

HOW TO RECORD B-ROLLS AND RE-ENACTMENTS

Pellekan II e24p4 [Film and share life-change e24]

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This episode contains three blocks, written to be extracted as individual clips for a training course on YouTube and other social media platforms. Every individual clip starts with a "Hook" mentioned in this script.

YouTube thumbnail for 7-minute episode: Picture: Medium shot of three hosts in set or recording location. Text: "How to record B-rolls and re-enactments". Smaller text: "Film and share life-change > episode 24". Text has priority.

FADE IN:

1. INT. LIVING ROOM OF TESLIM - DAY

Topic: >>Film B-rolls and re-enactments<<

YouTube thumbnail: Picture: TARIK at camera with expression "excited". Text: "Film B-rolls and re-enactments". Smaller text: "Film and share life-change > video 70".

Hook: Tarik with excited expression ready to film with phone. TESLIM and his son TAD ready to film. CHESSY with storyboard. ADEEL around.

TARIK

(to camera, to viewer)

I like filming re-enactments.

Especially when it's well planned and storyboarded. Welcome.

My name is Tarik and I'm here with my friends Chessy and Adeel. We support YOU to film and share your life-changing story.

A storyboard helps you to:

2. INTRO - ANIMATION

Graphic animation with music and text: "Film B-rolls and re-enactments". Possibly animation of YouTube thumbnail.

NARRATOR

Film B-rolls and re-enactments.

3. INT. LIVING ROOM OF TESLIM - DAY

ADEEL, CHESSY and Tarik on location with actor TESLIM and his son TAD. Filming re-enactments and B-rolls in the house of Teslim. Behind-the-scenes (BTS) style filming. Action according to spoken text. Shot list and storyboard in use.

TARIK

(to camera, to viewer)

If you recorded the testimony talk vertically, then record the B-rolls and re-enactments also vertically.

In this video we use horizontal orientation.

ADEEL

Do we need a slate paper?

TARIK

For a bigger production, yes. But we only film a few shots. No need for a slate paper.

CHESSY

Teslim, act with emotions. You are angry. Let us see that.

TESLIM

It's difficult to be angry when you are actually not.

CHESSY

Imagine you are drunk and you hate everyone.

TARIK

(to camera, to viewer)

That is the trick. Do not say: Make an angry face. Instead describe to your actor the situation he needs to act out. That makes him feel that way. In our case the feeling is anger and hate. The person's feeling makes his face look angry.

CHESSY

Great expression. Tad, just bend your head a bit like in a real slap. Like this.

TARIK

(to camera, to viewer)

And it's not a real - strong - hit. The hand moves in front of the face or stops earlier. We don't want to hurt the actor - too much.

More behind-the-scenes filming. Chessy refers to the storyboard and is guiding Tarik, the camera operator.

TARIK (CONT'D)

(to camera, to viewer)

Whenever you film, follow the rule of thirds. We talked about it at the beginning of this tutorial. There is another rule the "180-degree rule". Watch this video.

Tarik starts video clip from his tablet.

## 4. INSERT - 180-DEGREE RULE

Picture and graphics according to narration.

## NARRATOR

Wherever is action there is a line of action. In the scene of the father hitting the son, the action is between the father and the son. Like an invisible line. The "180-degree rule" says that you can only film from one side of the line of action. When the camera is on the other side of the line of action then it almost looks like the son hits the father back. The viewer is confused. That's why we stay on one side of the line of action.

Record scene with an additional overview camera. Also display keywords: "Line of action" and "180-degree rule".

## NARRATOR (CONT'D)

Another example is a person walking. Where does the action take place? On this line. This is the line of action. If the camera crosses this line, then the person walks in the opposite direction. In filmmaking you must obey the "180-degree rule".  
You can research online for more examples.

## 5. INT. LIVING ROOM OF TESLIM - DAY

Back to Adeel, Chessy and Tarik on location with actor Teslim and his son Tad. Tarik points with both hands left and right according to spoken text.

## ADEEL

What happens if we don't obey the 180-degree rule?

## TARIK

Then the viewer is confused because the action is sometimes this way and sometimes that way.

## ADEEL

Yes, that is confusing.

## 6. INT. LIVING ROOM OF TESLIM - DAY

>>Outro for Social Media<<

Call to action (CTA) displayed graphically and with keywords.  
"Film and share life-change" is displayed when mentioned.  
Person talking is visible all the time.

TARIK

(to camera, to viewer)

Please go ahead and film your own B-roll and re-enactments. Follow your shot list and storyboard. Make sure you film everything. Keep the orientation of your video. When your testimony talk is horizontal, then film your B-rolls and re-enactments horizontally. When it's vertical, then continue vertically.

CHESSY

(to camera, to viewer)

In the next video we talk about filming emotions.

TARIK

(to camera, to viewer)

That is correct. So you can already start with the re-enactment parts of you shot list.

ADEEL

(to camera, to viewer)

If you have any question or comment, please find us in connection with "Film and share life-change".

CHESSY

(to camera, to viewer)

We'd like to connect with you.

ADEEL

(to camera, to viewer)

We actually filmed our re-enactments already and made a behind-the-scenes video of it. If you want to see it, just ask us for the link.

CHESSY

I have to film vertically now, right?

TARIK

Yes, but we let the viewers go to their work. See you.

ALL

(to camera, to viewer)

Bye bye.

Short graphical credits and contact details. No fade to black. Consider an extra export with 20 seconds end screen time for YouTube.

7. INT. LIVING ROOM OF TESLIM - DAY

>>Outro for 7-minute episode (broadcast and YouTube)<<

                  CHESSY  
                  (to camera, to viewer)  
                  In the next video we talk about  
                  filming emotions. Stay tuned.

                  ALL  
                  (to camera, to viewer)  
                  See you.

8. BRIDGE - ANIMATION

**Short graphic animation (without text) as a fade or whoosh with music or sound effect to bridge to next topic.**

9. EXT. COUNTRYSIDE OR PARK - DAY

Topic: >>Film emotions<<

YouTube thumbnail: Picture: Chessy directing with expression "I like it". Text: "Film emotions". Smaller text: "Film and share life-change > video 71".

Hook: Chessy excited while directing. Tarik operating camera. Chessy with shot list. Adeel in place to be filmed.

                  CHESSY  
                  (to camera, to viewer)  
                  How to film emotions?  
                  It's my turn for directing today.  
                  Welcome. My name is Chessy. With my  
                  friends Adeel and Tarik we show you  
                  how to film and share YOUR life-  
                  changing story.  
                  In this beautiful place we:

10. INTRO - ANIMATION

Graphic animation with music and text: "Film emotions". Possibly animation of YouTube thumbnail.

                  NARRATOR  
                  Film emotions.

## 11. EXT. COUNTRYSIDE OR PARK - DAY

Adeel, Chessy and Tarik on location. Chessy directing with shot list. Tarik operating the camera. Adeel in filming position. Behind-the-scenes (BTS) style. Planning paper and shot list available. Action according to text.

CHESSY

(to camera, to viewer)

A person shows emotions mainly with the expression of the face. Crying, smiling, worrying, being happy and so on.

TARIK

(to camera, to viewer)

Next on our shot list is: "Adeel happy, close up, medium shot, wide shot, each 10 sec". It's an emotion not mentioned on the planning paper. It fits very well when Adeel talks about being loved and accepted again.

CHESSY

(to camera, to viewer)

We film here because it's bright, it's warm. That supports the feeling being loved and accepted.

TARIK

(to camera, to viewer)

How to direct your actors? Well, treat them like normal people: Friendly, politely, serving and so on. Tell your actor the feeling he must act out. For example do NOT say: Make a smiling face. Instead describe the feeling, e.g. imagine you got a great gift.

CHESSY

(to camera, to viewer)

Let's try with Adeel. Tarik, can you frame a close up and start the camera? Also give the cue to Adeel.

TARIK

Camera is rolling. Adeel, imagine you are totally loved and fully accepted.

Camera on Adeel's face from normal to smiling expression. Also hands used accordingly. Tarik records for at least 10 seconds.

CHESSY  
Please, stop the camera.

TARIK  
Camera stopped. You see, it worked.

CHESSY  
Amazing. Now we only need to repeat that and film it in medium and wide shot.

Chessy directs Tarik to change the camera position and frames the next shot.

CHESSY (CONT'D)  
(to camera, to viewer)  
As we mentioned, the picture supports the feeling.

CHESSY (CONT'D)  
Tarik, do you have the clip with the examples with you?

TARIK  
I don't have my tablet but it's also on my phone.

Tarik starts video clip from his smartphone.

12. INSERT - PICTURE SUPPORTING FEELING

A face and body of a person is visible according to the mentioned feeling. Also location fits accordingly.

NARRATOR  
When filming a feeling you can choose your location accordingly. For example, for a depressed person you can choose a dark location. If a person is sad, you can place him in front of a window on which rain drops run down. Just make sure the face is still visible. By the way: You can create tears with little water out of a drinking straw - or maybe with an onion. The feeling of being free you can film towards the sky or the sun. If YOU feel smarter now, you can film yourself in front of books and with a light bulb.

13. EXT. COUNTRYSIDE OR PARK - DAY

Back to Adeel, Chessy and Tarik on location. Chessy directing with shot list. Tarik operating the camera.

Adeel in filming position. Behind-the-scenes (BTS) style. Planning paper and shot list available. Action according to text.

ADEEL

Of course I feel smarter now. I'm glad you help me film my testimony video.

CHESSY

You are welcome.

14. INT. LIVING ROOM OF TESLIM - DAY

>>Outro for Social Media<<

Call to action (CTA) displayed graphically and with keywords. "Film and share life-change" is displayed when mentioned. Person talking is visible all the time.

TARIK

(to camera, to viewer)

Take your shot list and record all remaining B-rolls and re-enactments. In the next video we will edit these recordings.

CHESSY

(to camera, to viewer)

If you have any question or comment, please find us in connection with "Film and share life-change".

TARIK

(to camera, to viewer)

By the way, we edited a small video of our emotion filming. If you want to see that behind-the-scenes video, just ask us for the link.

CHESSY

(to camera, to viewer)

Enjoy your last filming for your testimony video.

ALL

(to camera, to viewer)

Bye bye.

Short graphical credits and contact details. No fade to black. Consider an extra export with 20 seconds end screen time for YouTube.

## 15. INT. LIVING ROOM OF TESLIM - DAY

>>Outro for 7-minute episode (broadcast and YouTube)<<

TARIK

(to camera, to viewer)

In our next video part we will edit  
what we just filmed.

ALL

See you.

## 16. BRIDGE - ANIMATION

**Short graphic animation (without text) as a fade or whoosh  
with music or sound effect to bridge to next topic.**

## 17. INT. LIVING ROOM - DAY

Topic: >>Edit B-rolls and re-enactments<<

YouTube thumbnail: Picture: ADEEL sitting with expression  
"busy", in background screenshot of timeline. Text: "Edit B-  
rolls and re-enactments". Smaller text: "Film and share life-  
change > video 72".

Hook: Adeel, CHESSY and TARIK sitting at tea table busy with  
their phones. Tarik with tablet.

ADEEL

Let's continue. I want to finish  
this edit.

CHESSY

(to camera, to viewer)

Are you as excited as Adeel? I hope  
you are. Yes, we are very close to  
finishing the testimony video.  
Welcome. My name is Chessy. Tarik  
is another friend of mine. We guide  
YOU to film and share your life-  
changing story.  
Your next task is:

## 18. INTRO - ANIMATION

Graphic animation with music and text: "Edit B-rolls and re-  
enactments". Possibly animation of YouTube thumbnail.

NARRATOR

Edit B-rolls and re-enactments.

## 19. INT. LIVING ROOM - DAY

Adeel, Chessy and Tarik sit at tea table busy with their phones. Tarik with tablet. Including screen recordings and finger movements of editing. Use VN and Adobe Rush. Shot list and planning paper on table. Action according to spoken text.

ADEEL

What is the best way to bring in the B-roll to the timeline?

TARIK

Just a second. Did you create a new version of your project?

ADEEL

Oh, I forgot. Let me just do that.

TARIK

(to camera, to viewer)  
It's a good idea to make a new version of your video project before you continue editing. That saves the previous work.

ADEEL

Done.

TARIK

Then open your latest version.

TARIK (CONT'D)

(to camera, to viewer)  
And remember your app user interface might look different. Also, the buttons might have another name. Things keep changing.

TARIK (CONT'D)

Okay. The B-roll and re-enactment must go on top of the testimony talk. Also on top of the "Narration" placeholder. Move your video to the place where you want to insert the B-roll. In VN tap the sign "picture+". Then tap the button "Video / Photo" and choose your video. It works also with "Photos". Always keep B-rolls and re-enactments in the upper video track.

ADEEL

Can I cut and trim these clips like other clips?

TARIK

Yes, correct. With two fingers you can enlarge each video clip to cover the whole screen. Because you don't want to see the video clips under it. But keep them. If you delete a clip in the lowest track, your edit might get messed up.

20. INT. LIVING ROOM OF TESLIM - DAY

>>Outro for Social Media<<

Call to action (CTA) displayed graphically and with keywords. "Film and share life-change" and other keywords are displayed when mentioned. Person talking is visible all the time.

CHESSY

(to camera, to viewer)

Now it's your turn. According to your planning paper import your B-rolls and re-enactments into your timeline and edit them.

TARIK

(to camera, to viewer)

Still, don't worry about the text "Hook", "Inciting incident", "A1", "A2" and so on. We remove them later. But if they are in your way, you can delete them already.

CHESSY

(to camera, to viewer)

Have fun editing.

TARIK

(to camera, to viewer)

Another thing. If you want to go deeper in editing, you can watch videos online. The keyword is: "Video editing techniques".

ADEEL

(to camera, to viewer)

Don't forget to make a new project version at least once every day.

CHESSY

(to camera, to viewer)

If you don't mind, please export your edit at the current stage. Contact us to arrange the transfer of your video. You find us in connection with "Film and share life-change".

(MORE)

CHESSY (CONT'D)

We'd love to answer your questions  
and comments. See you.

ALL

(to camera, to viewer)

Bye bye.

Short graphical credits and contact details. No fade to black. Consider an extra export with 20 seconds end screen time for YouTube.

21. INT. LIVING ROOM OF TESLIM - DAY

>>Outro for 7-minute episode (broadcast and YouTube)<<

Call to action (CTA) displayed graphically and with keywords. "Film and share life-change" and other keywords are displayed when mentioned. Person talking is visible all the time.

TARIK

(to camera, to viewer)

Please go ahead and film your own  
B-roll, re-enactments and emotions.  
Follow your shot list and  
storyboard. Make sure you film  
everything.  
Keep the orientation of your  
camera. When your testimony talk is  
horizontal then film your B-rolls  
and re-enactments horizontally.  
When it's vertical, then continue  
vertically.

ADEEL

(to camera, to viewer)

We actually filmed our re-  
enactments and emotions already. We  
made two behind-the-scenes videos  
of it. If you want to see them,  
just ask us for the link.

CHESSY

(to camera, to viewer)

According to your planning paper  
import your B-rolls and re-  
enactments into your timeline and  
edit them.

TARIK

(to camera, to viewer)

Still, don't worry about the text  
"Hook", "Inciting incident", "A1",  
"A2" and so on. We remove them  
later. But if they are in your way,  
you can delete them already.

CHESSY

(to camera, to viewer)

Have fun editing.

TARIK

(to camera, to viewer)

Another thing. If you want to go deeper in editing you can watch videos online. The keyword is: "Video editing techniques".

ADEEL

(to camera, to viewer)

Don't forget to make a new project version at least every day once.

TARIK

(to camera, to viewer)

If you don't mind, please export your edit at the current stage. Contact us to arrange the transfer of your video. You find us in connection with "Film and share life-change". We'd love to answer your questions and comments.

CHESSY

(to camera, to viewer)

Be encouraged to film and share YOUR life-changing story. See you in the next episode.

ALL

Bye bye.

Graphical credits and contact details with behind-the-scenes footage and music. Fit time to seven minutes. Consider an extra export with 20 seconds end screen time for YouTube.

FADE OUT: