

Wedding Videography — Workbook

This workbook turns the course into reps you can run before and during a real wedding. Each section maps to one module and mixes drills, fill-in worksheets, and on-the-day checklists you can carry in your kit. Work through it as you prepare and shoot your first few weddings, and keep the templates as the operating system for your wedding-film practice.

The Wedding Kit and Coverage Mindset

Assemble a redundant two-camera, dual-audio kit, dial in matched settings, and map the wedding day before you ever press record.

Checklist: Redundant Kit Audit

- I own or have secured (rent/borrow) a second camera body before accepting paid work
- Both bodies have dual card slots set to simultaneous backup recording
- I have a versatile zoom (24-70mm), a fast prime, and a telephoto
- I have two audio recorders and two lavalier mics
- I have a gimbal and a fluid-head tripod
- I have at least six charged batteries and eight memory cards
- I have a portable SSD packed for on-site backup
- My kit is discreet and I have dark, quiet clothing for the day

Worksheet: Matched Camera Settings Card

Fill this in for both bodies so they cut together cleanly, then save it to your phone. Set A and B cameras identically before the day starts and confirm with a test clip.

Camera A body / Camera B body

Project frame rate (base, e.g. 24fps)

Slow-motion frame rate (e.g. 60/120fps)

Shutter speed at base frame rate

Aperture range for groups

Auto ISO ceiling

Picture profile (standard or log)

White balance (manual Kelvin value)

Exposure tool (zebras % or histogram)

Worksheet: Wedding Day Timeline Plan

Get the run-of-day from the couple or planner at least a week ahead and complete this shot-by-shot so you are never in the wrong place.

Getting-ready start time and location

First look (yes/no) and time

Ceremony start time and venue rules on camera placement

Portrait window (start, length, family-shot list received?)

Reception entrance / first dance times

Speeches and toasts order

Any surprise moments to watch for (toss, send-off)

Photographer name and agreed coverage split

Exercise: Manual White Balance Drill

Auto white balance ruins a wedding edit. Build the habit of setting it manually in changing light before you shoot a real event.

- Set manual white balance in three different lighting situations (window light, tungsten room, outdoor shade). What Kelvin value did each need?

- Shoot the same subject with auto white balance, then manual. Describe how the color shifts between clips on auto.

- Lock 1/50 shutter at 24fps outdoors and add a variable ND to hold f/2.8. How many stops of ND did bright sun require?

- Turn on zebras at 95-100 percent and frame a white shirt or dress. At what exposure do the highlights start clipping?

Two-Camera Ceremony Coverage

Prepare to cover the unrepeatable ceremony with a locked safety camera and a roaming creative camera, capturing every key beat and the reactions around them.

Worksheet: A-Camera / B-Camera Assignment Sheet

Before the ceremony, assign roles and positions to both cameras so the safety angle never stops and the creative angle knows its job.

A-camera (wide) position and framing

A-camera battery and card capacity for continuous run (minutes)

Auto-power-off disabled? (Y/N)

B-camera (close) starting position

Telephoto lens for tight faces? (Y/N)

Third camera (if any) locked shot

Lines/areas the venue forbids standing in

Officiant's rules confirmed? (Y/N)

Exercise: Anticipation Coverage Drill

Practice shooting ahead of the action so the moment is framed before it happens. Use any live or staged event with two cameras.

- Run a mock ceremony sequence. Was the kiss framed and rolling on both cameras at least three seconds before it happened?
 - Track the beat order (processional, vows, ring exchange, kiss, recessional). Where did you almost miss a transition?
 - During a quiet stretch, send the B-camera for cutaways. List the five reaction/detail shots you captured.
 - Did the locked A-camera roll continuously start to finish with no stop? If not, what interrupted it?
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Checklist: Ceremony Coverage Checklist

- A-camera is locked on a tripod, framing the full altar, and rolling before the processional
- Auto-power-off and any recording time limit are disabled on the A-camera
- B-camera has a telephoto for tight, respectful close-ups
- I have confirmed where the officiant/venue forbids me to stand
- I am positioned out of the center aisle and the photographer's lane
- Both cameras are framed and ready a few seconds before the kiss
- I will keep rolling through the kiss, hugs, and recessional
- I am moving slowly and silently and never calling for a redo

Exercise: Movement vs Lock-Off Practice

Train your hands to deliver smooth, intentional movement and steady locked shots, and to know which the moment calls for.

- Balance your gimbal, then walk a slow heel-to-toe orbit around a subject. Is the horizon level and the motion smooth?
- Shoot the same subject locked on a tripod and handheld with IBIS and a wall brace. How close to locked does the braced handheld look?
- Practice a slow reveal (move around an object to reveal the subject) and a follow (track a walking subject). Which felt more cinematic?
- List three ceremony or reception moments that deserve movement and three that should stay locked.

Capturing Clean Wedding Audio

Build the multi-source audio rig that rescues vows and speeches, monitor it with your ears, and create the redundancy that guarantees usable sound.

Worksheet: Audio Source Plan

Plan your independent audio sources for the ceremony and the reception so you always have a clean backup. Fill one column per moment.

Ceremony primary source (who is lav'd + device)

Ceremony backup source

Ambience source (camera or shotgun)

Reception speeches primary (board feed or lav)

Board feed available? (asked venue/DJ Y/N)

Cable/recorder needed for board feed

Sync method (clap / waveform / auto-sync)

Target peak level (e.g. -12 dB)

Exercise: Lav Placement and Level-Setting Drill

Rig a lav the way you will at a ceremony and prove the recording is clean before it counts. Use headphones throughout.

- Place a lav 15-20 cm below the chin, hidden, with a clear path to the mouth. Have the speaker talk normally. Where do peaks land on the meter?
- Listen on headphones while the speaker moves. Can you hear the lav rubbing on clothing, and how did you fix it?
- Run a wireless feed to the camera AND a local recorder at the same time. Did either drop out over

distance?

- Set levels so peaks hit around -12 dB, then have the speaker laugh loudly. Did anything clip?

Checklist: Audio Pre-Moment Checklist

- Primary clean mic is on the officiant or the right partner
- A second independent recorder is running as backup
- Camera or shotgun is capturing ambience
- I asked about and set up a board feed for the reception (if available)
- Every exposed mic has a foam windscreen or furry windjammer outdoors
- I set levels at normal speech with peaks near -12 dB for headroom
- I listened on headphones to each source actually recording
- I confirmed the record light is ON on every device before the moment

Same-Day Edit and Cinematic Delivery

Protect the footage immediately, run a fast edit, grade and score it with licensed music, then package, contract, and deliver like a professional.

Checklist: Offload and 3-2-1 Backup Checklist

- I offloaded each card to the computer as soon as that block of the day ended
- I copied the footage to a second drive (portable SSD)
- I have at least three copies, on two media types, with one off-site or cloud
- I did NOT format any card on the day
- Original cards are kept full until the final film is delivered
- I verified the backup copies actually open and play

Exercise: Highlight Film Edit Sprint

Take one real or practice wedding import and cut a tight cinematic highlight to build speed and story discipline.

- Select only the strongest 20-30 clips and the cleanest vow/speech audio. What did you cut, and what was hard to let go?
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- Lay a licensed music track first, then cut visuals to the beat. How did the song change your pacing?
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- Sync the clean vow or speech audio as the emotional spine. Which line became the heart of the film?
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- Apply one color grade across the whole timeline. Do the bright-ceremony and dark-reception clips now feel like one film?
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- Time your final highlight. Did you keep it to 3-6 minutes, and where were you tempted to let it run long?

Worksheet: Music License Check

Confirm you are legally licensed for every track before you deliver or post a film. Complete one row per song used.

Track title and artist

Source (Musicbed / Artist / Epidemic / Soundstripe / other)

License type held (sync / subscription)

Does the license cover client delivery AND public posting?

License ID or download date

Used in (highlight / feature / teaser)

Worksheet: Package, Contract, and Delivery Planner

Define one client package and its delivery terms so you sell clarity and deliver on a professional timeline.

Leave the final price blank until you have costed your real time.

Package name (base / premium)

Coverage hours and start/end times

Number of videographers

Deliverables (highlight / full feature / teaser)

Delivery method (Vimeo / delivery platform + download)

Promised delivery timeline (teaser + full film)

Retainer % to hold the date and payment schedule

Contract signed with cancellation + force majeure + liability clauses? (Y/N)

Total package price

Your Action Plan

1. Assemble a redundant kit: two bodies (own or rented), a zoom, a fast prime, a telephoto, two recorders, two lavs, a gimbal, a tripod, plus six batteries, eight cards, and an SSD.
2. Set both cameras to identical frame rate, shutter, profile, and manual white balance, and confirm with a test clip.
3. Get the run-of-day from the couple a week ahead and complete the timeline plan shot by shot, then meet the photographer.
4. Run the white-balance and anticipation drills until you can set color and frame the kiss before it happens.
5. Rig the multi-source audio: lav the officiant or partner, set up a board feed for speeches, and run a backup recorder.
6. Set audio levels to peak near -12 dB, fit windscreens, and listen on headphones to every source before each moment.
7. Shoot the ceremony with a continuously rolling locked A-camera and a roaming B-camera capturing beats and reactions.
8. Offload and 3-2-1 back up every card the moment each block ends, and never format a card on the day.

9. Cut a 3-to-6-minute highlight to licensed music and a full feature edit, with one consistent color grade across each.
10. Sell tiered packages, sign a contract with retainer and liability clauses, deliver on time via a branded gallery, then request a review.

