

READY FOR YOUR CLOSE UP?

EVERYTHING YOU NEED TO KNOW ABOUT VIDEO TO MAKE QUALITY CONTENT

ASPECT RATIO



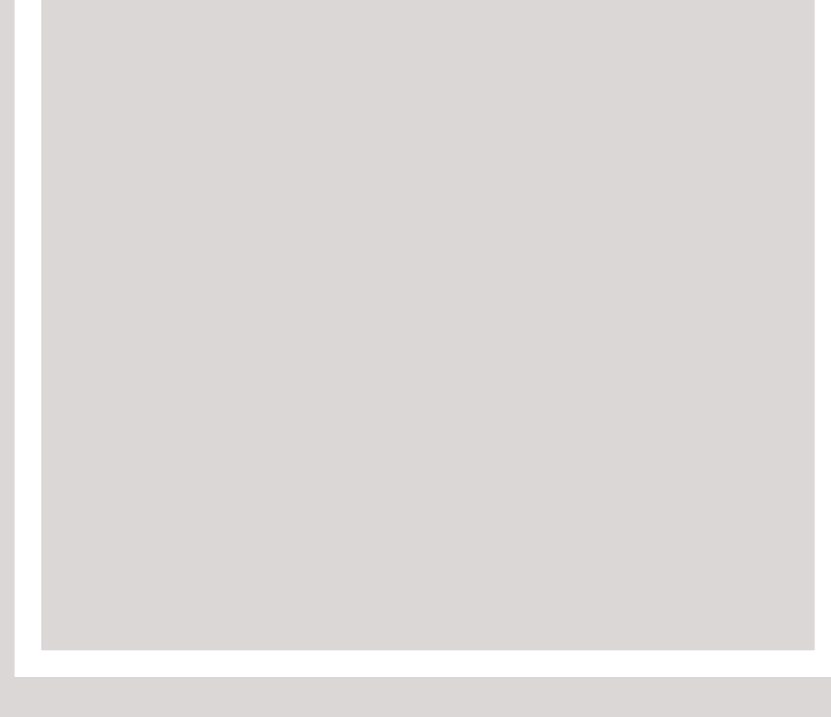
**4:3
STANDARD**

Traditional television & computer monitor standard



**16:9
WIDESCREEN**

HD video standard; US & UK digital broadcast TV standard



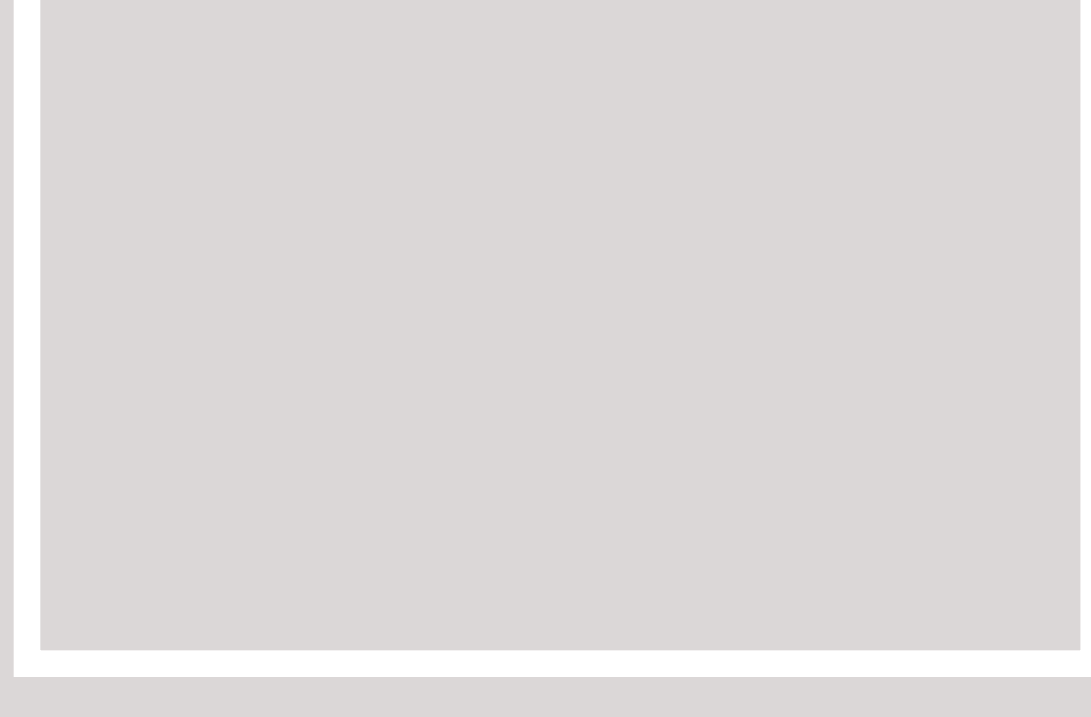
**1:1
SQUARE**

Used in some social networks, and in few devices.



**9:16
VERTICAL**

Intended for viewing in portrait mode.



**2:1
HORIZONTAL**

A majority of smartphones are now using this ratio.

RESOLUTION

Traditionally computers have had higher resolution screens than television monitors. Always remember your footage is only as good as the screen it's played on. If your goal is to put your explainer video on social media, you don't need to invest in 8K resolution video.

DEFINITION: the number of distinct pixels in each dimension that can be displayed

1080i vs. **1080p** STANDARD

"i" stands for interlaced. The interlaced signal contains two fields of a video frame captured consecutively. This enhances motion perception to the viewer, and reduces flicker.

"p" stands for progressive. Progressive scanning results in a more detailed image on the screen and is also less susceptible to the flicker commonly associated with interlaced scanning.

STANDARD DEFINITION (SDTV)

480i **NTSC**

576i **PAL** STANDARD

ENHANCED DEFINITION (EDTV)

480p **720x480**

576p **720x576**

HIGH-DEFINITION (HDTV)

720p **1280x720**

1080i **1920x1080**

1080p **1920x1080** STANDARD HD

ULTRA-HIGH DEFINITION (UHDTV)

4K UHD **3840x2160 (p)**

DCI 4K **4096x2160**

8K UHD **7680x4320 (p)**

FRAME RATE

The frequency at which frames in a television picture, film, or video sequence are displayed. The goal of a frame rate has and always will be to keep motion smooth and seamless.



The human eye views images at a rate of 12-13 frames per second (fps) and motion at a significantly higher rate.

24fps

Standard cinema frame rate, closest to the human eye.

30fps

Standard television and broadcast, including live sports.

60fps

Ideal for slight motion: walking, lighting a cigarette, etc.

120fps

Used to slow things down: running, throwing, nature shots, etc.

240fps

Used to slow down actions such as smashing something.

480fps

Ideal for faster, more intricate motions: car chases, extreme sports, etc.

960+ fps

Extremely slowed down footage used for events such as explosions.



PRE PRODUCTION DOCS

Having these items can ensure little time is wasted on your shoot and that you don't forget anything you're hoping to capture.



SCRIPT

The written text of a play, movie, or broadcast.



STORYBOARD

A sequence of drawings, typically with some directions and dialogue, representing the shots planned for a production.



SHOT LIST

A checklist that describes each individual shot.



CALL SHEET

A daily schedule of filming for a video production.

COMPOSING YOUR SHOT

SHOT ANGLES

EYE LEVEL

A shot taken at the director's or the subject's eye level.

LOW ANGLE

A shot which looks up at the subject.

HIGH ANGLE

A shot which looks down on a character or object from a height.

HIP LEVEL

A shot taken at the director's or the subject's hip level.

KNEE LEVEL

A shot taken at the director's or the subject's knee level.

GROUND LEVEL

When your camera's height is on the ground, level with your subject.

SHOULDER LEVEL

A shot taken at the director's or the subject's shoulder level.

DUTCH ANGLE

A shot in which the frame is not level; either the right or the left side is lower than the other.

BIRDS-EYE/ OVERHEAD

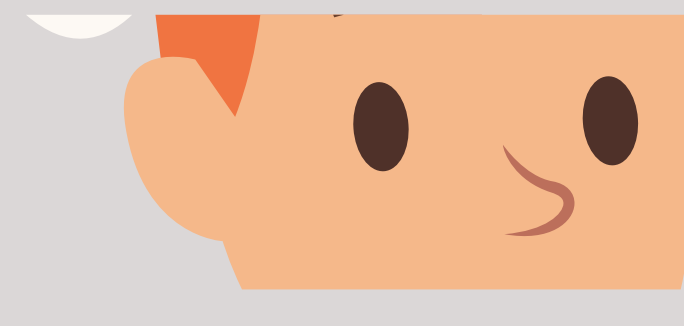
A shot taken from above your subject.

AERIAL SHOT

An exterior shot taken from a plane, crane, helicopter or any other very high position.



SHOT SIZES



EXTREME CLOSE UP (ECU)

The shot is so tight that only a detail of the subject, such as someone's eyes, can be seen.



CLOSE UP (CU)

Shot taken of a subject or object at close range intended to show greater detail to the viewer.



MEDIUM CLOSE UP (MCU)

When a filmmaker places their camera so that an actor is framed from right above their head down to about midway on their torso.



MEDIUM SHOT (MS)

Medium distance from the subject. It is often used for dialogue-heavy scenes, but also depicts body language.



COWBOY SHOT (CS)

Shot framed from the actor's mid-waist to right above their head. Many times the camera is placed at hip level as well.



MEDIUM FULL SHOT (MFS)

Somewhere between a close-up and a wide shot, showing the subject from the waist up while revealing some of the environment.



FULL SHOT (FS)

Frames character from head to toes, with the subject roughly filling the frame.



LONG SHOT (LS)/ WIDE SHOT (WS)

Shows the entire object or human figure and is usually intended to place it in some relation to its surroundings.



EXTREME WIDE SHOT (EWS)

Extreme long shots are used mainly to open the scene or narrative and show the viewer the setting.

SHOT FRAMING



SINGLE SHOT

When your shot captures one subject it's known as a single shot.



TWO SHOT

When your shot captures two subjects it's known as a two shot.



THREE SHOT

When your shot captures three subjects it's known as a three shot, etc.



OVER THE SHOULDER (OTS)

Shows your subject from behind the shoulder of another character. It's common in conversation scenes.



POINT OF VIEW SHOT (POV)

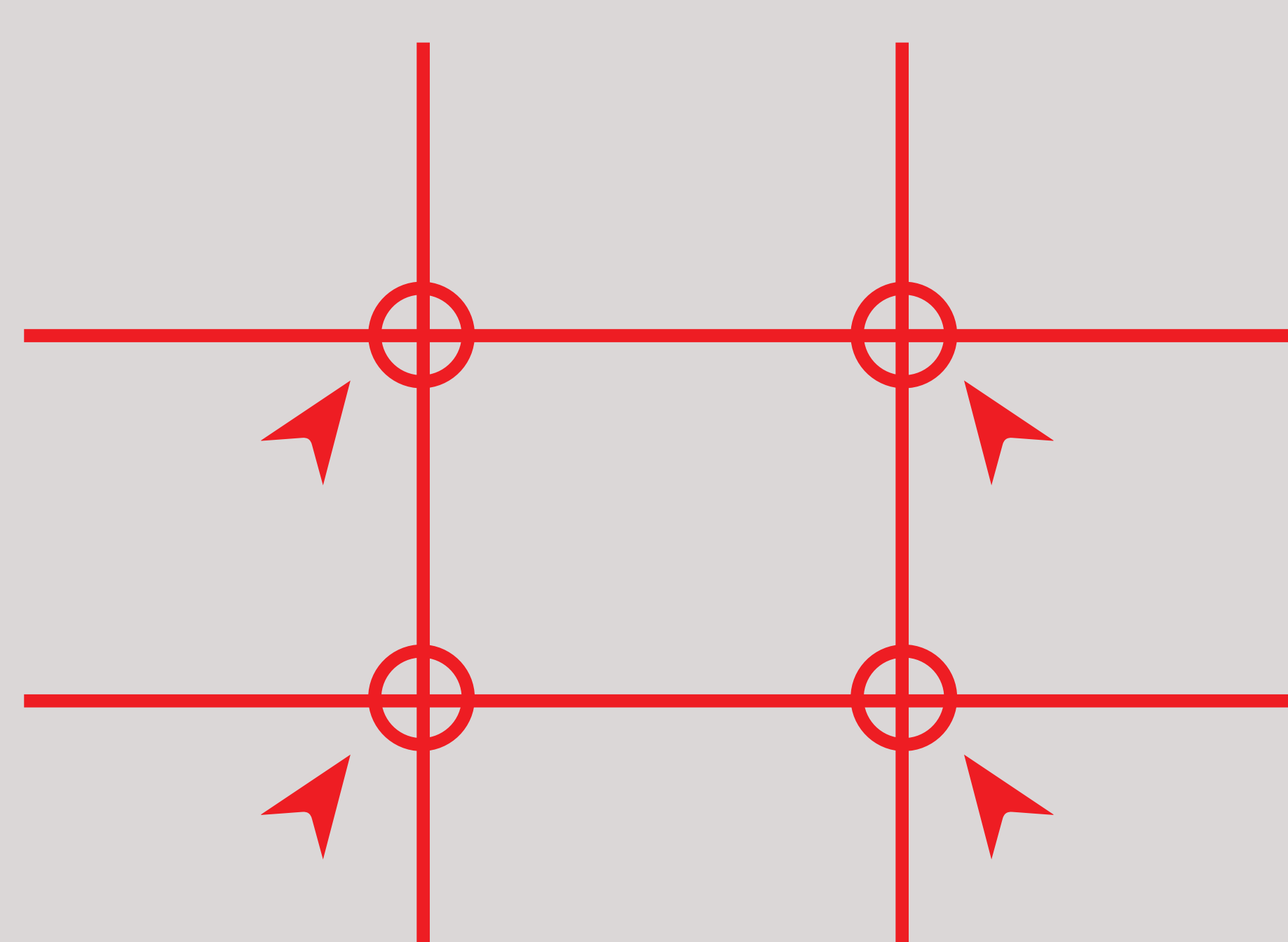
Shows the viewer exactly what that character sees.



INSERT SHOT

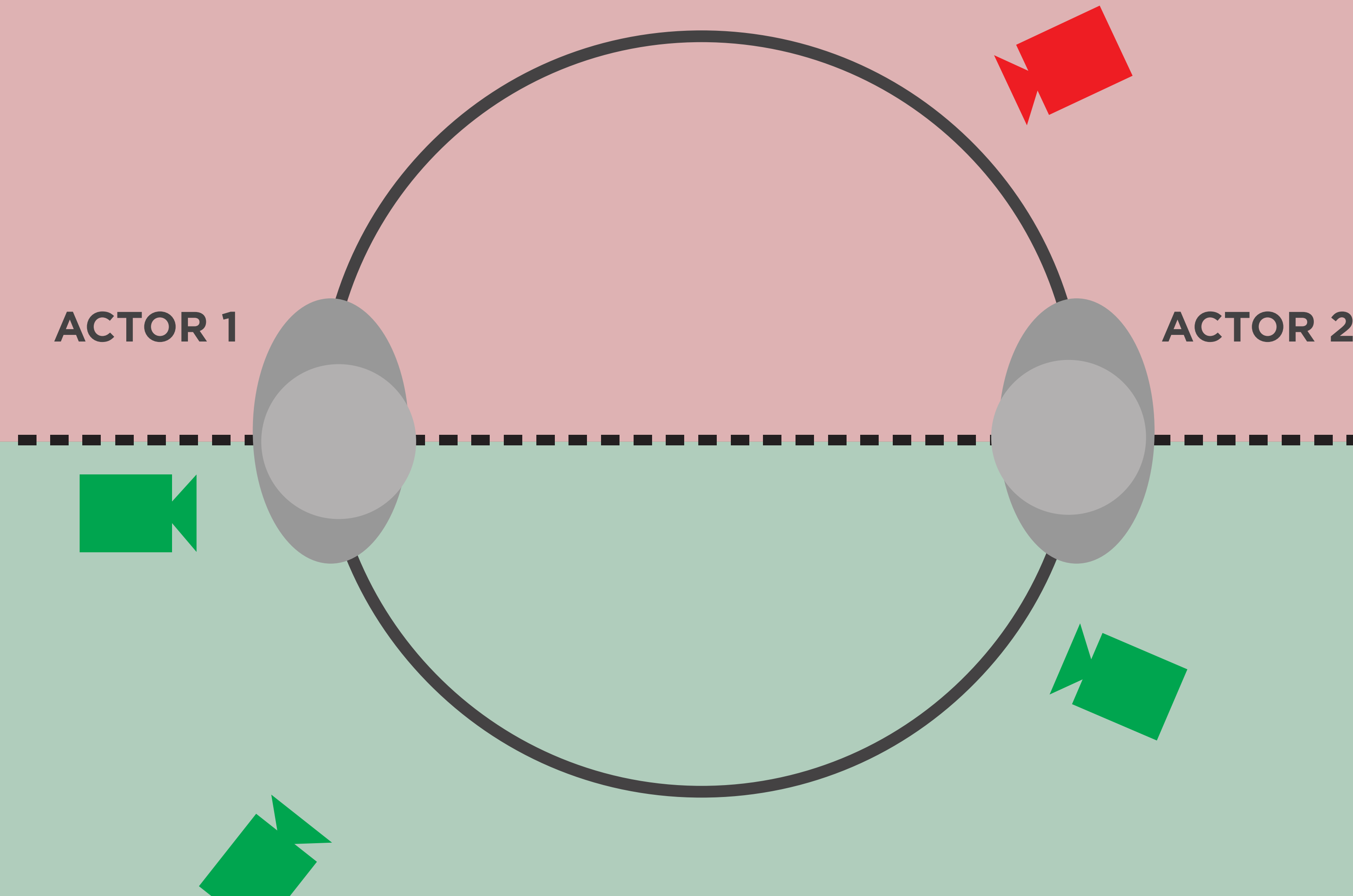
A shot, containing visual detail that is inserted into a scene for informational purposes or to provide emphasis.

RULE OF THIRDS



- The Rule of Thirds identifies four important parts of the image that you should consider placing points of interest in as you frame your image.
- It also gives you four 'lines' that are also useful positions for elements in your photo.
- The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally.

180° RULE



- Two characters in a scene should maintain the same left/right relationship to one another. When the camera passes over the invisible axis connecting the two subjects, it is called crossing the line and the shot becomes what is called a reverse angle.
- Reversing the angle is commonly thought to be disorienting and can distract the audience from the intent of the scene.