## Contents

	Preface		xix
	Acknowledgments	puezi septel erif gleubbA	xxi
	Introduction		1
Chapter 1	Telling the Visual Story		2
	Through Stories We Share Human	Experience and Understanding	3
	The Differences Between Visual S	tories and Reports	4
	Heart, Emotion, Demeanor	Visited Newton't no bright e8	5
	Toward a Philosophy - Placing the	Human Perspective in Perspective	7
	Telling Versus Showing		8
	The Value of Visual Narrative	Vior8 segret and roll sport	8
	Silence as a Writing Tool		10
ne.	The Silent Languages of the Sense	es	10
	Putting It All Together		11
	Culture Impacts Perception	agaimaxa '- '-	12
	Summary	. Bestall	13
	Discussion		14
	Exercises		14
	Notes		15
Chapter 2	Planning and Shooting the Story	Alberta pieces : The same of t	17
	The Best Stories Convey a Sense	of Progression	17
	Find Images That Convey a Clear S	Story Focus	18
	Write the Pictures First		19
	Reportorial Editing	Allow stone basic Snots work	19
	Working as Part of a Team		21
	Prove the Story's Focus Visually		21

Strong Matural Sound-Helps Tell the Story

	The Focus May Change	22
	Look for a Story Focus in Events with Uncontrolled Action	22
	Tell Your Story Through People	23
	Strong Natural Sound Helps Tell the Story	23
	Build in Surprises	23
	Keep Sound Bites Short	24
	Address the Larger Issue	25
	Challenge Your Focus Statement	25
	Video Packages Are Factual Mini-Movies	25
	The Lead	25
	Provide Visual Proof for All Main Points	26
	The Close	27
	Be Hard On Yourself as a Writer	27
	Write from the Visuals	28
	Look for a Story While Capturing Uncontrolled Action	30
	Look for the Larger Story	30
	Summary	31
	Key Terms	31
	Discussion	31
	Exercises	31
	Notes	32
Chapter 3	Visual Grammar	33
	The Shot	33
	The Sequence	33
	Basic Shots	34
	Long Shot	35
	Medium Shot Close-Up	35
	How the Basic Shots Work Together	36
	Camera Movement	36
	Pan	36

Moving Shot		37
Combination Shot		37
Tilt Shot		38
Tracking Shot		38
Trucking Shot		38
Dolly Shot		38
Changes in Camera Perspective	IDING IE EL BROWLEVE	38
Stabilize Shaky Images		40
Storytelling Shots		40
One Shots to Crowd Shots		43
Master Shot with Cut-Ins		43
Overlapping Action		45
Shooting Matched-Action Sequences		45
Jump Cuts		47
The Cutaway		48
The Motivated Cutaway		48
The Transition or Reveal Shot		48
Using Camera Movement to Enhance S	Storytelling	49
Point-Of-View Movement		50
Thinking Camera		50
Screen Direction		50
How to Avoid the False Reverse		51
Vary Camera Angles		52
Photograph People at Eye Level		53
Angles Provide Psychological Impact		53
Contrast and Comparison	COURT OF BUILDING	53
Composition		54
Summary		54
Key Terms		55
Discussion		55

	Exercises	56
	Notes	57
Chapter 4	Video Editing: The Invisible Art	58
	Editing Is Another Writing Tool	58
	Toward a Philosophy of Editing	59
	Everyone Is an Editor	59
	The Cut	60
	Choosing Edit Points	61
	There Can Be No Matched Action Without Overlapping Action	62
	Cutting On Action or At Rest	62
	Into-Frame/Out-Of-Frame Action	63
	Jump Cuts	64
	Pop Cuts	64
	Devices to Compress Time and Advance the Action	64
	Parallel Cutting	66
	Shot Order Impacts the Illusion of Continuity	66
	Content Dictates Pace	67
	Cutting to Condense Time	67
	Composition Affects Pace	67
	Screen Direction	68
	Editing to Eliminate the False Reverse	69
	The Transition Shot	69
	Sound as a Transitional Device	70
	Cold Cuts	71
	Flash Cuts	71
	Cutting to Leave Space for Audience Reaction	71
	Communication Pays	72
	Dissolves and Other Optical Effects	72
	Summary	73
	Key Terms	74

(		
(	5	ĺ
-	3	
2		ŀ
Ç	D	
-	3	ŀ
5	っつ	۱

X		
×	-	-
_	-	ø
	^	•

Discussion			74
Exercises			75
Notes			76
Chapter 5 Shooting Vie	deo in the Field		77
Composition	Guidelines		77
The Rule of	Thirds		77
Pointers for	Wide Screen Composition		81
Use a Tripod	Whenever Appropriate		82
The Handhe	ld Camera		83
Control Brea	thing		84
Preplan Bod	y Movement		84
Walk in Lock	cstep		84
How to Use	the Zoom Lens		84
Avoid Calling	Attention to the Zoom		85
Adjust Spee	d and Duration of Zoom to St	tory Mood and Pace	85
Recompose	the Shot as You Zoom		85
Storytelling a	and Planning		85
Establish Co	mmunication in the Field		85
Think Before	e You Shoot		87
Shoot Seque	ences		87
Shoot and M	love		87
Anticipate A	ction		89
Shoot Only 1	the Shots You Need		89
Avoid Indisc	riminate Shooting		89
Edit in the C			89
Shoot to Elir	minate the False Reverse	Hdu2 on ran boron 7	90
Involve the (	Camera in the Action		90
Working wit	h People		91
	cting the Subject		92
Staging Vers	sus Motivating		93

	The One-Person Band		94
	How to Shoot and Conduct	Interviews Simultaneously	94
	How to Photograph Your O	wn Standup	94
	Shooting in Cold Weather		96
	Safety First		97
	Distancing		98
	Safety in Numbers		98
	Plan to Make Plenty of Mis	takes	98
	On Returning Home		100
	Summary		100
	Key Terms		101
	Discussion		101
	Exercises		102
	Notes		102
Chapter 6	Writing with Light		104
	Photography Is the Art of C	ontrolling Light	104
	White Balance		104
	Mixing and Matching Light	Sources	107
	Helpful Filters		108
	Lighting Kits		109
	Lighting Styles and Pattern	S	109
	Broad Lighting and Short Li	ghting	116
	Bounce Lighting		117
	Eye Reflections		117
	Lighting Nighttime Action		118
	Photographing Subjects wit	h Dark Skin	118
	Cautions		120
	Summary		121
	Key Terms		122
	Discussion		122

-	C	-
1		2
	-	2
1	a	5
	-	3
-	c	7

Exercises		122
Notes		123
The Sound Track		124
How Microphones Work		125
Directional Patterns		125
On Choosing a Mic		126
Impedance		127
Frequency Response		127
Microphones for the Visual Sto	ryteller	127
The Wireless Transmitter-Rece	iver	130
The Mixer		133
Essential Points for Audio		134
Monitor the Sound with Earpho	nes	138
Techniques to Reduce Wind No	oise .	138
Be Aggressive		141
The Microphone Hears Differen	ntly	142
Sound Perspective		142
Stereo and Surround-Sound		143
Covering News Conferences		143
Recording Group Discussions		144
The Two-Person Interview		145
Record Room Tone		145
The Seductive Quality of Nat S	ound	145
Watch What You Say		145
Sound and Video Accessories	THE THOUGHT WELL STORMS	146
Summary		147
Key Terms		148
Discussion		148
Exercises		149
Notes		150
	The Sound Track How Microphones Work Directional Patterns On Choosing a Mic Impedance Frequency Response Microphones for the Visual Sto The Wireless Transmitter-Rece The Mixer Essential Points for Audio Monitor the Sound with Earphot Techniques to Reduce Wind No Be Aggressive The Microphone Hears Different Sound Perspective Stereo and Surround-Sound Covering News Conferences Recording Group Discussions The Two-Person Interview Record Room Tone The Seductive Quality of Nat S Watch What You Say Sound and Video Accessories Summary Key Terms Discussion Exercises	The Sound Track How Microphones Work Directional Patterns On Choosing a Mic Impedance Frequency Response Microphones for the Visual Storyteller The Wireless Transmitter-Receiver The Mixer Essential Points for Audio Monitor the Sound with Earphones Techniques to Reduce Wind Noise Be Aggressive The Microphone Hears Differently Sound Perspective Stereo and Surround-Sound Covering News Conferences Recording Group Discussions The Two-Person Interview Record Room Tone The Seductive Quality of Nat Sound Watch What You Say Sound and Video Accessories Summary Key Terms Discussion Exercises

Chapter 8	The Interview: Shooting the Quotation Marks	151
	Establish Trust	151
	Practice Good Manners	152
	The Most Important Interview Question	152
	Save Your Questions for the Interview	152
	Do Your Homework	152
	How to Frame Interview Questions	153
	Use a Wireless Microphone	154
	The Art of Listening	154
	Avoid the Easy Questions	155
	Build Questions Around the Five W's	155
	Avoid Two-Part Questions	156
	"How Do You Feel?"	156
	Anticipate Questions the Viewers Would Ask	156
	Practice the Fine Art of Hesitation	156
	Pitch Reporting Opportunities	157
	Prearrange Signals Between Reporter and Photographer	157
	How to React Without Appearing to Agree	158
	Retain Control of the Interview	159
	Interviewing Children	159
	The Talking Head	161
	Influencing How Viewers Perceive the Subject	161
	One-Eyed Talking Heads	162
	Body Language	162
	After the Interview Is Over	163
	Interviews Allow Reporting Through Direct Observation	164
	Summary	165
	Key Term	165
	Discussion	165
	Exercises	166
	Note	167

Chapter 9	Writing the Package	168
	Define Your Focus	169
	Write the Beginning (Studio Lead-In)	169
	Write the Package Lead	170
	Write the Middle or Main Body	170
	Write the Close	172
	Preplan the Package	173
	Spot-News Packages	174
	Set a High Standard for Packages	176
	Use Natural Sound Liberally	177
	Summary	178
	Key Terms	179
	Exercises	179
	Note	180
Chapter 10	Write Like a Storyteller	181
	Transmitting the Experience	181
	Be a Tour Guide	182
	Use "Wows!" - The Things That Turn You On	183
	Let Your Audience Experience the Wows	183
	Moments	184
	Great Moments Are Almost Always Unexpected	184
	One Thought About Field Teamwork	184
	Writing Your First Sentence	184
	The Three Horses – Storytelling Tools for Video Stories	185
	First Horse: Surprise	185
	Second Horse: Quest	191
	Third Horse: Character	193
	Tips for Writing Strong Stories	195
	Concluding Thoughts	197
	Summary	197

	Discussion	199
	Exercises	199
	Notes	200
Chapter 11	Producing the Story Minute-By-Minute	201
	The Big Picture	201
	Size Matters – Bigger Is Not Always Better	201
	Bottom Line	206
	Starting Out, Over or Up	206
	Six Overlooked Tools for Video Journalists	207
	Minute-By-Minute – Lessons Learned in the Field	211
	A Guided Tour: Lessons Learned	211
	Adding Drones to Your Toolkit	215
	The Future of Video Journalists	220
	Summary	220
	Key Terms	223
	Discussion	223
	Exercises	224
	Notes	225
Chapter 12	How to Improve Your Storytelling Ability	227
	Seek Gradual Improvement	227
	Have a Story	227
	Involve the Camera	228
	Sequences Advance the Story	228
	Don't Try to Show All of New Zealand	230
	Pursue Your Interest in People	231
	Motivate Viewers to Watch	231
	Develop Video Fluency	232
	Excuses	232
	Know the Community	233
	Curiosity Pays	234

	See Beyond the Obvious		234
	Show Audiences What They Missed		234
	Help Viewers Experience the Story as You Di	d	237
	Adapt Your Reporting to Story Demands		239
	Reporting the Nonvisual Story		239
	Personal Appearance and Conduct		240
	Etiquette		240
	Shooting and Reporting Events Outside Your	Control	240
	Toward a News Philosophy		243
	Summary		244
06	Key Terms		245
	Discussion		245
	Exercises		246
	Notes		247
Chapter 13	Improving On-Camera and Voice-Over Perfo	rmance	248
	Develop Qualities That Make You Interesting	and Interested	248
	Reasons for Standups		249
	Keep Your Attention On the Story		250
	Give Yourself Something to Do		251
	Justifiable Reasons for Standups		251
	Five Common Standups		251
	Seek Reaction		255
	Communicate What You Feel About the Story	y and agency.	256
	Delivering from the Studio		257
	Put Experience into Your Reports	allily isografic	257
	Multidimensional Reporting	ohil to mobeen	258
	Learn How to Relax		259
	Develop Conversational Delivery	Y la minua	260
	Your Appearance		261
	Let the Audience Know You as a Friend		262
	Impact How People Perceive Your Interview	Sources	262

	Posture Matters	265
	Split-Focus Presentation	265
	The Anchor Debrief	266
	When You Appear On Camera	266
Engalor 11	How Reporters Evolve into Anchors	266
	Summary	267
	Key Terms	269
	Discussion	269
	Exercises	269
	Notes	271
Chapter 14	Digital Media Law	272
	Gathering the News	273
	Libel	274
	Invasion of Privacy	276
	Defamation	277
	Use of the Word Alleged	277
BAR's	Apparent Authority	278
	Technology	280
	Surveillance in States with One-Party Consent	284
	Two-Party Consent	285
	Juvenile News Sources	285
	Subpoenas and Shield Laws	286
333	Access Laws	286
	Courtroom Television	286
	The Digital Millennium Copyright Act of 1998	292
	Freedom of Information Requests	299
	A Legal Perspective	300
	Summary	300
	Key Terms	302
	Discussion	303