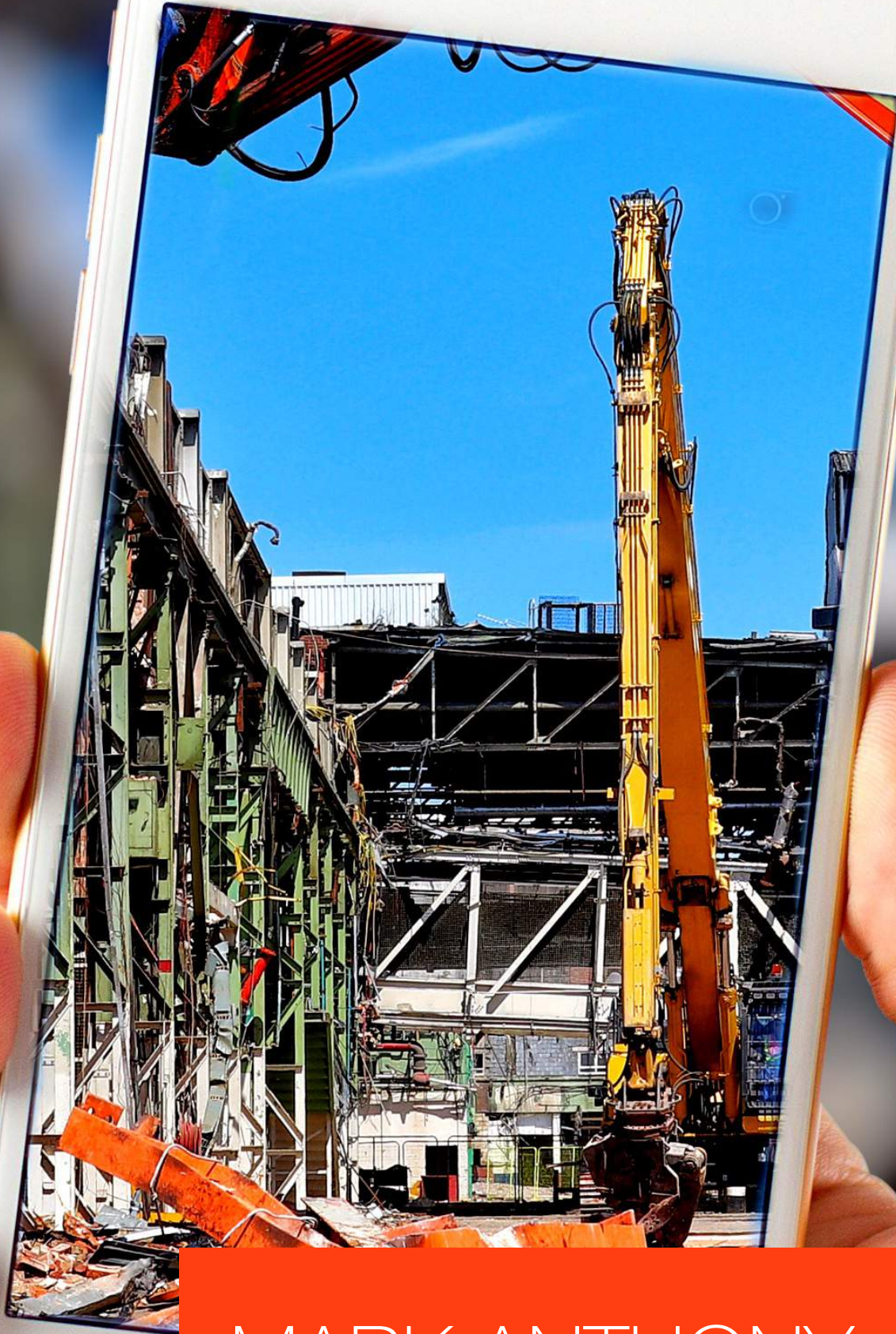
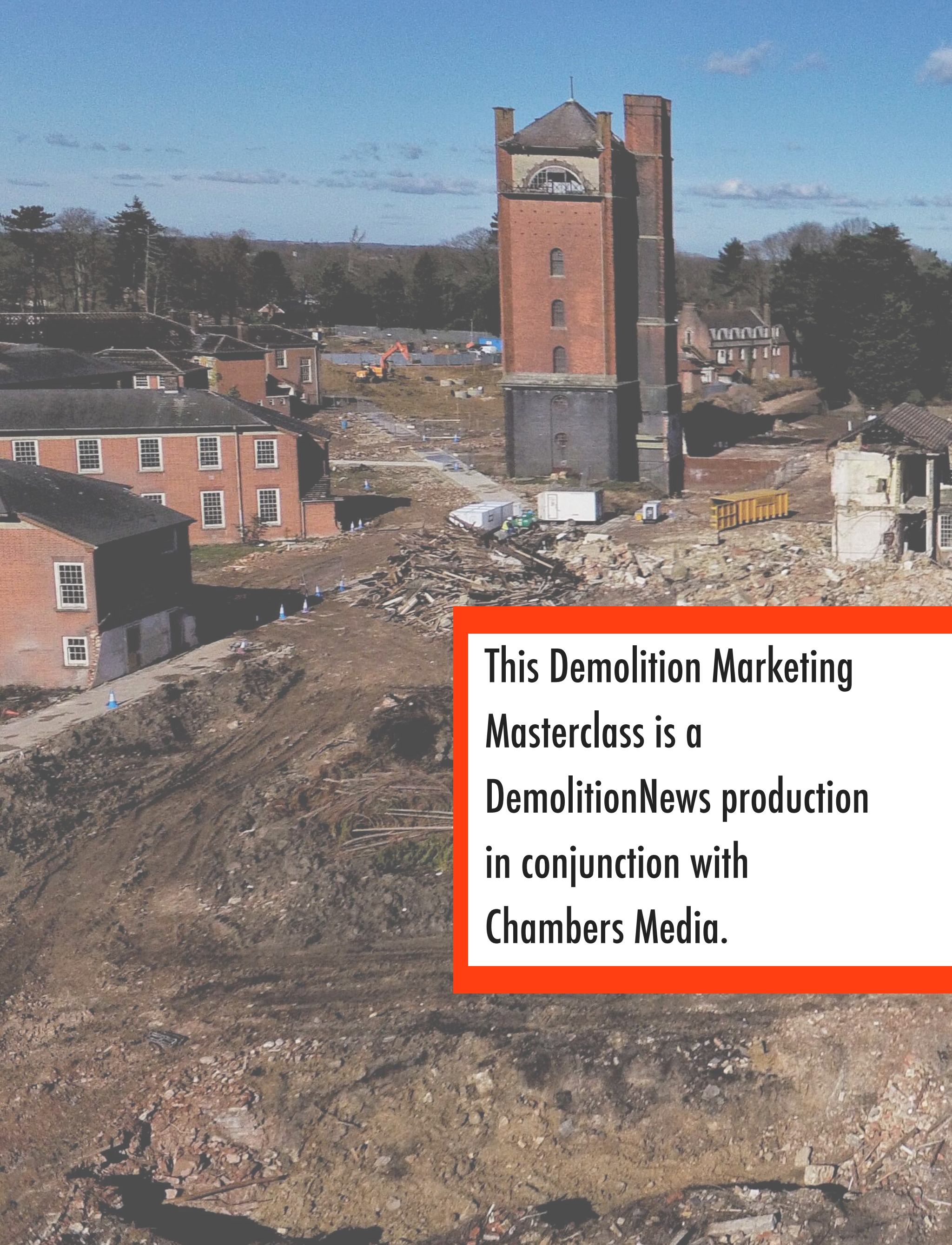


DEMOLITION MARKETING MASTERCLASS
**FILMING DEMOLITION WITH A
SMARTPHONE**



MARK ANTHONY



**This Demolition Marketing
Masterclass is a
DemolitionNews production
in conjunction with
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According to the age old saying, the best camera is the one you have with you. For many of us today, that means that the best camera is a smartphone.

Smartphones have changed the way we complete our normal tasks by using customised systems to effectively do work and communicate with each other.

Smartphones and their various applications have enabled us to organise work, regularly update social networking sites, create and design art, make presentations, and play games. They have also given us the ability to achieve professional-looking standards of photography with a device that was originally designed to make phone calls.

Indeed, experts predict that as smartphone cameras evolve to become ever-more efficient - future generations will likely eschew dedicated cameras entirely in favour of these pocket-sized and versatile devices.

If you read our last Demolition Marketing Masterclass, [‘Taking YouTube To Another Level’](#), you’d have learnt how to up your presence on

YouTube and use it as a tool for marketing. However, your new found knowledge is redundant if you don't have any content to upload. That is where our exclusive second guide comes in hand.

We have compiled all of our knowledge of cameras, smartphones and nifty filming techniques to help you film demolition like a pro.

Chances are, you have a smartphone, which means you have the ability to film demolition to near cinema quality. Most smartphones have HD capability, some even 4K. However, there are limitations and rules you'll need to follow to get the best results. All it takes is a little knowledge and preparation, plus our tried and tested secrets.

This guide is filled with all of the tips and tricks to get the best from your phone and make your videos **AWESOME!**

Whether your videos are destined for YouTube, Instagram, Facebook, Twitter or just to keep your boss happy, this guide has you covered.

We have produced the ultimate Smartphone Videography Checklist to make you the next Demolition Spielberg. It contains filming methods, shot types and smartphone tricks that will separate you from the masses and make your videos

VALUABLE!

We must confess, this guide is partly selfish. As the number one resource for Demolition related news around the globe, we want to use your videos. However, at the moment they are not up to scratch. So, we are helping you so you can help us.

We really hope you enjoy this guide and that you will embrace the skills herein to push your videos from amateur to professional.

THIS IS HOW WE FILM!

DISCLAIMER

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The information contained in **“How To Film Demolition With A Smartphone”** and its components, is meant to serve as a comprehensive collection of strategies that the author of this eBook has researched.

Summaries, strategies, tips and tricks are only recommendations by the author, and reading this eBook will not guarantee that one’s results will exactly mirror those of the author.

The author of this Ebook has made all reasonable efforts to provide current and accurate information for the readers of this eBook. The author and its associates will not be held liable for any unintentional errors or omissions that may be found.

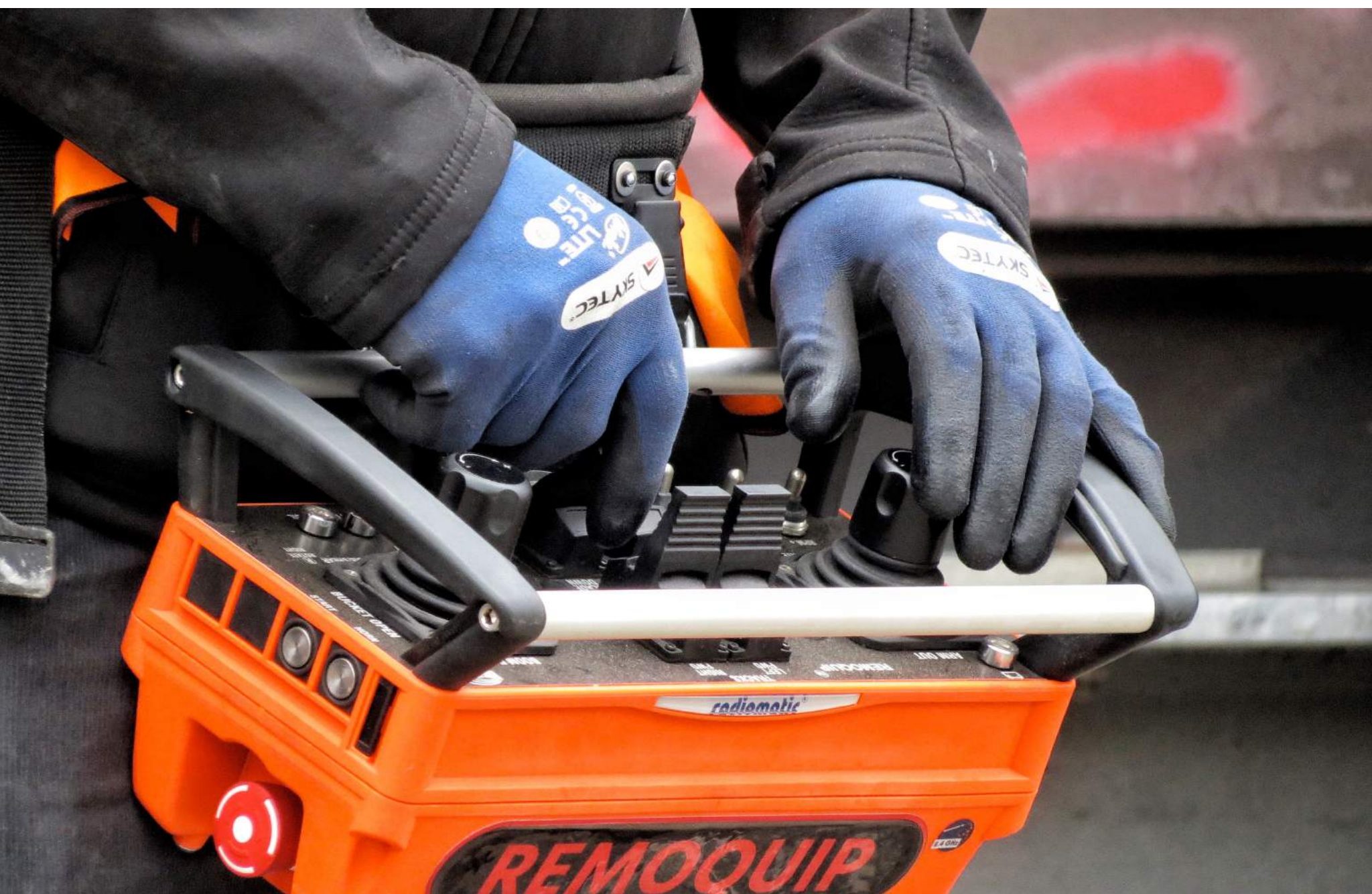
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The technological advances of the modern world have brought about new words and phrases that most teenagers comprehend immediately. And since this guide is a mixture between new technology and tips for videography, there may be a few words dropped in that puzzle you. But don't worry, we have got you covered!

GLOSSARY



- **Shot:** The absolute basics of videography, a 'shot' simply means pointing the camera and pressing record.
- **Scene:** The location you are filming and type of job you are filming.
- **Subject:** The main attraction of the shot. The 'thing' you are filming.
- **Close Up:** This is a type of shot where the camera is positioned right up close to the subject. This is a great way to film details like machine names or attachments.
- **Wide Angle:** Also called a 'Long Shot', this is where the camera is positioned far enough away that everything can be seen. This is best used to 'set the scene' but is not ideal for finer details.
- **Exposure:** Basically how much light is hitting your lens. Too much and your video will be too bright, too little and your video becomes dark and grainy.
- **Focus:** The 'focus' of a shot is whatever you want to be sharp and not blurred. The centre point of attraction.
- **Auto Focus:** This is a default on smartphones. It automatically sharpens whatever appears biggest or brightest, making sure the whole shot isn't blurred.





- **POV:** Stands for Point Of View, which is a style of shot that acts as the viewers eyes, as if it were shot from their perspective.
- **Time Lapse:** This is a shooting style that takes 'still' photographs in intervals to create a 'sped up' movie. A great way to show a long process in a short amount of time.
- **Slow Motion:** Essentially, slow motion is a great way to depict intricate details of a fast moving subject that would otherwise be missed with the naked eye.
- **Pan:** Moving the camera from side to side.
- **Tilt:** Moving the camera up and down.
- **Horizons:** In order to achieve a straight shot, you can match the lines in your scene. If you are filming on a flat surface, you should be able to create a scene where the lines run parallel to the horizon.

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RULE NUMBER ONE



FILM IN LANDSCAPE

One of the worst mistakes you can make when filming, is holding your phone the wrong way. There is nothing more amateur than recording a narrow, portrait video. Almost every video format (YouTube, Facebook, Twitter etc.) is Landscape. (Usually 1920 by 1080)

Not only does landscape make your video seem more aesthetically pleasing in general, but it'll also make it more enjoyable to watch when viewed on a wide screen or television. Plus, you'll capture more in the actual video.

The exceptions to this rule are Facebook Live and Instagram Stories. These disposable formats require portrait mode as they are supposed to be displayed on a Smartphone.

So just remember: never hold your phone vertically while recording: even when you're filming a high reach unless you really like or want those vertical black bars included.



CLOSE UP

SHOT TYPE

MID SHOT

SHOT TYPE

**WIDE
ANGLE**

SHOT TYPE

POV

SHOT TYPE

HANDHELD

SHOOTING METHOD

TRIPOD

SHOOTING METHOD

INTEREST

SHOT TYPE

TIME LAPSE

TECHNIQUE

SLO MO

TECHNIQUE

EXPOSURE

ESSENTIAL

FOCUS

ESSENTIAL

PAN

TECHNIQUE

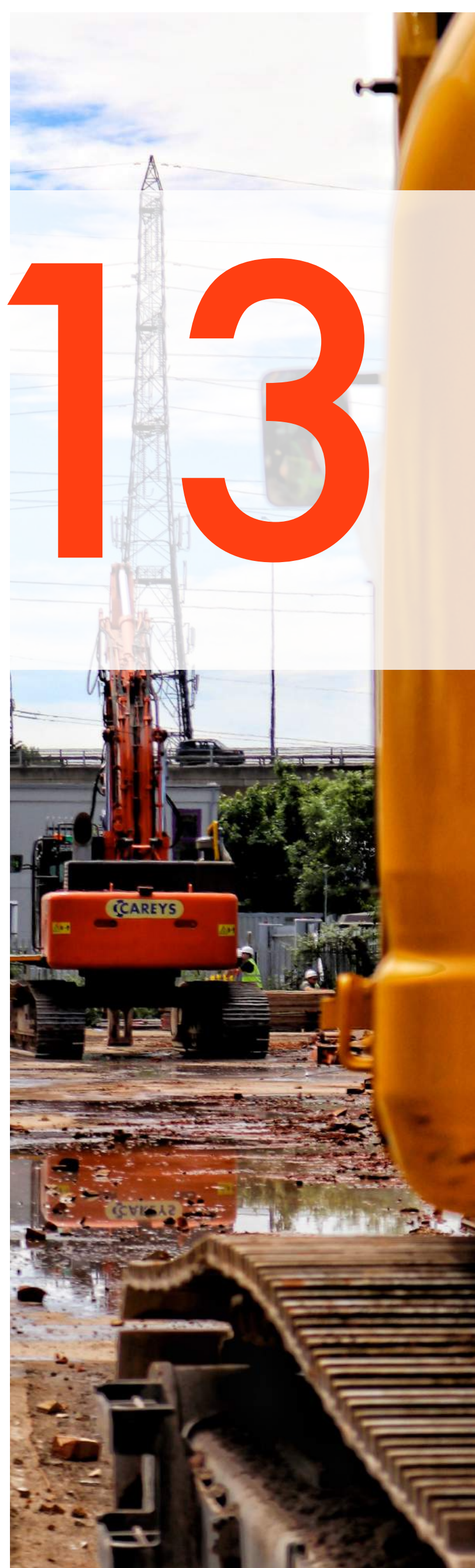
TILT

TECHNIQUE

HORIZONS

TECHNIQUE

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CLOSE UP



A 'Wide Shot' is where the camera is positioned far enough away from the subject that the subject is seen complete in the frame.

This shot is best suited to filming larger subjects like: machines; people; buildings. You are unlikely to pick up the finer details of the scene, but you'll tick all of the boxes when it comes to

This is in our view is the best way to film demolition as it is the safest and doesn't require the precision of a 'Close Up'.

Our favourite uses of 'Wide Shots' are high reach jobs because of the height of the machines. You have to stand extremely far back to fit the 'high reach' in, and you can really depict the scale of the job when you do.

A 'Close Up' is where the camera is positioned right up close to the subject so that it covers at least 80% of the frame.

This is best suited to filming parts of machines like: attachments; tracks; machine names and logos.

Unfortunately, due to the dangerous nature of the demolition industry, getting right up close can be a challenge; especially with the lack of zoom that smartphones generally offer. However, not all 'Close Ups' have to be shot in hazardous proximity to the action.

Some of the best uses of 'Close Ups' that we have found are tucked away from the action of the site. Think outside of the box and film everything around you, PPE, Site safety signs, dust suppressors, bricks and rubble. Place a subject near to the camera with the action in the background.

These shots are great for setting the scene and setting you apart from your average joe, point and shoot videographer.

WIDE SHOT





A 'Mid Shot' is the best of both worlds and does what it says on the tin. It combines the finer details of a 'Close Up' with the scale and scenery of the 'Long Shot' and should be considered as the 'go to' shot.

This is the best and most appealing way to film your videos and doesn't require you to get overly close to the action.

Our best uses of this 'all purpose' shot are of people and machines since these are small enough to fit almost entirely in frame.

MID SHOT

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RULE NUMBER TWO



DO NOT ZOOM

Smartphones are notoriously bad at zooming. Since the lens is very small, the amount you can zoom is 'limited'.

The pinch to zoom feature is not only messy as it wobbles the phone resulting in shaky footage, it also drastically lowers the quality of your video.

Since demolition is dangerous and you cannot always be as close as you'd like, a zoom seems like a handy tool.

However, the technology just isn't available yet.



HANDHELD

In terms of speed, from pocket to recording 'Handheld' is certainly the quickest. It's the best option for those 'now or never' videography moments since the only setup is finding your camera app. However, there are several downfalls to shooting this way.

Your footage if shot 'handheld' will automatically appear amateur. The shakiness, the blurs and the moving focus points of your video will lessen the viewers experience. But there are things you can do to get the best out of your handheld footage.

Locking your elbows and holding your phone tight to your body is the best way to eradicate the biggest shakes. **Note**, this won't make your footage perfectly stabilised but if you haven't got any other options, this will do.

You can also get away with leaning on something to get smoother footage. Leaning on walls, chairs and desks removes the movement of your body.

Smartphones like the Google Pixel and iPhone 7 offer a 'stabilisation' feature which digitally smoothes your footage. Again, this isn't the perfect solution but drastically improves the ordinary handheld footage.

To avoid 'moving focus' points see page **23**.

POV is an excellent and very unique shooting style. Of course you see snowboarders with action cameras attached to their helmets, but in the field of demolition this kind of footage is rather new and very under utilised.

You can't exactly mount your smartphone on your person. But clutching your phone close to your body can have the desired effect. You'll look incredibly stupid, but the results will be worth it.

Now, shooting in 'POV' requires a little guess work. Since you always want to be recording with the rear facing camera, you won't necessarily be able to see exactly what you are shooting. However, a little practice and you'll get the hang of it.

Accessories like the 'Povie' by Edelkrone have made it incredibly easy and hassle free. The necklace/ band smartphone holder is virtually foolproof but comes with a price tag.

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POV





TRIPOD

If you really want to take filming demolition seriously, you're going to need to get yourself a tripod. It is the most essential item you can buy that will improve your videos. Steady footage screams professionalism. It makes videos more watchable, enables more creative shots and really helps you get the best from your smartphones limited camera.

There are several different kinds of tripod that you can use.

A **Mini Pod** is a miniature tripod that is ideal for smartphones, however lacks the controls that a regular tripod offers.

A **Standard Tripod** is usually a universal size with extendable legs, rotating and tilting head.

A **Grip Pod** is a tripod that has flexible legs that can wrap around and grip whatever surface you intend to film on. Smaller in size than a standard tripod and again without controls.

Mini Pod

Using a 'minipod' completely eradicates unwanted camera movement and allows you to place your smartphone in more dangerous areas that you wouldn't be allowed to stand. It's the cheapest option for stable footage and doesn't take up any room in your bag. However, it is limited. Because of its size setting up your shot can be a pain especially if you have to get on your hands and knees to see the screen. Our best use of the 'minipod' is filming in Timelapse mode. (see page **22**)

Standard Tripod

Ok so first off, you'll look ridiculous if you turn up with a big tripod and then stick a smartphone on it. But the results will be worth the embarrassment.

Filming with a tripod opens you up to not only perfectly still footage, but also open you up to the world of camera movement.

Panning

This is the movement of the camera from side to side. Using the tripod handle, you'll be able to get smooth shots and create another dimension to your footage. Panning is a great way to depict an entire scene that you can't fit in one shot. If for example the site is very large, you can film continuously from fence to fence.

Tilting

This is the movement of the camera from up and down. Again, using the tripod handle, you'll be able to get smooth shots tilting up or down. This is a great way to film a tall scene and in particular a high reach excavator. Tilting gives you the ability to film from tracks to attachment no matter how tall the machine.

Horizons

Simply put, this is matching your footage so that it appears perfectly level. Finding right angles and straight lines is very aesthetically pleasing for your viewers. Using a tripod make this very easy.

In fact, most tripods come with a built in spirit level in order to get completely accurate measurements. Failing this, you can download a 'spirit level' app from the app/play store.

Despite this, you can use tilted and askew shots for creative purposes. These angles can distort reality and make machines feel bigger or show the true extent of an incline.



RULE NUMBER THREE



REAR CAMERA

The difference in quality between your smartphones front facing camera and rear facing camera is remarkable. Many smartphones prioritise the technology of the rear facing camera over the 'front facing' camera that is predominantly used for selfies.



INTEREST

An interest shot, is in a sense 'B-roll' footage meaning it is of lesser importance. However, without it your videos will feel as if they are lacking something.

Simply, 'interest shots' are when you can break the rules of videography and be your most creative. They are the unrelated, stylish shots or techniques used to give 'interest' to your film.

These are the shots that fit in between your regular filming. This is how to style your videos, so that they are instantly recognisable as yours. This may be a 'staple' shot, something that appears in all of your work or a specific look. This is your chance to make your videos unique.

Some of our best 'interest' shots are of material flowing in the wind or juxtaposition between hard hitting demolition and nature. There are no rules and no wrong way to do this.





TIMELAPSE

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Filming in Time Lapse mode takes time and requires absolute stability, meaning a TriPod is an essential. Since the camera only snaps shots every few seconds, any change in angle or orientation will spoil the effect.

The maths involved is very simple. In modern video, each second is worth 30 frames (pictures). So if your Phone is taking pictures every two seconds then each minute you film in Time Lapse mode is worth 1 Second of footage.

We have, through trial and error found an array of subjects that look great 'sped up'. A Time Lapse is an incredible way to make your site look busy and can really encapsulate long processes. To encapsulate the 'hustle and

bustle' of your site, set up a wide shot with people and machines that are moving.

Making sure there are clouds in frame is the best way to show the movement of time. Try to avoid filming fast moving subjects, like flowing water or the tops of trees as they become distracting when sped up.

iPhones come with a built in Time Lapse mode within their Camera App. However, if your smartphone doesn't have this feature; **Hyperlapse** by Instagram is free to download.

Filming in 'Slow Motion' really has its challenges. But the results really are worth that little bit of extra thought. Used sparingly, the impact of slow motion can really add value to your film.

Finding the right subject to film in 'slo mo' is fairly simple. If it moves too fast in real time, it'll work. Water, dust and smoke work extremely well.

Our best demolition slow motion shots have been of dust suppressors and the obvious, tipping materials out of a bucket.

Light is the only real obstacle when filming at such high speed. Sunlight is the best option in order to get clear and usable footage. If the light is synthetic it is sometimes picked up as an irritating flickering when played back slower.

Most smartphones have quality options. The lower the quality, the slower the footage.

120 frames per second is **4X** slower than real time.

240 frames per second is **8X** slower than real time.

An iPhone films 120fps at 1080p and 240fps at 720p. These adjustments can found in the 'settings' app on your device.

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EXPOSURE



Smartphones technically don't have the ability to alter the 'exposure' since the light sensor behind the camera is always open. But they do have a digital alternative.

To select the 'exposure' of your image, tap the screen to select the subject of your image. *(This may remove the light from other parts of the image)*

To adjust the 'exposure' of your image, again tap the screen and slide your finger up for a brighter image, and down for a darker image.

If you are filming on a bright sunny day, some parts of your image will be over exposed. You can avoid some over exposure by changing angles or filming away from direct sunlight.

If you are filming in darkness, the 'exposure' slider will have virtually no effect since it needs some light in order to work.



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FOCUS

By default, your Smartphone's Camera app is set to automatically provide the most suitable settings for video shooting. However, you can manually set your focus, lock your focus and even change focus.

SELECTING FOCUS

When selecting focus, tap the subject on screen that you want to be the most prominent feature of your shot. Build your entire shot around this one particular element. This keeps your footage simple and clearer for your viewers.

LOCKING FOCUS

To lock the focus of your shot, hold the subject on screen that you want your phone to recognise. This means that even if you move that camera, the selected subject will always be 'in focus'. This is particularly useful for moving shots or moving subjects.

PULLING FOCUS

Pulling/ pushing focus is the ability to switch between to different subjects. This can be achieved by selecting focus and whilst your are recording, select another point on screen. This works particularly well when switching between foreground and background elements.

Focus is especially easy for viewers to pickup on if the subject is juxtaposing the rest of the scene. For example: if a bright yellow excavator is in front of a dark wall, if the background is blurred but the subject is crystal clear, or even if your subject is the only thing moving in your scene. These techniques will grab your viewers attention by giving them a 'focal point'


RULE NUMBER FOUR



AIRPLANE MODE

Remember, you are filming with a phone and not a camera. Incoming calls can and will spoil your footage. Placing your phone on 'Airplane' mode is the easiest way to avoid unwanted interruptions.

Also if you are using your phone for filming, you are going to need battery. Filming for long periods of time will drain your phone. Avoid 'Angry Birds' and 'Candy Crush' if you want to conserve power.



A general rule of thumb would be to film with an 80% rule. This means that at least 80% of your footage should be purely business. Which leaves the other 20% to be creative/ aesthetic, allowing your interest shots to be more sparse and have a bigger impact.

Show the surrounding. Not every shot needs to be related to demolition. If you're working in the city of London, show it. Red buses, black cabs, the shard etc. These all add scope to your film. Look for landmarks, or places of significance. These are the next level shots that will pay off.

Not every 'demolition' shot needs to be of a high reach munching a building. Shots of signs, hardhats, boots, mud all set the scene. Film a puddle or a drizzling windscreen to show weather, film the sky to show time.

Setting the time, place and environment is just as important as the rugged action.

LOW LIGHT

Filming in a dark location or even a poorly lit area can make it difficult to get great results. Despite the newest smartphones like the iPhone 7 having remarkably improved 'low light' ability, it's an issue that most smartphones haven't overcome.

So, the issue is light. There isn't enough light hitting the sensor behind the lens. Because of this, your phone attempts to compensate by adding 'noise'.

'Noise' is the grainy texture that is applied to the darkest areas of your shot. Essentially your phone is predicting what it cannot see in the dark patches.

Unfortunately, there isn't a lot you can do to prevent this. You may be able to adjust the exposure (see page 20) but that requires light in the first place. If you are filming a close subject you could use the built in 'flash/torch'.

Luckily, most demolition takes place in daylight and any night time demolition has to be well lit in order to comply with health and safety standards. So 'low light' should be avoidable most of the time.

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Brightness

Just like filming in a 'low light' environment, filming a bright scene has its challenges too. However, these challenges are far easier to overcome.

So again, light is key. Too little and your shot becomes grainy but too much can create 'flares' and 'silhouettes'.

A 'flare' is when too much direct light hits the sensor and scatters. Because there is so much light, the sensor cannot cope and so 'false imagery occurs. This means 'rings' and 'flashes' of light become visible in your shot.

To avoid flares, try not to film directly into the sun. Change your angle or film in the shade of your subject.

'Flares' can be used creatively and sometimes add to the shot. You don't have to avoid them at all costs, but too many will distract the viewers.

A 'silhouette' is caused when the subject you are filming is backlit with an overly bright light. The scene is so bright that all of the dark components in the foreground of the light lose their detail.

The backlit-settings on the average smartphone are not good for capturing video. Your Smartphone camera is simply not equipped to capture subjects with their back to the light.

If moving the subject is not possible then change your position to capture a better video.

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RULE NUMBER FIVE



HEALTH AND SAFETY

If filming, make sure that your subject is following health and safety protocol.

In the modern age of demolition safety is KING and even the slightest neglect of the guidelines will be scrutinised.

Video lives forever and with social media this really is true. Don't get caught out by providing evidence of your own bad practice.

Shooting something that 'shouldn't be happening' is extremely frustrating as it renders the footage unusable and could land you in hot water if you fail to catch it.

Make sure you are following the rules yourself. Working in close proximity to heavy machinery and demolition in general can be dangerous. It is never worth getting hurt just for a video! There is no need to climb, or stand anywhere you shouldn't.

Narrative

Even if you don't intend to edit your footage, it's always good to link your shots to one another. The narrative by no means has to be an actual story. Think about how your shots will look together before filming, it will help you organise whilst you are filming. Giving an order to your footage creates fluidity for your viewers, resulting in better quality videos.

Do you want your footage to appear chronologically? If your videos intent is to convey progress, you'll want to keep your footage in order to create a 'before and after' progression.

However, if your goal is just to show a working demolition site, the order is irrelevant. The action is the priority.

Choose different shot types, shooting styles, film each subject several times each with an alternative shot or from a different angle.

Continuity is important. Subconsciously your viewers will pick up and even be distracted by mismatching shots. If suddenly the colour or brand of machine changes or the weather goes from bright sunshine to thunderstorms, your viewers will notice. To avoid continuity mishaps, keep your footage confined to separate locations, subjects and try and match shot types and camera movements. If you have *panned* from 'left to right' and then suddenly switch to 'right to left' it will jar with your audience.



3 2

ACCESSORIES

Mini Pod <http://amzn.to/2y4wliz>

Gorilla Pod <http://amzn.to/2y5glwU>

Cheap Tripod <http://amzn.to/2y5QhBA>

Better Tripod <http://amzn.to/2xxD7dx>

Smartphone Tripod Clip <http://amzn.to/2hwU9AX>

DJI OSMO Mobile <http://amzn.to/2yqwRn8>

iOgrapher <http://amzn.to/2fnp81J>

Lens Kit <http://amzn.to/2fnyOJD>

Rode Mic <http://amzn.to/2hwgJd7>

LAV Mic <http://amzn.to/2xzJnSk>