



The Loop Head Peninsula  
Digital Academy

Zucca Films



WEEK 5

# Incorporating Other People

This project receives  
financial support from:



# Today we will cover:

- Interviewing.
- Directing contributors.
- Locations, art direction.
- Legal Aspects

# INTERVIEWING

# Overview

- Planning an interview.
- Interview technique ( getting the best from your subject).
- How to shoot an interview.

# Planning

- Decide on the style of interview-information/corporate, documentary.
- Have an idea of what you would like them to say, list of topics or areas.
- List of key statements (corporate style).
- Decide if you are in it, will your voice be heard?

# Picking your interviewee

- Can they express themselves...are they a good talker.
- Will they do it.
- Do they represent the story you want to tell. ie if you're doing a story about rural decline I'm probably not the right fit, because I'm a blow in. I might be a good talker, but I'm not the right voice.
- Sometimes the person who needs a little persuasion, turns out to be the best interview.

# Research

- Is there something you should read before the interview?
- Try not to use your subject as the basis of your research
- A certain amount of ignorance is useful, being able to say - I don't know a lot about this - is a good way to start.
- You are not an expert (even if you are).
- It's all about them, not you.



Breakout Room



# INTERVIEW TECHNIQUE

# Corporate-Style Interview

- Make a list of the things you'd like said and tick them off as you hear them.
- List the questions you think will give you those answers.



# Corporate-Style Interview

- Be very targeted and clear about what you need before you go in.
- It's often a good idea to interview more than one person from an organisation - if you are not getting the material you need from one person you have a back up. Plan to cover material with each person as appropriate to their role, but if you need it you can always get them to cover the other person's too.

# Documentary-Style Interview

- Right location
- Be present
- List of topics, subject areas to ask about rather than a list of questions. I feel with questions it becomes a box-ticking exercise.



# Documentary-Style Interview

- Ask a question and listen - the follow-up question should be a question should relate to the first answer.
- Move on once you feel topic is exhausted - if you are changing subject significantly reference that.
- If the answer sounds repetitive time to move on.
- Remember they are the expert, you can't possibly think of all the right questions to ask beforehand. You don't know what they're going to say and where the interview might go.

# Context

- Do the answers make sense on their own?
- Question in the answer - some people do it naturally, others need help.
- Watch out for referencing earlier conversations, 'as I said earlier', referring to people as he or she.



# Your Demeanour

Active listening:

- Body language
- Eye-contact
- Be present



# Active Listening

Puts the contributor at ease while remaining focused on their responses and guiding the interview.

- Maintain eye contact as much as possible throughout.
- Keep your body language open (don't fold your arms).
- Smile and nod to encourage and support the conversation.
- Listen and ask questions which relate to the answer they've just made.

The contributor may have prepared many of their answers. It's important to make them feel relaxed, so their interview doesn't feel too rigid or rehearsed.



# Questions

- Ask open questions - ‘tell me about...’, ‘what do you think...’, ‘how did it make you feel’,
- Ask one question at a time - avoid long complicated questions.
- Try to get them to put themselves back in the moment when something happened - first times are always good ‘can you describe the first time you saw...’
- Don’t interrupt.
- Wait when they have finished speaking - then wait some more.

# Directing the Contributor

- Reassure the contributor that you can stop and start again if needs be.
- Make sure they have a clear eye line and consistently look in that direction (do not change mid-interview).
- Let them know it's ok to repeat things - only a small part of the interview will be used.
- Don't be afraid to ask them to explain something again or re-word something if you think it wasn't clear the first time (remind them it's ok to repeat themselves).

# Directing the Contributor

- If necessary, pause (at an appropriate moment) and adjust anything that has changed during the conversation (hair in the eyes, noise etc) - otherwise you will have plenty of time to regret not doing it in the edit.
- Ask them at the end if there is anything else they would like to add.
- Chat beforehand to relax them, but keep discussion of directly relevant things for when the camera is rolling.



Breakout Room

# Location is key

- An interview can sink or swim on picking the right location.
- Location can help to evoke memory in your interview ie. a teacher will talk more expressively if they are in the classroom they teach in.
- Bringing people back to a place from the past that holds memory, significance.
- If you hope to get an emotional interview, pick a place that the subject feels safe in - let them decide location.
- Location will also give you visual interest.
- Does it need to be quite? Would a noisy exciting place be better.











# What Else Can You Bring?

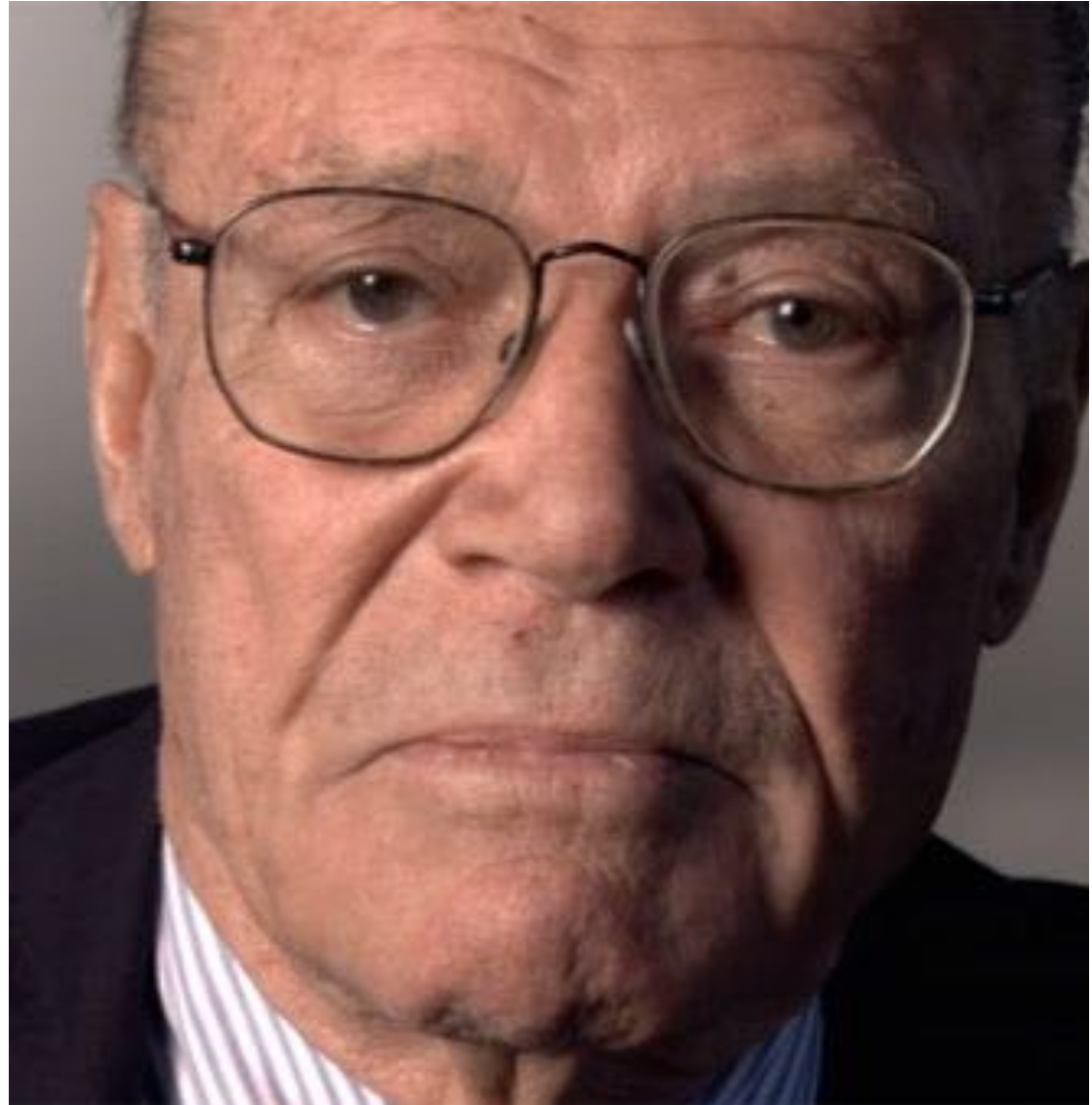
- Are there objects or archive you could have for the interview that might help visually bring it to life or might evoke memory
- Work with your subject to find out what they might have - newspaper clippings, photos. A sports person - cup or medals.
- You can always do it on the day.
- If you're talking about a person who is not there, it's always good to find a picture that the interviewee can look at.
- How should they dress - even if it's the chefs day off they should probably dress like a chef (if appropriate).
- What's going to help you tell your story.

# How to shoot an interview

- Are the looking slightly off-camera or right down the lens?

## Down the Lens

- A lot of corporate messaging done like this
- Can be very strong for emotional too
- It's a little harder to do

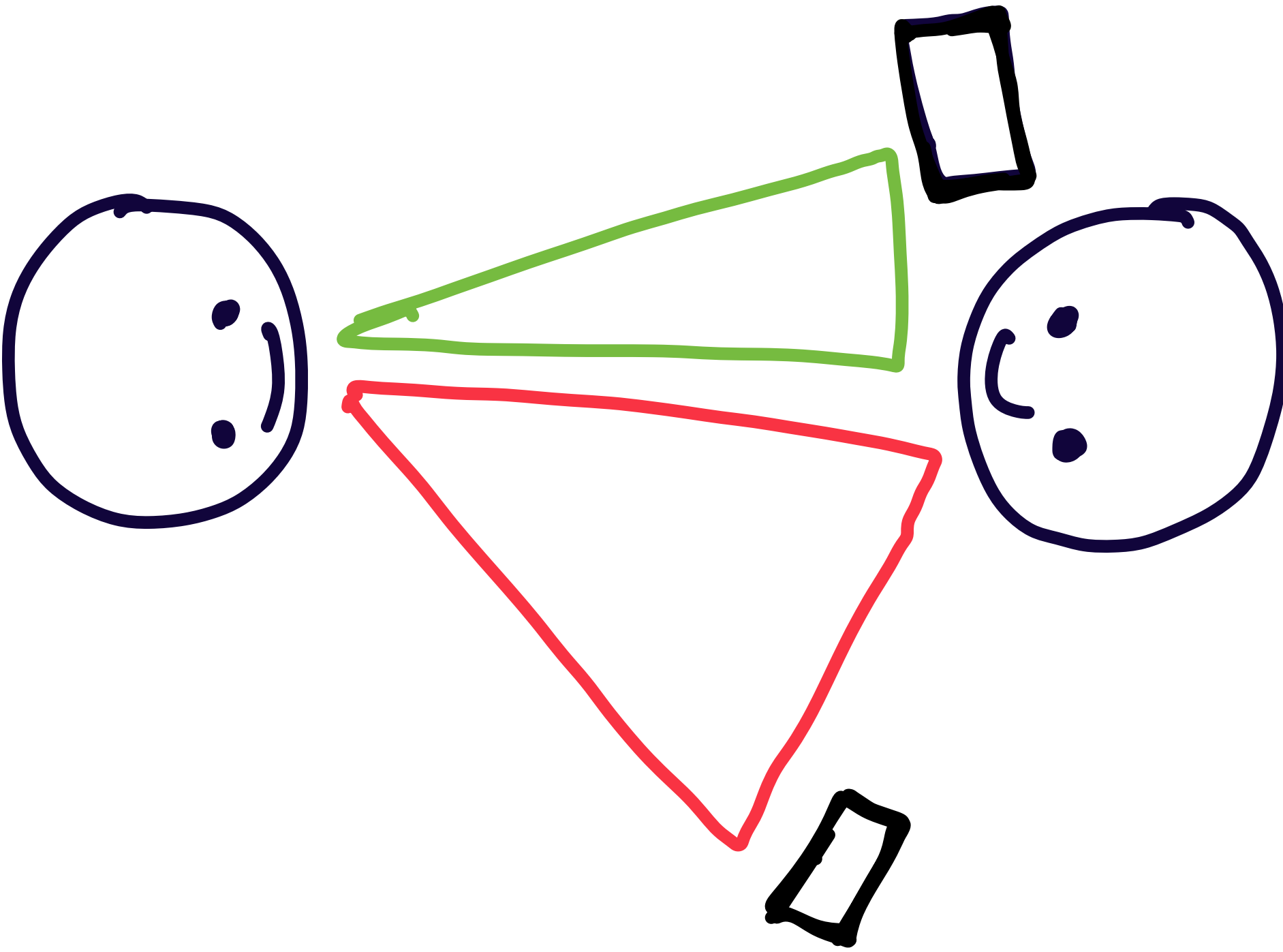


## Just Off-Camera

- Easier, for them and you
- Good for long interviews
- Easier to make and keep eye contact
- Easier for non-verbal communication, body language

















# Setting up shoot

- Looking space
- Head room
- Change shot size during question. Zoom.
- Don't cut off their heads - don't frame right on the neck.
- Get cutaways to help you edit seamlessly.
- Try and make it look pretty
- Don't backlight, have light fall on their face
- Audio is key, get close. Make sure it's quite enough for you.







# Cutaways

**Cutaway:** Something in the scene, but removed from the main action.

- Item referenced in the interview
- Shot where you can't see the speaker's mouth
- Objects from the room
- Hands





# Cutaways



# DIRECTING TECHNIQUE

# Directing Contributors

- Take charge in a nice way.
- They need to know what you want them to do.
- They need feedback, acknowledgement
- Don't micro-manage, once agreed, let them do it.



# Directing Contributors

- Putting an instruction into a question is a good way to make the direction feel more collaborative, as well as using the word 'we': e.g. - *'Could we try it this way....and see what that looks/sounds like'*, *'Can we do one take where you're standing over here'* etc.
- It's the director's responsibility to ask contributors to repeat an answer or run through something more than once.
- It's ok to ask them to do it again, do it differently.

# Directing Action/Blocking

- Ask them to demonstrate how they will do the action/ activity (walk-through).



- Negotiate moving things around for camera (if needed)
- Get the camera in position, then film.

# Directing Action/Blocking

- Allow the action to run as far as you are able to and then ask them to repeat key elements.



- Make sure they complete actions in frame (eg if they are walking into shot/placing something into shot, make sure they are fully out of frame at the beginning).

# Directing Action/Blocking

If you are moving around a lot control the action so that you don't end up filming everything from behind the contributor. Ask them to stop so you can reposition the camera at the best vantage point, then start again.

Eg. If they are entering a building ask them to stop once they're inside - take the exterior shot, stop, reposition camera inside the door and ask them to repeat the walk in.







# Empower Yourself

- Be prepared - research, talk to your contributors, write up your treatment, recce the location.
- Consider issues that might arise - back-up plan.
- Be flexible and reactive on the day. Make adjustments if needed - it's okay for unforeseen issues to occur!
- Be ambitious - it's okay to ask people for more if it will make the film better (the worst they can say is no!)
- Remember that your contributors are also invested in getting the best result.

# ART DIRECTING & LOCATIONS



# Recce

- Visit the location (preferably at the same time of day you will shoot).
- Talk through where things normally happen - ask them to demonstrate/walk-through.
- Choose the best area of the room - best lighting, most access for camera.
- Change room or location if necessary.
- Negotiate moving things around if necessary/possible.

# Art Direction - On Location

- Move people/desks/workspaces away from walls/out of corners so that the camera can move around them.
- Move into the bright part of the room.



# Art Direction - On Location

- De-clutter the space.
- Close doors.
- Hide or frame out things you don't want to see - move bins etc.
- Ask the contributor to wear something colourful (if appropriate).

# Art Direction

- You can add an element to get a better look for camera, eg bring a worktop that you can shoot food or products against (it only needs to be as big as will be seen on screen).



# SOME LEGAL ASPECTS

# Filming Others

- If it's not obvious that you are filming you should inform people nearby.
- In most cases it is customary to respect a request to cease recording because of a concern about privacy.
- It is not necessary to obtain consent from individuals (over 18) who are incidentally caught on camera as part of a general scene unless they are engaged in an activity where they have a legitimate expectation of privacy.
- If you are taking a shot of an individual (or small group) where they are the specific subject of the image you need obtain their consent.

# Filming Others

- When children are recorded in a way that potentially infringes their legitimate expectation of privacy, it is expected that the child's agreement as well as informed consent of a parent/legal guardian is recorded.
- When filming with a contributor (adult or child) for your production, you should ask them (or their parent/guardian) to sign a personal release form giving permission for their image to be used.

# Filming Considerations

- If you are filming on private property, you should get the owner's permission and consent.
- Information which discloses the location of a person's home or family should not normally be revealed without their consent.
- Be aware of the risk of inadvertently capturing private information without consent, such as on written records, on computers, inside offices.
- The health and safety of cast, crew and the public should be safeguarded at all times. It is the responsibility of the Director/Producer to ensure safety standards are maintained at all time and filming should be stopped immediately if it is unsafe to continue filming.



# Music Licensing

- There are two types of license in every piece of music the **master license** (the rights to actual recording) and the **sync license** (the rights to the composition). These often belong to different people or organisations.
- For Irish music you can contact IMRO to help you find and negotiate music rights.
- ‘Royalty Free’ music or images normally means that you make a once-off payment for use and there are no further royalties due, rather than that the rights are actually ‘free’.

# Creative Commons

- An anti-copyright movement.
- Creators make their work available free for other creators to use in a non-profit context.
- Normally work is credited in lieu of payment.
- There are different types of creative commons license.
- Read terms of use carefully and any agreements about credits etc.



Q&A



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THANK YOU!

See you on the next session...

This project receives  
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