

	DO		DON'T
1	DO Protect your rushes whether shot on tape or memory stick once taken out of the camera by sliding the write-protect tab on the side of the cassette/memory stick to SAVE or WRITE PROTECT position	1	DON'T Leave tape in the camera in the stretched out position.
2	DO Label your tapes clearly and correctly with rush number, date and production name. Ensure the actual sticky labels are only positioned on tape where they are meant to or they can cause camera to malfunction.	2	DON'T Overshoot, you will just create a whole load more work for yourself. Average shooting ratios for documentary is 3-5 onscreen minutes per day (2 or 3 x 60 min tapes) and for drama 7-8 minutes per day (4 or 5 x 60 minute tapes)
3	DO Rewind tape to the beginning after use to avoid distortion of pictures or sound. Put labelled cassette in labelled box and stored upright.	3	DON'T Eject the memory stick, turn off the power or remove the battery while the camera is reading or writing the image files on the memory stick as data will be lost or damaged.
4	DO Back up your memory stick rushes on a computer. Recommended	4	DON'T Label memory stick or memory stick adaptor or put excessive pressure if writing on it.
5	DO Transport memory stick in case if removed from camera, store away from excessive heat (ie in a car on a sunny day) or in direct sunlight.	5	DON'T Touch or allow metallic objects to come into contact with the terminals on the memory stick.
6	DO make sure you have gaffa tape in your bag of tricks (this is not provided) - will be used for a multitude of things from taping cables down to taping loose lens cap on!	6	DON'T Allow memory stick to get wet
7	DO stick a ladies powder compact in your bag of tricks if you are interviewing people - they may be very shiny, which looks terrible onscreen.	7	DON'T Put down or leave the camera or tripod anywhere near sandy or dusty/gritty environments. This can severely damage the functionality of the camera, tape and tripod.
8		8	DON'T use the camera as a playback device when in post production as it is not built for this. On location reviewing shots for small periods of time is acceptable.
9		9	DON'T force the inner cage shut when inserting a tape, this will break it. Use the insert/eject button on camera body as its automated. The outer casing can be tapped shut manually after the mechanisms within camera has shut the inner cage.

USEFUL GUIDE

1	When you pick up kit, check it! Make sure you have everything you need (batteries, charger, tripod, base plate, gels, lights, stands and all necessary cabling). Don't rush this - be sure.
2	Before you leave base you should check camera menu settings and do a 30sec test recording.
3	Recce your locations prior to shoot, write a list before you go of what info you need to find out in addition to the on screen viability. (Power sources, access to toilet facilities, ambient noise, Health & Safety issues - is it safe, etc)
4	Be careful extending and contracting the tripod, fingers can easily be trapped doing this. The spreaders, which connect the legs at the feet to avoid them splaying, can be removed for more uneven ground. Be careful when adjusting the tripod to fully unscrew and screw up each section of the leg, failure to do so can result in injury or damage of the tripod.
5	There are two stages to placing camera onto the tripod. Once base plate is attached slide camera onto tripod base until it clicks past the red lever. This makes the camera safe, it won't slide off either end. The second stage is to slide the camera along the base to desired position and lock off with black lever on other side from red one.
6	Level the camera using the spirit level on the tripod before you start to compose your shot.
7	Pan and tilt capabilities are achieved through setting the friction of camera movement using the various controls on the tripod. Note: static pan and tilts are rarely used and only work in a limited number of situations.
8	Set the white balance using a white piece of card or paper positioned as near the subject as possible. Ensure exposure is set to auto, then zoom tightly into paper so it fills the screen, set the white balance using the function buttons. Don't change WB unless the lighting changes dramatically, ie moving from an exterior to interior.
9	Always expose for the lightest/most important part of the shot (usually the face). Adjust aperture from dark to light and stopping back when zebras start to merge into 'burnt out' zones. There is an auto expose feature to fall back on if time is a premium.
10	To set focus zoom into subject as tightly as possible, set the focus using camera function buttons and zoom out again. There is an Expand focus button, which can zoom in even further to check focus. There is also an auto function. On the lens barrel there is a focus ring, which can skid back and forward to toggle between autofocus and manual.
11	Framing - remember the rule of thirds, eyeline and use of the variety of shots available to create mood and effect - wide (panoramic), long shot (panoramic incl human subjects), medium shot (torso and up), MCU (shoulders and up), CU (close up), ECU (eyes).
12	Depth of Field (DOF) is the zone in which things appear to be in focus. Establish how much or how little DOF you want using zoom and exposure. Opening the iris to a lower fstop to allow light in reduces the DOF, a higher fstop will reduce the light going into camera and create a bigger DOF. Alternatively/additionally zooming in on the subject with reduce the DOF.
13	Allow yourself 5 secs to speed once record button pressed, call 'speed' then director can call 'action'. Hold every shot at least 10 secs.

14	Set your timecode before turning over. Preset to 01:00:00 or 10:00:00 or you can record time of day timecode by selecting Freerun. Time of day is commonly used when on a multicamera shoot so that you can sync up the rushes in the edit.
15	Radio mics are tuned into Channel 38, 606.500 Mhz for which we have a licence and this should cover most of Scotland. Ensure the receiver is attached to the camera using the camera mount and connected via the XLR. Check sound before shooting. For internal or on board mic , set to INT (for interior mic) on the MENU - there's another switch for AUTO/MANUAL depending on how you want to control the level. For each of the 2 external audio input channels on the camera there should be switches with the following three options: MIC / MIC+48v / LINE. For radio mics set to MIC on the camera input switch and choose either AUTO or MAN (as above). For reporter's mic set to MIC and choose either AUTO or MAN (as above). Some mics, for example some reporter mics or directional mics may need the MIC+48v setting switch.
16	To record audio onto two separate tracks, if using two mics, you have to go into the camera menu and look for the audio page, then select SEPARATE (every camera's slightly different but often there's a SEP or SEPARATE option and LINK or LINKED option meaning separate or linked tracks). NB Dont confuse MONITOR switched/settings with other audio settings, as MONITOR only refers to what you choose to hear on the headphones, not necessarily what gets recorded to tape.
17	Ensure radio mics are positioned cleverly to avoid contaminating the audio recording. Observe the subjects' natural movements and fidgets to ascertain best place, ie inside of jacket or scarf or shirt lapel. You generally want it hidden from view.
18	Mixed natural light and electrically powered light is ok as long as its controlled, ie colour matched with gels.
19	Assembling and working with lights has inherent dangers and extreme care and attention should be given at all times. Allow lights to cool down before dismantling, DO NOT touch the casing when lights have been on a while, adjust using the hanging frame - the use of gloves is advisable. Cabling is extremely important and should be taped down where possible.
20	When adjusting the height always hold the light before adjusting the stand. When switching on for the first time, ensure the lamp is facing the ceiling to avoid blinding anyone. Always turn the lamp off when possible and not in use to reduce the heat.