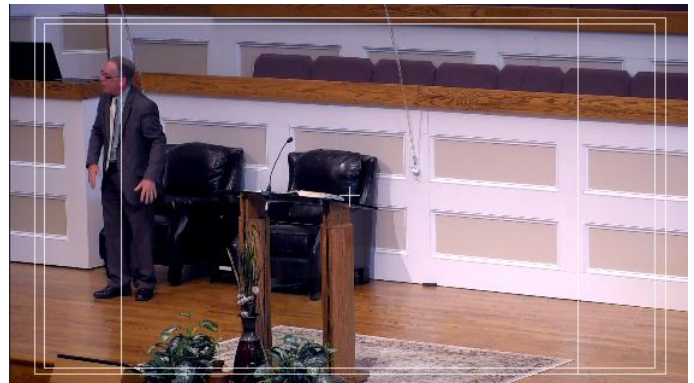


Preachers greatly vary in regards to how active they move around the pulpit. This document lays out a couple of approaches to managing various degrees of “active movers.” Key guidelines to consider include:

- 1) always keep the subject in the output frame by always having a camera to fallback to if they move unexpectedly
- 2) minimize the amount of panning/zooming by switching between different prepositioned camera views
- 3) use a variety of wide angle views versus all tightly zoomed frames
- 4) use the camera presets to quickly adjust framing of each camera (but never when selected as output)
- 5) minimize switching views too frequently
- 6) avoid making small tweaks while the camera is live (centering frame, zooming); rather, switch to a different view, adjust the camera view offline, then switch back to it when ready

### Examples:

- **Method 1 (fast & frequent mover)** – left/right cameras medium wide and overlap with center camera tight on pulpit
  - With the left/right overlap, you can actually have the speaker go pretty far to the opposite side before the exit the frame (see second picture, first row). This allows you to minimize frequent switching and frees up the center camera to be used however needed, mostly likely tight on the speaker.
    - Note: the center camera can even zoom tight on the speaker when stationary away from the pulpit but quickly switch camera rather than pan when they start moving again
  - If the speaker moves further than framed, you can zoom out a bit, pan slowly or both.



- **Method 2 (mover close to pulpit)** – wider center camera primary view with left/right tight views for variety
  - You can also do some minor panning left and right with the center camera like this so long as it is subtle and infrequent. See the second picture below. If panning is required too much, either zoom the center camera out a bit more or switch to one of the other methods.
  - This method is best used to mix up the service with different looks rather than prolonged periods of use.



- **Method 3 (slow/infrequent mover)** – one side camera tight, center camera tight, other side camera wide
  - By having one semi-wide side shot to fall back to if the speaker moves either direction, it allows you to get a variety of tight shots with both the center camera and the other side camera
  - You can adjust how wide the fall back camera is based on how active the speaker is.
  - Can also switch between which side is the tight and wide view to mix it up

