

Module 2.1 - 9 Tips for videography with your mobile phone transcripts

Alright guys. Here's my nine tips for videographer with your mobile phone. Let's do this.

There are literally billions of people around the world with mobile phones but as a friend of mine once said most of us have a Ferrari in our pockets, but we're driving it in first gear. Here's tips on how to turn your crappy handheld mobile video into professional quality storytelling.

Tip number one orientation. It doesn't matter if you shoot landscape or vertical. What is important is that you continue to do the same framing throughout. You can't start half your video vertically and then finish it landscape. It's got to be the same. Generally I believe that people that are joining a lean back experience like Netflix or watching a YouTube video that tends to be landscape. But if I'm on a bus on a train engaging with Snapchat, Instagram that's a very vertical lean forward experience. And that's how I decide if I'm going to go lean back or lean forward. Vertical or landscape? For the purpose of this demonstration, let's go landscape.

There's many things we can fix about your video. We can stabilize it and edit. We can even change the colors. But one of the few things that we struggle to repair that we struggle to bring back is bad quality audio so listen out. For example here you want to make sure it's not too windy so you don't hear. Brhhhhhhhh.

You wanna make sure that there's no sounds of cars and buses. Or maybe there's an air conditioner or fan that's happening in the room that you're in right now. Turn that off. Best case scenario, you want to have a microphone. But if you don't have a microphone get closer.

Tip number three. Lighting. Make sure the light is always behind the smartphone. So right now I'm quite well lit. But if we turn around over here and the sun is behind me suddenly I'm silhouetted there's no details you can't see me. Always make sure the windows are behind the camera. The sun is behind the camera.

Tip number four. Composition. Let's look at the rule of thirds. So if I was filming Andy, he could look interesting in the middle of the shot but it's often more interesting if we put him at these intersections. I'm going to move my camera and put him in that intersection. This is what we call the rule of thirds. This thing splits the camera up into thirds. I'm putting Andy at the intersection of those thirds to create a more dramatic shot. So composition is also about framing the shot so contextualizes is who that character is. Andy he loves shortage and one of the main streets in short it is Brick Lane. So if I was going to film Andy. I'd get a shot of him with that Brick Lane sign right behind so that it contextualizes him. If I wanted to create a little bit more depth, I'd come round here. And capture that. Looking down the street using the lines of the road to create a sense of depth.

Often when I see amateur video there's just too much movement. It's like, Oh. Look at this bicycle and look at this car coming by. Treat your video a little bit like a series of stills. If I was

going to get this landscape, still of the bicycle. One. Two. Three. Another shot of the wall. One. Two. Three. Another shot at the sky. One. Two. Three. And if you are going to move the camera move with conviction. If you're going to pan, start in one location like here. One. Two. Three. Pan. And land. One. Two. Three.

So these are the bicycle is that you can get around London. If I was into a story on them, I'd need a variety of shots. Start out with the wide shot, really establishing the location. I would then get a mid shot. Maybe this would be my mid shot. I might then get some close ups. Get in on all those details. Really get the gears. A few more close-ups off in my variety of shots. Maybe I'm coming down here. And that's how you achieve a variety of shots. Any shoot that you do. Any person you meet. Any object you shoot. Aim to have at least four or five different angles.

One of the biggest difference between amateur and professional video is the ability to create a sequence with a sense of continuity. Something happens, then something else, then something else. Shot behind a shot behind a shot creates a sequence. Here's an example.

So the sequence starts with a shot of Andy arriving at the store. And then I want another shot of Andy from this angle. And then I'll get another angle from inside. Cool. And then we'll get shots of Andy having a look around. Taking his jacket off. And then he unzips the jacket. And then he pulls it off the hanger. And then he pulls it round. And then finally. Andy ends up at the mirror.

Writing to visuals comes with experience. But once you've got it it makes no way you create content so much smoother. If I am talking about the economy grinding to a halt in my video that's pretty hard to visualize but I might show a truck slowing down. If I say that we are entering a new era. I might send a visual somebody walking through a door. This is what we mean when we talk about writing to visuals. Making sure that your images and your visuals mirror each other.

Okay guys, so that was a few examples of how to shoot with your phone. Of course don't bring bad television habits here. We're teaching you tools, not rules. You don't necessarily need a tripod. You don't necessarily need to do anything. It's all up to you. Be creative. Have fun. This is a new era. And it's a new form of videography. Invent your own visual storytelling language. You can't get it wrong. It's gonna be awesome. I'll see you in the next episode.