

BEBA
Videographer Handbook
By
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The purpose for videotaping is to create a record that will be used for research, teaching, conferences, family video reflection and promotional materials for BEBA.

Principles for holding presence -videographer

Holding outer surround

- a. The outer surround provides support for the child to self regulate. This includes the videographer, and what they are doing with their consciousness and their nervous system.
- b. Holding presence while pulling your attention back: this strengthens the witness perspective and gets your mind out of it. This helps create a passive containment field.

Witness perspective.

- a. Have self-awareness of what is going on. You may notice things that the therapist does not. It is important to notice and not too interpret.

The witness cloaks himself or herself in a way while also holding the intention. It is important to watch yourself and your own felt needs. Your need to participate will be challenged. It is important to make space because you are not a contact person. Children who have had more medical interventions will be attracted to the videographer and the equipment. The key is to learn how to be with this. The child may work to pull you in and the therapist will make the judgement call.

When you do respond, do this with warmth but not by reaching out to the child. This is a clear and simple acknowledgement “hi, I’m . . . and my job is to work the camera.”

Keep referencing the long tide while observing the scene and holding neutral (low affect). You are not invisible.

Videography in Room

Videographer has camera set up and ready to go before family gets there. Arrives 15 minutes early before session starts.

Begin recording just before the family walks into the room. This is important because the first two or three things or the first 2-3 minutes usually set up the session. The children use nonverbal cues to set their intentions.

Moving around the room

This varies depending on the family and how many people. There are several different combinations.

1 Therapist with: 1 parent, 1 child; 1 parent, 2 children; 2 parents, 1 child; 1 parent, 1 relative, 1 or 2 children.

2 Therapists with: 1 parent, 1 child; 1 parent, 2 children; 2 parents, 1 child; 1 parent, 1 relative, 1 or 2 children.

Place yourself in the position to be able to make a judgement about what they want to shoot.

Ways to stabilize the camera: The Videographer has to be aware of their own capability with the camera. Stabilize the camera from underneath and hold arms (shoulder to elbow portion) close into your body. You can also use your belly and body to stabilize your arms.

Tripod: if you move, you break the shot carefully. Know where you are, see where you want to go and the pathway you want to take to get there. Hold rhythm and tempo while picking up, moving and setting the camera down.

Monopod: The monopod starts at 19 inches and can extend to 42 inches. Screw the monopod on very slowly as not to cause the screw to be chewed up. When children are in the tunnel, you can see them with the monopod. You will always hold it vertically. To extend the monopod, stabilize it with one hand. When it is taller, stabilize with the floor, and move up or down. The rotation is forward and back and this will affect the picture. If the child is moving, focus on the child and move at the speed he or she is moving in, as this will not destabilize the image. You can pick up and stabilize the monopod with both hands and make the pole and camera part of your body.

Handheld: You want to create a stabilizing platform with your arms, elbows and body. Always be aware of the fulcrum (pivot point for movement of the camera) that you are using. Follow the shot, tilt the camera and keep moving. If you miss a shot, do not stop, just keep going. You will begin to anticipate the movement of the session and once you move, you can change. The skill is to perceive the action, be with the action, be present and find yourself in spaces where you get the shot.

Placement of camera with light

When shooting an action that occurs in front of the window, press in the little black button on the left side of the camera labeled black light.

The zoom option can be used with all three ways of stabilizing the camera. The general rule with zooming is the less that is done the better. The more zooming that takes place, the more disorienting this makes it for the viewer. If you have to break the shot, stabilize the camera and remain still with your attention and your body.

Ways of moving the camera:

Break the shot, while holding the audio and move the camera quickly.

Move the camera while holding the shot.

Forget the shot and move the camera as quickly as possible.

Be conscious of the equipment, of where you are in the room and of your attention.

Framing shots

The key skill in framing is to be aware of what is in the frame and what is not.

Sit down, use knee and establish the shot with your eyes, then begin to shoot. Hold your knee while looking down at the screen and then up at the live shot. Looking up and down gives you relief from crooking your neck.

Reinforce your vision by noticing what is in the frame and what you are holding in your mind's eye.

If you are moving toward the shot, use a wider angle.

Types of shots

General interactive, family shots –Group (Wider field)- Therapist/Child, Child/Mom & Dad

Make a choice on what to shoot based on your perception of what the therapist is focusing on. Notice what they are focusing on with the family and then position yourself to shoot that. If you are observing, then watch and move in for the shot if it seems important.

It is important to be in harmonic resonance with the action.

Parent child interactive shots-Parent/Parent, Therapist/Parent, Therapist/Child

Individual Shots

If the child is doing something, the interactive will be in the audio. Focus in on the facial expression, toy constellation, action in the tunnel, etc. (*important to catch these details when possible).

An example of an individual shot may be: nursing sequences that show the level of self-attachment. You may want to get close to the floor, back off, or get closer to the shot.

***From time to time, Ray or other facilitators will point to the Videographer, then the position to move in for the shot and the angle from which to shoot it. This indicates that there is something he really wants to get on camera.**

*** Subtle shots that are very important are during a birth narrative when mom or mom/dad are telling the birth story and the baby is sleeping. The audio of the therapist is congruent with the child's action. These shots have an extremely high value as they show the direct relationship between what you hear and see and the baby's response.**

Principles for shooting

Being with the action and letting yourself get the shot (put yourself in position) to stay out of the way and at the same time put yourself in the middle. See the action and stay out of the way.

Focus on the job

Assume your right to be there

Have no charge with what is going on and remain neutral.

Settle your nervous system, be still and quiet.

Camera operation

Look at the equipment and orient and center yourself.

If you are using a power source, attach it to the camcorder.

If you are using a battery, make sure that the battery is fully charged. The battery goes into the back slot of the camera with the arrow facing down. Place the battery in at top and slide down. To release the battery, put your fingers underneath the battery, push on the silver button and slide it up and out.

Orient yourself to the tape. The front of the tape contains writing and the arrow points to the bottom of the tape. The back faces the body of the camera with the bottom facing down and the top facing up. The little green window on the miniDV tapes should always be closed while recording. This enables the tape to record. To take the tape in and out of the camera: first stretch the hand strap to leave enough room for the jacket to open, press in and down on the eject release (do not rush the camera), hold tape on both ends and down in back slot, push down with 1 finger in the center, push carriage closed where it says, "push," and close the gate on the "push" button until it clicks.

Setting up the camera

The lens cap should always be on when the camera is not in use to keep the lens from oxidizing.

Turn the camera on by pushing the small green button in and sliding the swivel switch up, (the white dot will point to camera). The square switch labeled "lock" should be pushed back in the locked position.

The camera always runs 30-75 minutes less than the minutes that show on the screen if on LP.

Open viewer screen by sliding open button to the back (viewer works on a 90° angle).

Set the video type (LP-long play-90 min., or SP-slow speed-60 min.) Press the menu button on the back and roll the wheel that changes the adjustment down to the tape icon. Press this in and it will select record mode of LP or SP. Select LP and press in.

Set the Mic level by rolling the wheel down, selecting 'manual' and pressing it in. Then press the audio level button above the wheel and a table will appear on the viewer. Roll the wheel until the sound is preset to 3/4, then push the audio level button again.

Set the tripod height: open the bottom and make sure the feet are secure and flat. Set the level. The second to the lowest level is the most common. Lock the height releasers (lock to the right).

Put the foot on the bottom of the camera if it is not on. The arrow goes toward the lens and twist to the right carefully with a screwdriver. Screw on snugly, and do not overtighten.

To slide camera onto the tripod, look for the red button and push it in, start at the back of the base and slide in until clicks, then turn the right side lever until secure. The left lever moves the camera up and down and the right lever moves the camera left to right.

Balance the head by looking at the green bubble under the camera and loosening the lever under the camera until the small circle is centered in the bubble. Tighten the lever once it is centered.

Now you are ready to film. Move as far back in the corner as possible, open the viewer, turn on the camera, and make sure the lens cap is off. Press the red button to record. You should see a red Record light on the viewer. When you press red button again to stop, you will see a green STBY light on the viewer.

To rewind the tape, push the swivel switch so that white dot is on VCR and use the top of camera like VCR. Buttons will light up. (DON'T do this while filming)

If someone is in observing on closed circuit TV, you will use the cord with the camera.

You will plug the cord into the wall, then plug it into the camera. In front of the tape carriage there is a slot with three holes. Place the correct colors with the correct match: white-white, yellow-yellow, red-red. Put the cord through the velcro and then put a piece of gaffer tape around it to make sure it is secure.

After the session

Check the time of the session on the camcorder and write it on the tape.

Tell the family the time on the tape, rounding to the nearest minute. They will then tell Sandra the time. This is how we calculate the charge for the session. Alternatively, come upstairs and tell Sandra the time immediately after the session.

***It is very important to put the camera away in the camera bag with lens cap on and zipped up if there is no session immediately following the session you are videotaping.**

Go to the BEBA office for debriefing and note taking with the facilitator(s) and assistant and any observers.

Clean the camera every 10 hours of use, or when you change the brand of tape being used for filming. Insert the cleaning tape. Set for VCR. Press play. Count 10 seconds. Stop after 10 seconds and remove the cleaning tape. Playing longer than 10 seconds can damage the camera.

If you used a battery that needs recharging, place the battery on the charger in the BEBA office.

Labeling the tape: - do all the labeling except the time before the session

The long label goes on the front of the tape with writing so that you can read it with the top of the tape up. On it write:

The first name of the child. If no children are present, the first name of the parent(s).

The date in the form 7/14/04.

The time on the tape. Round to the nearest minute. Write in the form 1:06 for 1 hour 6 minutes or .56 for 56 minutes. The time is on the camcorder display.

The top square label so you can read it and the long label at the same time. Write: the family number. Use the form F36. If you are getting the number from a schedule, it will read F 00036. Ignore the zeros. Write in small letters in left corner of the square so there is room left for other notes.

V:Your initials. V:SC for Videotaper Sandra Casellino

Handling the tape after filming

Be sure to check the time on the camcorder display and write it on the tape spine.

Open the green window on the tape so you can barely see the green, pushing the tab to the left. This will prevent accidentally taping over the session.

When you go to the office, **rewind the tape** on the little machine that is just a tape rewinder. Do not use the camcorder for this as it wears the camcorder out just as fast to rewind as to film.

Double check to be sure the time is on the tape before rewinding. If it isn't, find the time and write it on the tape label before rewinding.

Leave it with other tapes from sessions as directed, usually on the desk.

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