance (\textit{DOES not set Exposure!!})

\( E = \) Exposure

\( R = \) Re-check frame / focus and record

\( L.L. = \) Logging and labelling
**T** = Tripod

Get the tripod into position and place the camera securely so that you hear it ‘click’ into position.
Lock the tilt lock. With two hands rock the camera a little to test if it is attached properly.
Never leave the camera unattended.

**F** = Filter wheel

If camera has filter wheel - set it to the correct colour temperature
- Tungsten - 3200K(Yellow),
- Fluro - 4000K (Green),
- Early Morning / Late afternoon - 4600K,
- Summer Sunlight - 5400-5800K(Blue),
- Overcast sky - 6000K

**A** = Auto knee is off

**N** = Neutral density

Neutral density is off unless you’re stopped down as far as you can go and it is still over-exposed.

**G** = Gain

Gain is set to 0db or Low – gain is grain (video noise) (only turn on when in low light)

**P** = Power (Connecting AC or DC) – turn on

When using batteries (DC) make sure that there is one in the camera and at least one spare in the camera box.
If you are using mains power (AC) plug the transformer (which converts from 240 volts to 12 volts) into the mains power and the 4 pin lead (p.s.u.) into the camera.
**A = Audio**

If using mixer – calibrate with camera and take the utmost care setting levels. If you’re unsure check with staff (remember bad audio or vision can’t be fixed in post.)

Connect your microphone to the mixer then mixer to the camera. Turn on the test tone and set the mixer’s master volume to 0db then set the camera input volume to -20db or ‘one plus sign’ or when the audio readout changes colour in the viewfinder.

Get the microphone into shot and get the camera operator to give you ‘edge of frame’. Get a sound test from the talent getting the mixer volume peaking at just above 0db. Turn the mixer off when not in use.

**S = Shutter Speed**

Check that shutter speed is set to 1/50 (this is the default but may have been adjusted by someone)

**F = Frame / Focus**

Check continually. Once the frame is set zoom in to the subject’s eye and focus.

Also check back focus before leaving rmit – you’ll know its incorrect when you zoom in and focus then pull out it will not maintain that focus.

**W = White & Black Balance**

(Getting your whites whiter – **DOES NOT SET EXPOSURE!!**) If the camera has black balance do that first – click down. Place your white card near your subjects face. (Different positions within your lighting set-up can have different colour temperatures.) Zoom in and film the frame with white – hit the white balance till it stops flashing.

**E = Exposure**

Use the viewfinder on the camera to check the exposure not the monitor.

**USE THE ZEBRA PATTERNING FUNCTION.**

Make sure you have decided on an exposure style and stick to it.

**R = Recheck frame / focus and record**

**L.L. = Logging and labelling**

Make sure tape is labelled before inserting into camera. Put your name and phone number on them. All shots have to be logged with time-code only min & secs – no frames. Tapes to be left in your edit suite.
• **First Assistant Director**

This is the procedure for a video shot. There are variations on this. When shooting on film there are different calls.

Once the shot is set and ready to go the First AD ‘calls the shots’.

Loud and Clear!

First AD  
“Quiet on set.”
“We’re going for a take.”
“Everybody standing by.”

Camera & Sound  “Standing by.”

First AD  “Roll camera.”

Camera  When counter is rolling and red light is on.
“Rolling.”
“Slate in.”

First AD or Camera Assistant puts the slate in to frame. The camera operator will direct them till all of the slate is legible in the frame.

First AD or Camera Assist – calls the shot e.g. “scene 7, shot 54, take 1)”

Camera  “Slate out”

First AD  “and .... Action!”

Actors wait a beat or two and commence action.

Director waits until they’re confident that the take is completed then yells -
“Cut!”

I recommend that the camera operator not stops recording until they are confident that the take is completely over - can be a few secs after “cut”.

• If another take is needed the First AD needs to keep the machine rolling and “Reset for another take!” so that energy does not flag.
• **Safety and duty of care rules - reminder**
  1. Only one person sets up the tripod
  2. If you need to move tripod take it off the camera
  3. Aim for that *presence of mind*
     i. Always look around, up and down – an amazing amount of hazards are there ready and waiting for the unsuspecting
     ii. Always listen – too noisy?
     iii. When leaving a location always check you haven’t left anything behind – then double check
  4. Wind will blow water filled awnings and dump it into the camera
  5. Tripods will always collapse at the top of a set of stairs
  6. Camera left in cars will get stolen
  7. Cameras left unattended will be knocked over and/or stolen.

• **Sabotage – how to**
  1. If you don’t report camera faults to the tex you are sabotaging the next group
  2. If you don’t cancel your camera or edit suite booking you are sabotaging someone else.
  3. If you don’t return camera or edit suite settings to the proper default....
  4. If you don’t treat your interviewees or actors with courtesy, send them a DVD as promised or don’t keep them informed you’re sabotaging all