

## TO CREATE A GREAT BEHIND THE SCENES VIDEO, CERTAIN ELEMENTS SHOULD BE INCLUDED:

1. **Still Images:** Include the final images from your shoot in the actual video because this shows the end result and showcases your work. I usually have the editor put the images in at the end of the video.
2. **Interesting Footage:** The more footage the better. Include all aspects of the shoot including hair and makeup, wardrobe, gear, you at work, interacting with the models or subject. Its great to have a variety of clips from wide to close-up and make sure your editor chooses clips that have the most emotion. The worst thing you can do is show a video of your shoot that looks boring. The footage should communicate the story and showcase you as an artist. Also, the more footage that's shot, the more you have to work with when editing the final video.
3. **Music:** Make sure to use licensed background music. There are sites that sell royalty free music at affordable prices. The song you choose is important because it sets the tone of your video.
4. **Time-lapse:** Time-lapse is great tool and many of the Nikon cameras will do time-lapses right in the camera. Put a camera on a tripod before you start setting up the shoot and allow the camera to capture a time-lapse of the process. You can put the footage to music and make a great promo video out of just that. It also makes for interesting footage for your editor to add into the final video.
5. **Graphics:** Be sure and include your logo somewhere in the video. In some videos, I'll give the editor a list of credits as well.
6. **Voiceover/Audio:** Recording audio isn't going to make or break your video but it does add an extra dimension if you want to talk about your vision or interview your client on set.

## MORE TIPS:

### 1. KNOW WHEN TO BE INVISIBLE

I FEEL LIKE A COMMON MISTAKE PHOTOGRAPHERS MAKE WHEN SHOOTING BEHIND THE SCENES IS TRYING TO BE TOO INVISIBLE TO THE TALENT. WHILE IT'S TRUE THAT YOU DON'T WANT THE PEOPLE YOU'RE SHOOTING TO BE TOO AWARE OF YOUR PRESENCE FOR FEAR THAT THEY'LL PUT ON A SHOW FOR THE CAMERA THAT FEELS FAKE YOU ALSO DON'T WANT BORING FOOTAGE/PHOTOS. SO YOUR BEST BET IS TO TRY AND WALK THAT LINE AS CLOSELY AS YOU CAN, WHERE THEY'RE STILL ACTING LIKE THEMSELVES BUT ALSO NOT PERFORMING FOR THE CAMERA. THE BEST WAY TO DO THIS IN MY EXPERIENCE HAS BEEN TO TRY AND BUILD A RAPPORT WITH THEM BEFORE YOU START SHOOTING. MAKE THEM FEEL COMFORTABLE AROUND YOU SO THAT LATER WHEN THEY SEE YOU FILMING OR TAKING PHOTOS THEY FEEL LIKE THEY CAN JUST BE THEMSELVES.

A LOT OF PEOPLE CAN BE AFRAID OF TALENT AND THUS WILL AVOID TALKING TO THEM BUT THE TRUTH OF THE MATTER IS A LOT OF THEM AREN'T USED TO HAVING CAMERAS INVADE THIS PART OF THEIR PROCESS AND THEY CAN FEEL LIKE YOU'RE SPYING ON THEM. THIS CAN LEAD TO THE OPPOSITE EFFECT OF PUTTING ON A SHOW FOR THE CAMERAS WHERE INSTEAD THEY'RE INCREDIBLY RESERVED, WHICH IN MY OPINION IS ACTUALLY WORSE. SO TRY AND TALK TO THEM A LITTLE BIT BEFORE HAND AND TRY TO DO SO AS A REGULAR PERSON AND NOT AN AWE-STRUCK FAN. FIND SOME COMMON INTEREST UNRELATED TO THEIR PROFESSION AND DISCUSS THAT WITH THEM, IT WILL GO A LONG WAY TOWARD MAKING THEM FEEL COMFORTABLE WITH YOU AROUND.

IF YOU'RE SHOOTING VIDEO, ANOTHER REASON YOU'LL WANT TO BUILD A RAPPORT WITH THEM IS BECAUSE AT A CERTAIN POINT YOU'RE GOING TO WANT THEM TO ADDRESS THE CAMERA TO DISCUSS WHAT THEY'RE DOING AND WHY. A LOT OF PEOPLE WILL DO THIS IN A FORMAL INTERVIEW SESSION, SHOT BEFORE OR AFTER THE PROCESS. WHILE THAT WORKS JUST FINE I'M MUCH MORE A FAN OF JUST PULLING THEM ASIDE AND CASUALLY ASKING A FEW QUICK QUESTIONS. I FEEL LIKE YOU END UP GETTING MORE HONEST ANSWERS THAT DON'T FEEL LIKE CANNED RESPONSES TO PLANNED INTERVIEW QUESTIONS.

LASTLY, KNOW WHEN TO SET YOUR CAMERA DOWN. EVERY ONCE IN A WHILE A STORY WILL BE BROUGHT UP OR AN EMBARRASSING MOMENT WILL OCCUR THAT'S CLEARLY NOT FOR THE CAMERAS. IF YOU STAND THERE SHOOTING IT YOU'LL ONLY MAKE THEM UNEASY LATER AND YOU LIKELY WON'T BE ABLE TO USE IT ANYWAY. THEY'LL APPRECIATE IT WHEN THEY SEE YOU RESPECTING THEIR PRIVACY AND IT WILL PAY OFF A LOT MORE LATER WHEN YOU'RE SHOOTING.

## 2. BE READY TO MOVE FAST

ONE OF THE BIGGEST CHALLENGES OF SHOOTING BEHIND THE SCENES IS, EVERYTHING IS UNPREDICTABLE. IT'S NOT LIKE SHOOTING A NARRATIVE FILM OR HAVING A PHOTO SHOOT WHERE IT'S ALL PLANNED OUT. INSTEAD YOU'RE TRYING TO CAPTURE INTIMATE AND HONEST MOMENTS, MOMENTS THAT CAN'T BE PREDICTED. IF YOU'VE EVER WORKED AS A PHOTOJOURNALIST THIS IS WHERE YOUR SKILLS WILL REALLY COME IN HANDY AS YOU ALMOST ALWAYS HAVE TO HAVE YOUR CAMERA ON AND READY TO GO.

## 3. THE GLORY OF B-ROLL

THIS IS ONE THAT'S MOSTLY FOR VIDEO. WHILE FACE AND ACTION SHOTS ARE THE BREAD AND BUTTER OF ANY BEHIND THE SCENES PIECE WHAT I FOUND OUT EARLY ON IS THAT YOU NEED TO GET A LOT OF COVERAGE TO HELP MASK AUDIO AND VIDEO CUTS. THIS MEANS GETTING A LOT OF B-ROLL. INTERESTING THINGS AROUND THE SPACE YOU'RE SHOOTING OR EVEN JUST SHOTS OF THE TALENT'S BACK WHERE YOU CAN'T TELL IF THEIR MOUTH IS MOVING OR NOT. THESE ARE WHAT WILL SAVE YOU WHEN YOU'RE PUTTING THE FINAL VIDEO TOGETHER.

## FORGET PERFECTION

THE GLORY OF BEHIND THE SCENES WORK IS THAT THE ROUGH QUALITY GIVES EVERYTHING CHARACTER AND MAKES IT FEEL MORE REAL. THE TRICK HERE IS TO KNOW WHAT TYPE OF “ROUGH” LOOK IS OK.

FOR INSTANCE WHEN I FIRST STARTED SHOOTING BEHIND THE SCENES VIDEOS I DEFERRED TO MY INSTINCTS, WHICH UNFORTUNATELY AT THE TIME WAS TO SHOOT A LITTLE DARKER TO MAINTAIN THE CRISP BLACK COLOR I LOVED SO MUCH. THEN I WOULD TURN IN MY FOOTAGE AND THE PRODUCER WOULD COMPLAIN ABOUT HOW DARK EVERYTHING WAS, A COMPLETELY FAIR COMPLAINT.