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## AN EMPOWERING GUIDE TO SELF-TAPING

*mini edition*

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# INTRODUCTION

Welcome to my *mini* Self-Tape Guide! With a decade of industry experience, I bring a wealth of knowledge to the kitchen table to discuss self-tapes.

Having spent countless hours in the audition room with actors, I've dedicated much time to recording and editing their performances. This was during an era when in-person auditions were more common, and I took on responsibilities that today's actors are expected to handle independently.

Additionally, I am a fully certified NLP and CBT coach, which means that your well-being is at the heart of my approach. My goal with this guide is to alleviate the stress associated with the technical aspects of self-taping, allowing you to fully immerse yourself in your performance and make impactful choices.

If you find this guide helpful and want more there is more waiting for you.

A deeper dive into the entire process over 65 pages. I'll tell you how to get it at the end - it's time to study.

**The set-up stress is real**  
and so is the opportunity  
to beat a scene to death  
with more takes than  
necessary until you're  
trying to match a bit you  
liked from take 7 with the  
ending of take 23, and  
suddenly it's take 45, dark  
out and you're crying.

If you follow this self-tape  
blueprint, I promise we  
can take the edge off it.

# THE BASICS *(all you need)*

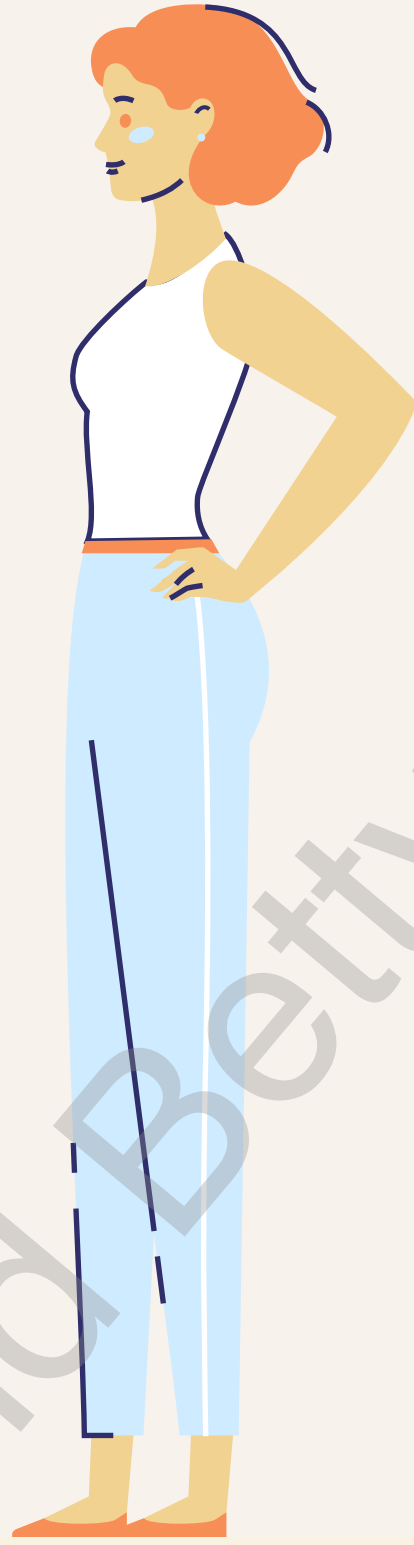
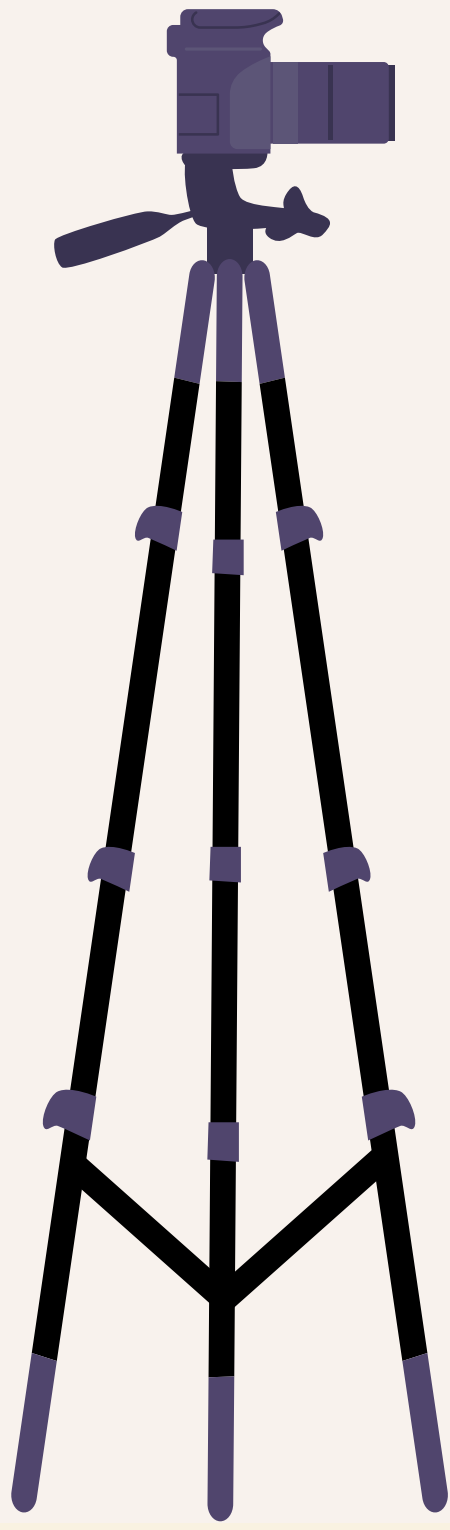
- READER
- LINES MEMORISED
- PHONE
- WINDOW
- DAYLIGHT
- PLAIN BACKGROUND
- EDITING APP ON PHONE

## ADDITIONAL ITEMS *(can further ease stress)*

- READER IN THE ROOM
- SOFTBOX LIGHTS OR
- RING LIGHT
- BACKDROP
- RADIO MIC
- LAPTOP FOR EDITING

# YOUR GO TO SET UP

LIGHT SOURCE



PLAIN BACKGROUND

Bonnie and Betty

# CAN WE

LET'S DISCUSS



# CAMERA

*which one?*

**Your phone is *more than* good enough!**

But remember the older the phone the more time for dust and dirt accumulation and even scratches. - this does compromise the quality.

Some of this wear and tear is simply 'use over time' and is therefore unavoidable.

However, if your phone is also your audition camera, get a decent case for it and microfibre cloth.



# CAMERA

## *which one?*

**But if you have a camera, and its only job is to be a camera. That's great.**

There is usually more to a set-up with a camera over a phone camera.

With a phone, you have a more all-in-one deal. Ring lights are phone tripods, recording straight to the device where you can edit with iMovie or additional editing apps/software.

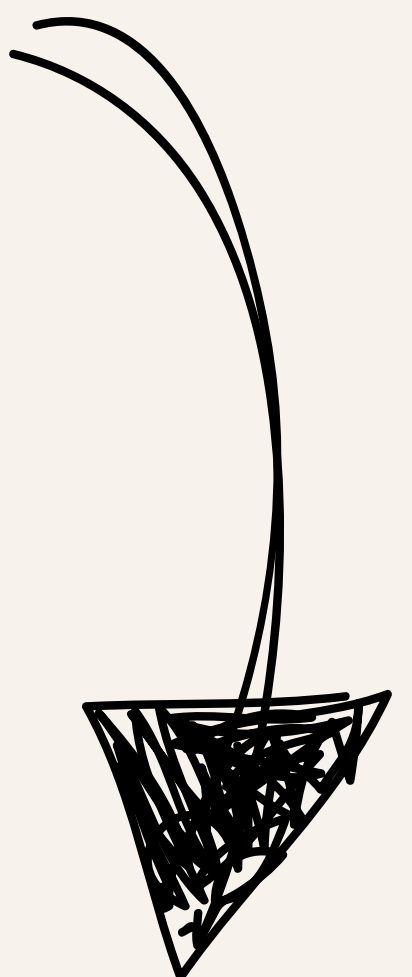
With a camera, there's an additional tripod for the camera, SD cards, importing files etc.

Both Camera-Phone and Camera are fine, **it really is a personal preference.**

**One is just a little more smooth and travel-friendly than the other**

# LET'S TALK

LET'S DISCUSS



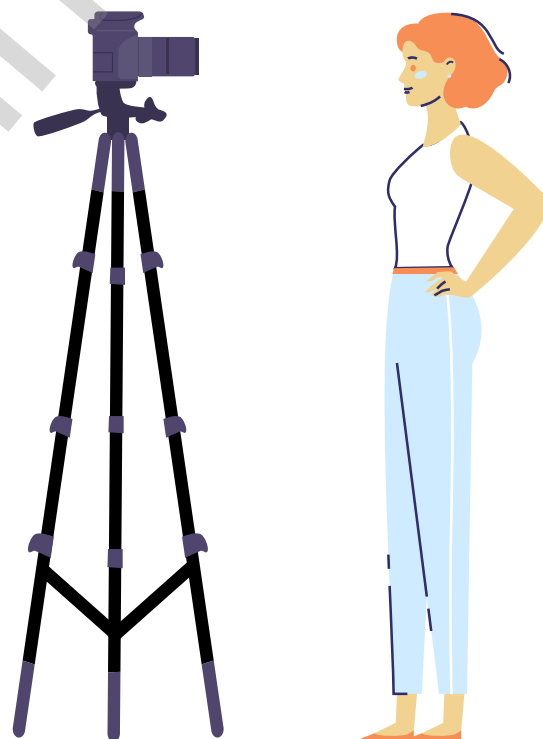
# LIGHTING

## aesthetics



SET YOURSELF UP IN FRONT OF A LIGHT SOURCE (WINDOW DURING DAYTIME, SOFTBOX OR RINGLIGHT)

**YOU SHOULD BE FACING THE LIGHT SOURCE, NOT STANDING IN FRONT WITH YOUR BACK TO IT.**



# LIGHTING

## Reason

**Why does the light have to be directly in front of you?**

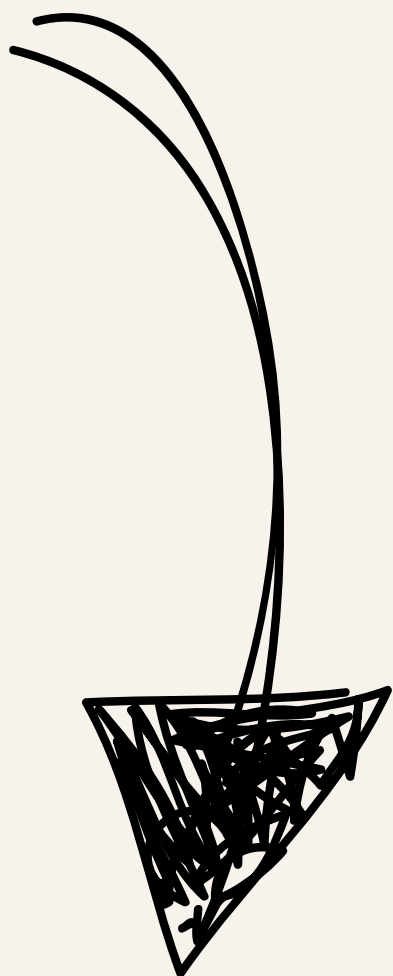
Because your standard hanging lightbulb is likely too weak to light you up, *and it'll be above you.* Lighting someone from above makes them look knackered because of the shadows it creates on your face.

If you light from underneath, a side lamp perhaps - you'll look like you're shooting b-roll for a horror movie. Think Blair Witch Project. Not the style required for most self-tapes.



# FRANKLIN G

LET'S DISCUSS



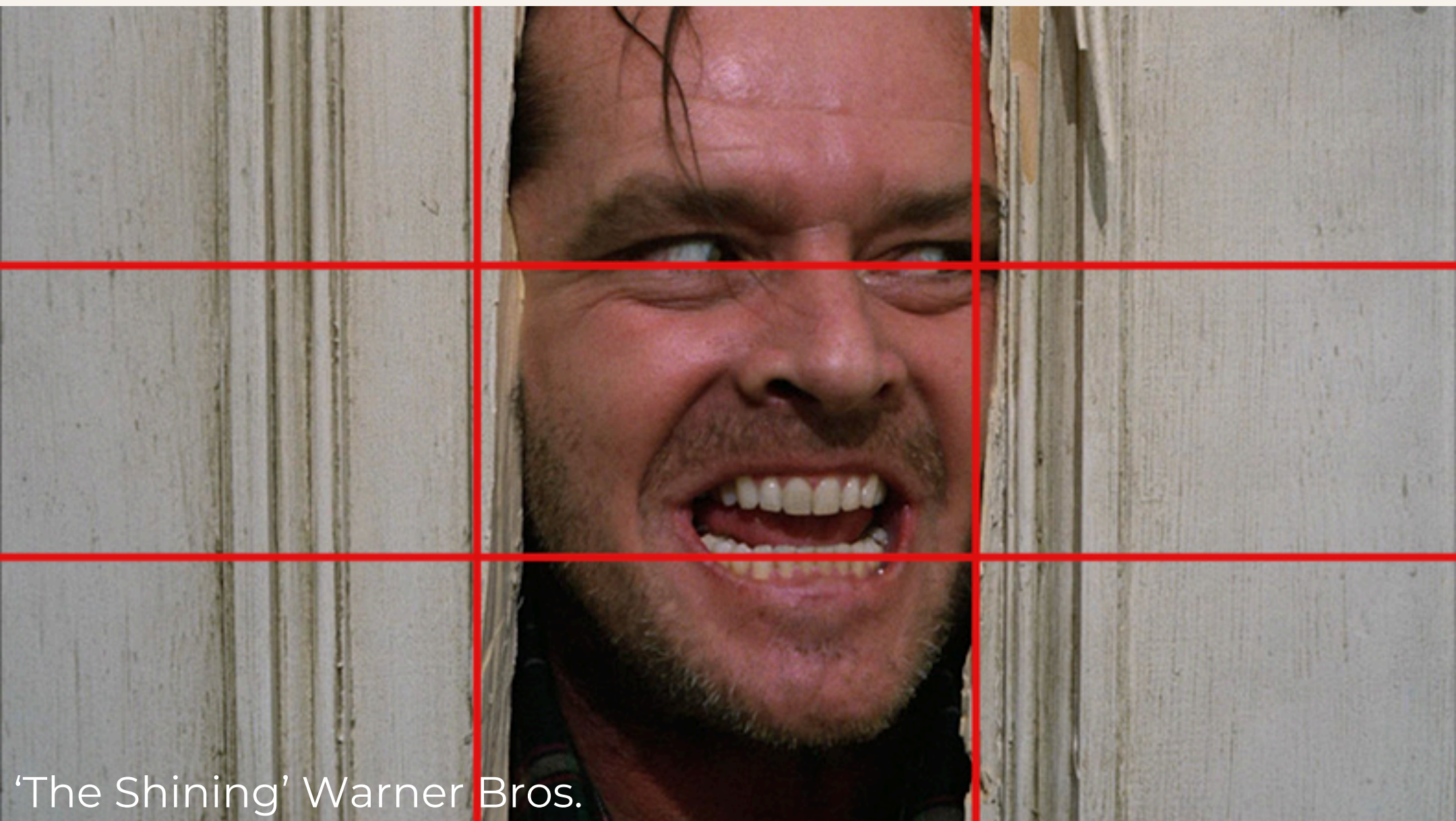
# Let's take a moment for THE RULE OF THIRDS

*"The rule of thirds is an effective way to frame the elements in your scene so that the resulting image is much more visually captivating. Like most other filmmaking "rules," it's not really a rule at all — **more of a golden guideline.**" - SHOWBINDER*

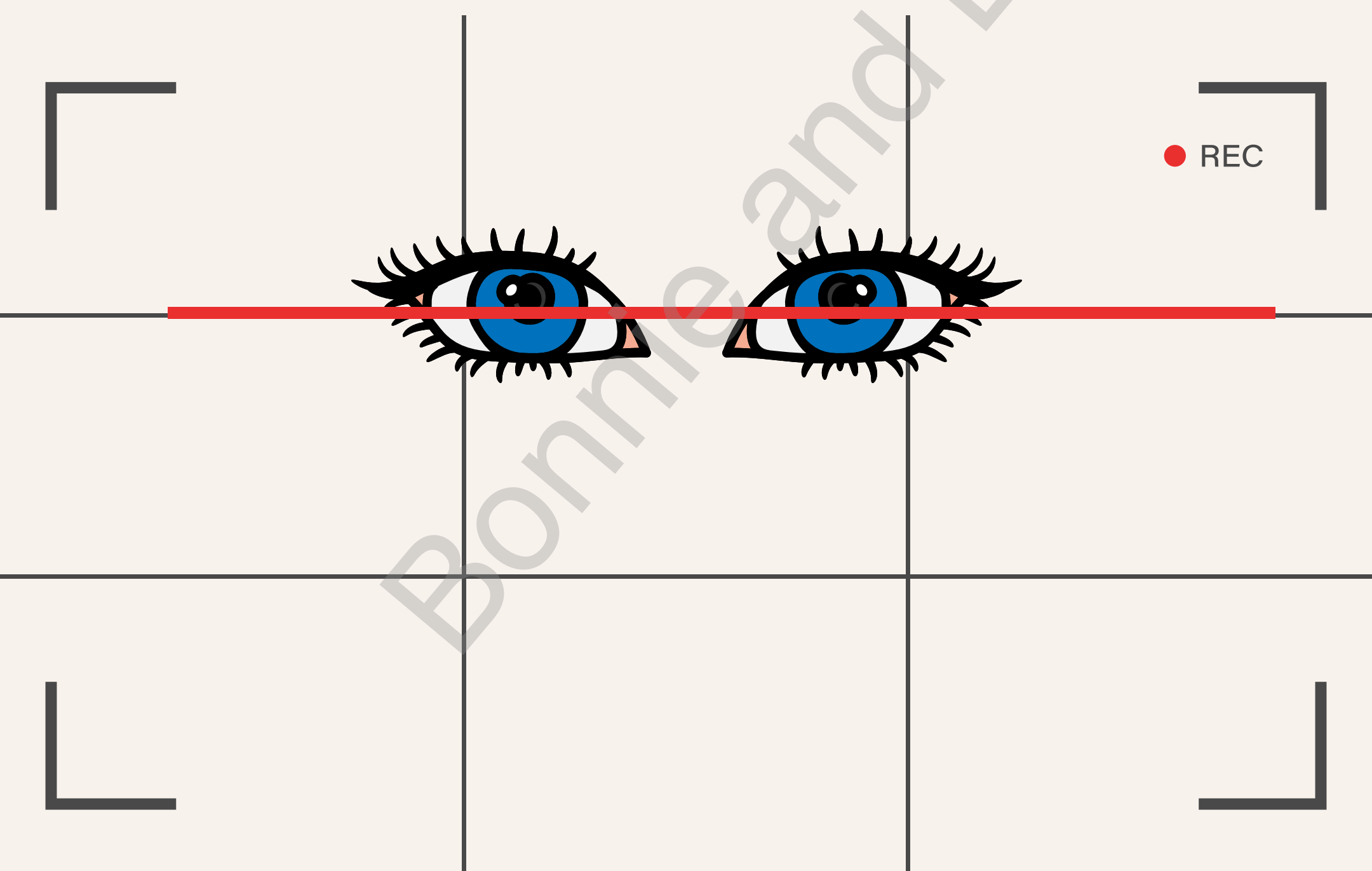
*"Even when shooting close-ups of a subject's face, you can apply the Rule of Thirds by positioning their eyes near the upper horizontal line. **This directs the viewer's attention to the subject's eyes and adds depth** to the shot." - SWIFF.ORG*

# “HERE’S JOHNNY”

*I couldn't help myself!*



*Your eyes should be on or as close to this line, regardless of whether they are centre or slightly left or right of frame.*



# GRID, WHEREFORE ART THOU?

*instructions*

## iPhone

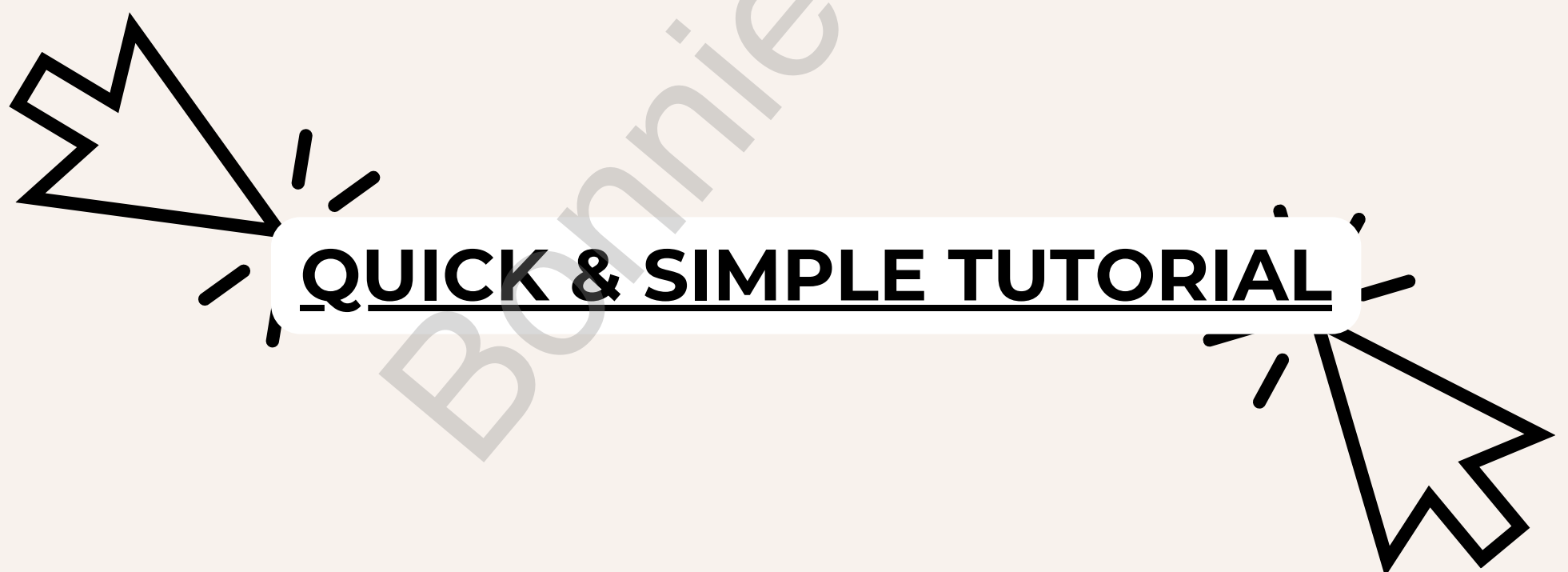
**go to Settings >**

Camera, then turn on Grid and Level



## Android

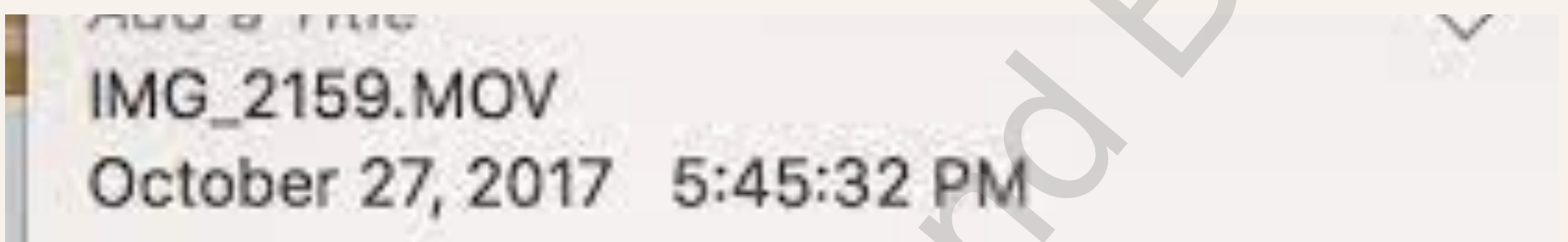
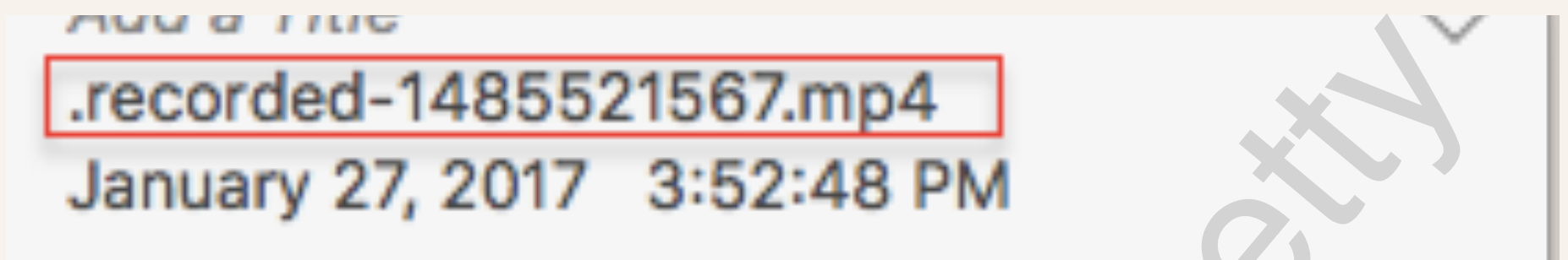
**Open the Camera app.** Tap Settings (gear icon) in the left corner. Scroll down to General in the Camera settings and toggle on Grid lines



# PET PEEVE 4

## exporting and file names

Be accessible. If your tape's file name is generic and you go into the download folder, consider yourself momentarily lost.



### **RULE OF THUMB:**

YourName\_Role\_Project

The accessibility of your tape is your “hello” when you walk *‘in the room’*.

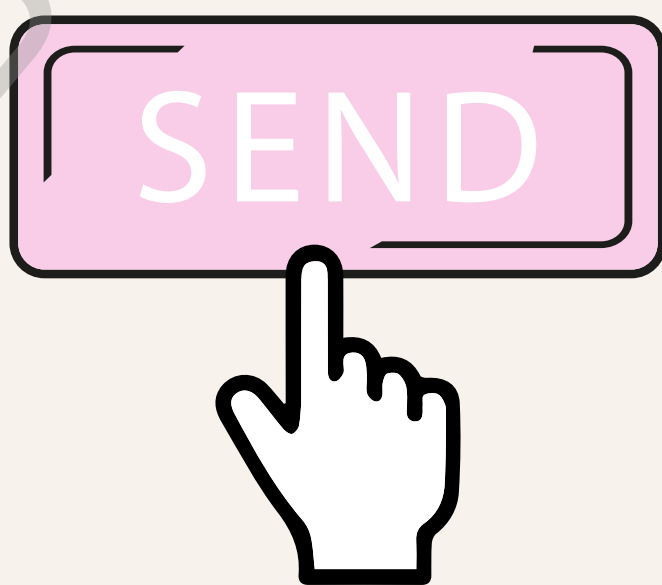
# Check your tape before sending.

If it's named correctly, plays, has sound, the clips are trimmed so it's starts and ends where you want it to - **meaning** *you've edited out pressing the record button where we can likely see up your nose.*

*You're ready to submit*

**THE TAPE REQUEST EMAIL WILL HAVE INSTRUCTION OF HOW THE CASTING DIRECTOR WANTS YOU TO SUBMIT THE TAPE.**

THESE INSTRUCTIONS CAN VARY BETWEEN OFFICES. SO RE-READ THE EMAIL BEFORE SENDING.



When you are taping, for a brief moment in time, *the role is yours*.

**Act like it.**

You're there to give us *your* performance. Never try and please us with assumptions, breathe the choices that make you feel most alive.

All the best,

Coach Rambaut xo

If you found these 20 pages helpful, you can buy the full 65-page guide for just £12.99.

Includes eye line, framing, sound, post-production, all my top tips and pet peeves.

**CLICK HERE**  
and grab your copy.



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