

Interview Framing // FREE- Michael Boyd's Story

Posted by Dahveed - 16 May 2016 20:01

Hey Guys,

I've been shooting a little short story about my quadriplegic Uncle Mike, and I wanted to get some feedback about the interview framing.

Its something that I've struggled with and its something I'm working on. 🙄
What do you guys think?

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Re: Interview Framing // FREE- Michael Boyd's Story

Posted by RWAV - 16 May 2016 23:53

It's a strong and purposeful composition, the use of extensive negative space in a moving-image work can be powerful story telling in itself. In this instance - just knowing your uncle has a disability gives the composition a mood and perhaps specific meaning - so the following shot has to make sense juxtaposed with both the content of your uncle's interview and the emotions suggested by the visual composition.

The composition is a class act but the shot before and the shot after must visually flow in and out that framing - can't have just one great shot - and can't keep on repeating it unless it is the perfect composition every time your uncle's interview is on screen. That's the penalty for having a great shot - all others have to lift to match it. Good luck.

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Re: Interview Framing // FREE- Michael Boyd's Story

Posted by Dahveed - 17 May 2016 15:10

Thanks for the kind words, and the resource of how the interview framing looks to an "outsider"; if you will. 🙄

The framing here matches when he is talking about his disability, the only regret I have is not framing a second camera wider when he is talking about how he is still incredibly active. The mood with this framing is constricted, tight, constrained; or atleast thats what I feel, and I wished it was a little bit wider for when he talks about his freedom. Oh well, maybe one day I'll be super rich and can afford a second or third camera.. 🙄

Looking forward to sharing this project with you guys in the near future.

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Re: Interview Framing // FREE- Michael Boyd's Story

Posted by RWAV - 17 May 2016 18:52

--- or set up to allow for some framing flexibility for every camera - even if there is only one. Assuming you are the director/camera operator - listen intently to the subject connect your director's ear and eye to your camera person's fluid control of picture. Be sure each within-interview camera adjustment in at on-air standard, smooth, purposeful and attention directing. Don't be afraid to ask a subject to go over a point if you're unhappy with a move or a framing. Generally subjects want to tell their story, if you blame yourself for needing a repeat they are able to oblige.

In my view, for an intimate, revealing interview, one where the subject extends beyond their inevitably pre-conceived notions of what will be asked and what to say, one does not need the distraction of multiple cameras.

We have a quite successful routine for doing these - this is not the place to go into further details.

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Re: Interview Framing // FREE- Michael Boyd's Story

Posted by Dahveed - 07 Jun 2016 13:20

Just a little update, I finished the project. In the end, I wished that I still had a wider framing of his interview sometimes, but I guess we live and learn. ☺

You can check it out here: www.rode.com/myrodereel/watch/entry/1930

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