StudioBinder (2020). Ultimate Guide to Camera Angles: Every Camera Shot Explained [Shot List, Ep. 3]. *YouTube* [video]. 29 June. Available from: <https://www.youtube.com/watch?v=wLfZL9PZI9k> [Accessed 18 November 2023].

* “If shot size and framing are used to isolate what we are looking at, camera angles are all about how we are meant to perceive them. That adds yet another layer of meaning to every camera shot.”
* “Low angle shots are typically used to make a subject look more powerful.”
* “While low angle shots can pump a character up, low angle shots can beat them down.”
* “High and low angle shots are often paired in the same scene to heighten the imbalance of power between subjects.”
* “High angles are typically used to diminish a character, often to make them look weak or vulnerable.”
* “High angles are used to convey narrative or character details and elicit a viewer’s emotional response.”
* “Overhead shots are great for showcasing complex movements. And they could suggest a connection to the divine. Or to capture the horrific details of a crime scene.”
* “The dutch angle shot skews the horizontal axis of the frame for an off-filter image that produces a variety of effects.”
* “A dutch angle can create a sense of unease. Mania. Terror. Or bewilderment. A dutch angle can also be used to magnify tension.”
* “Shooting at eye level is perhaps the most commonly used camera height. For the audience, it is the most natural height to regard a character.”
* “Eye level is the most common and neutral shot height.”
* “A knee level shot can be a great way to track through an environment following a character. And can be a good way to showcase character details that might be missed in a wider shot.”
* “Shooting at a low angle can be a stylish way to track a character’s movement through a scene or to capture details within the setting.”

DefinitelyOwen (2016). How To Convey Emotion Through Cinematography. *YouTube* [video]. 08 December. Available from: <https://www.youtube.com/watch?v=8_ZZBUhICwE> [Accessed 18 November 2023].

* “Edward Hopper without a doubt was my most influential inspiration for this piece. His paintings often shrink the subject to occupy only a small portion of the framing allowing their surroundings to engulf them. Windows frequent in his work such as *Nighthawks* where he uses them to separate the perspective of the viewer from the subjects. Perhaps in an effort to isolate the viewer as much as the subject themselves.”
* “Frames within frames… is a visual star that can be analysed to mean a whole range of things but perhaps most noticeably the feeling of observing.”
* “The framing will often make the characters seem small and isolated as if alone, trapped by the frame itself.”
* “Warmth would often use an orange light or a tint of orange to create that emotion through light. On the other end of the scale, if it was sadness, you’d often use a blue cool light.”
* “The eerie vacantness of night seems to exacerbate the subject’s loneliness. Perhaps not only because night is often associated with loneliness but the absence of light itself voids the frame of details that would otherwise be there.”

FXhome (2019). Understanding basic camera shot psychology. *YouTube* [video]. 10 April. Available from: <https://www.youtube.com/watch?v=ITYLbETI0u8> [Accessed 18 November 2023].

* “Establishers, often used at the start of most movies. These act as highlights for where we are… By showing the location we as an audience are able to define the genre and possible rules of this world that we’re in.”
* “Wide shots… primarily are used for scale… by providing a form of scale, you instantly know what your character is up against and therefore you can sympathise more.”
* “Close-ups provide a level of connection.”
* “Need to show the intense direct effects of a character’s choice? Use extreme close-ups!”
* “You’ll usually see these being used with eyes to demonstrate the determination of a character and their focus on their target.”
* “It’s best to save close-ups until last in building tension. You want to slowly build that final moment.”

Angus Davies (2021). How To Create Emotion In Cinematography. *YouTube* [video]. 15 May. Available from: <https://www.youtube.com/watch?v=mWkjmRG5bp0> [Accessed 18 November 2023].

* “Using a silhouette to create mystery and suspense. Whereas filling a character with light can show hope and opportunity.”
* “Pink is usually used to represent playfulness and innocence.”
* “Green… can portray everything from nature to innocence to danger just depending on the setting.”

The Verge (2015). How filmmakers manipulate our emotions using color. *YouTube* [video]. 11 Ocotober. Available from: <https://www.youtube.com/watch?v=0ZZgiSUyPDY> [Accessed 18 November 2023].

* “Colour has the power to make us feel without us even noticing.”

Creative Path Films (2020). Color Temperature & Emotion | Film Lighting Techniques. *YouTube* [video]. 20 November. Available from: <https://www.youtube.com/watch?v=A_aymULfI1Y> [Accessed 18 November 2023].

* “If you set up your scene with overall cooler tones… then you’re going to have a scene that looks and feels a lot more cold and clinical or even downright scary. It’s been proven in psychology that cooler colour temperatures make us feel more alert and increase our concentration. This is because natural daylight cools of the most in the middle of the day when we’re most awake and it warms up again at sunrise and sunset.”
* “Warmer tones… make us feel more calm and relaxed… where they want the audience to feel safe, cozy and comfortable.”

Film Riot (2020). Cinematography Basics: The Emotion of Color. *YouTube* [video]. 10 December. Available from: <https://www.youtube.com/watch?v=JpCmnN0ijUc> [Accessed 18 November 2023]

* “Colour is how we perceive light waves that enter our eyeballs like music, colour can evoke motion or memories.”
* “Saturated can feel more inviting, happy, pleasing. While desaturated will lean towards more depressing and grim”

StudioBinder (2022). Ultimate Guide to Cinematic Lighting – Types of Light & Gear Explained [Shot List Ep. 12]. *YouTube* [video]. 24 October. Available from: <https://www.youtube.com/watch?v=r2nD_knsNrc> [Accessed 18 November 2023].

* “Lighting itself plays a massive role in visual storytelling. Lighting can help determine the mood of your scene. Provide insight into a character and guide viewers eyes.”
* “Ambient lighting refers to any lights that are on the location which the crew didn’t bring. This includes street lamps, neon signs, or the moon.”
* “Practical lighting refers to any light source that can be seen in the frame… often practical lights exist simply to justify or motivate the light.”
* “Motivated lighting means there is a logical or reasonable justification for the light in a scene.”
* “Another aspect of light that cinematographers measure is the colour temperature, which is measured in thermodynamic units called Kelvins. Daylight is bluer than most artificial lights at about 5600 Kelvin. Tungsten lights are a common artificial source with a colour temperature of about 3200 Kelvin… mixing these two light sources therefore can add a variety of colour to your shot. With tungsten lights adding orange and daylight adding blue.”
* “All cinematography is a balance between light and shadow… called the contrast ratio… High-key lighting is a term that expresses a low contrast ratio where the background and the subject are lit evenly with minimal contrast.”
* “Low-key lighting on the other hand uses a high contrast ratio where the difference between light and shadow is much larger with maximum contrast.”
* “Both and high and low-key lighting are used in a variety of genres to evoke specific moods and atmospheres. Overall, high-key lighting is used for brighter, happier scenes. While low-key lighting is often used for darker dramatic scenes.”
* “Hard light is more directional light that creates stark shadows which works best in more dramatic or intense scenes. Soft light is more diffused and generates less define shadows.”

Tomorrows Filmmakers (2018). Aspect Ratios | Tomorrow’s Filmmakers. *YouTube* [video]. 16 November. Available from: <https://www.youtube.com/watch?v=BdPsyLtlamM> [Accessed 21 November 2023].

* “Today most movies are shot on either one eighty-five to one aspect ratio or two thirty five to one.”
* “Aspect ratios could make someone feel very claustrophobic and tight and not a lot of breathing room or it can make you feel massive and its overwhelming and it’s wonderful… there’s many different ways to convey a message with it.”
* “In Life of Pi there’s a few dream sequences where objects in movie are interacting with aspect ratios and going on top of them and it gives almost like a jumping out of the screen kind of effect.”
* “Stretches the aspect ratio to a normal size and whenever he does this it feels like a breath of fresh air to not only the character but also to the audience, we are feeling the same thing he is feeling by widening the aspect ratio.”
* “There are tons of movies out there that change aspect ratios in the middle of filming to communicate a message to the audience.”
* “To use it very subtly, so that you don’t really see it but your brain can see that something is happening and you start to feel a certain way.”