

## Videographers' Forum – December 1, 2015

Hi All, here are some notes from the discussions at our open forum.

**Q:** Use of shotgun microphones mounted on the camera or on a cable extension.

**D:** The question came up regarding videoing people in a group of two or more. While a shotgun mike can have a narrow field of pickup, one member mentioned that his camera-mounted shotgun mike picked up camera noises. It was decided that a shotgun mike mounted on a stand and connected to the camera via a cable would be best for capturing a group discussion, such as people on one side of a table facing the audience. It was also mentioned that the camera-mounted microphone, or in-camera microphone would pick up more of the room noises.

**Q:** Problem with tripod movement being sticking and not smooth.

**D:** It was agreed that lubricating the vertical and horizontal swivel joints would not solve the problem. Most moderate to expensive tripods have “fluid heads” which allow for smooth movement and control. It appears that the tripod in question was just simply of poor construction or had other problems. (Over the years I have owned cheap and expensive tripods and have never had a problem. So the question remains un-answered until the tripod can be examined).

**Q:** Use of different frame rates on a DSLR camera.

**D:** A DSLR camera being used as a video camera offers more of a selection of frame rates, so the discussion centered around how best to use them. Most video cameras offer 60 fps progressive (non-interlaced) and 30 fps interlaced. Using a fps higher than 60 will allow for slow motion, however to compensate for the lower light reaching the camera sensors a larger aperture would be needed. The converse was true for lower fps settings, with the exception of stop-motion videography. The group also discussed the effects of depth of field in regards to aperture setting and the use of neutral density filters. The larger the aperture the shorter the depth of field. If this effect is desired, then neutral density filters could be used so that the aperture could be made larger. It was a great discussion, if you weren't there, you should have been.

**Q:** Use of copyright protected music.

**D:** One participant was struggling to get permission to use copyright music in a production he was making. Since he was performing a musical for free at senior housing homes, there was not a problem. However he wanted to make a DVD for sale, and therein lies the problem. Copyright material, in many cases, can be used without permission in a “critique” or “not-for-profit” venue, but not when there is monetary value in the equation.

**Q:** Use of automatic or manual audio level settings.

**D:** The group discussed the problem of the automatic setting. The background noise would increase if there were no other sounds such as music or voice. So a person would hear background levels increase and decrease. It was agreed that a manual setting, set to the level of the subject matter, was best if possible to do so.

**Q:** The difference between UV lenses and neutral density filters.

**D:** All people should be using a UV lens to protect the primary lens of the camera. It does filter out some UV, however if the camera lens is hit with dust, dirt, or scratched, it is cheaper to replace a \$12 UV lens/filter than have the main lens repaired. Neutral density filters are often built into mid to high end cameras. The purpose of the filter is to reduce the amount of light entering the camera. Especially useful on bright days. The UV lens does not reduce the amount of light entering the camera. (For example, if on a bright day the camera aperture is reading f8 or f11, the video could appear washed out. Using a neutral density filter could drop the f-stop to 5.6 or lower for improved image control).

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