## What has been achieved and the significance of findings in the wider context

Ultimately, the goal for the project was to manipulate a narrative using elements from cinematography working in collaboration with marketing techniques. This was initially achieved through the first artifact demonstrating cinematic elements altering a set narrative to change perception on how the actions are perceived. This is significant as it fundamentally showcases the effect cinematography holds upon a narrative, but it needed to be taken a step further and encompass the marketing techniques to gear the narrative in a linear manner. Such ideology was displayed and achieved through the final artifact, which had foundations within marketing and mainly propaganda as a marketing tool. The final video onboarded the approach of a target demographic, derived from marketing techniques, to steer the narrative. Therefore, leveraging more control of the cinematic elements that needed usage to manipulate a narrative.

The conceptual part of this project was procured from secondary research in the field, which the project works as a way of validating these findings. It reinforces the concepts of cinematography and its usage in video to draw on people’s emotional responses to specific techniques. One such example utilised in this project is, saturated colours feeling more happy and inviting, in comparison to desaturated colours which have connotations to more depressing feelings and creating a sense of unease. While this is just one example, the project has its foundations in the research from the marketing and cinematography fields, which it upholds their findings and showcases them to full effect.

Additionally, the project contributes towards these fields by employing user experience methods to gather primary research and data. While this data supports research in the field, it also is an addition to the argument created from the sources of this project. These findings were made clear and precise for future researchers, documented through the use of data representation such as pie charts and data matrices.

## How does the work respond to the research questions

As previously established the overall goal of the project was achieved, and alongside it, so were the research questions. The creation of a narrative was explored, using solely cinematography to immerse the audience in their viewing and withdraw emotional responses. Cinematic practises were used at all stage of creation, from initial recording to post-production video editing. The significance of post-production as a tool was exhibited by the initial videos, which were predominantly altered cinematically through post-production software’s to produce engagement within the audience. These were recorded by making use of the best suited UX methodologies. In this case, focus groups, interviews and surveys were applied to portray the emotional responses from users. Furthermore, the representation of these findings was created in a manner to work succinctly within the cinematography field as well as be viewed in a variety of forms best suited for the potential readers preference.

In addition, various forms of marketing tools were explored and placed in comparison to video. While video may not be as strong as a tool as image/graphic pieces, it is becoming to grow in the modern world. The project aimed to blossom this growth by applying cinematography to video and create an emotional piece which stands equal with image. This was done so by exercising current marketing/digital marketing techniques but also taking influence from past ones, such as early propaganda.

While the project has proven the capabilities of cinematography and marketing working collaboratively, it has not explored the possibility of all marketing techniques. This would need a more focused project towards individual marketing tools as well as a bigger pool of users to derive data from. Therefore, in this project it is possible the wrong methodology approach was taken for this specific goal. This is due to the need for more quantitative data whereas this project aimed for more qualitative data. As a result, the project produced a finite amount of data to effectively answer whether cinematography and marketing of all forms can produce a successful product. However, as stated the research demonstrates that cinematography can be used alongside digital marketing for triggering emotional responses within users.

## Suggest alternative approaches

While the artifacts created for this project fulfilled their intended objectives, there was a multitude of ways to come to the conclusion. Such methods were briefly mentioned previously, like recording in-person shots or recreating trailers from existing clips. The reason the project avoided these approaches were for copyright and time reasons. While in-person recording can convey more emotional responses, due to instant connection with real people on-screen. The producer would need to scout believable actors, scenery as well as mise-en-scene, alongside recording and editing the project. Although, this could make for a more believable narrative and induce marketing techniques better. Therefore, as an alternative approach it could possibly fulfil the desired outcome of the project in a more emotional influential way.

Similarly, the usage of SIFU was an effective method for supporting secondary research, however, the original intention of using Maya, would have been a more fruitful showcase of cinematography. Thus, creating another approach to validating the findings. Maya would have allowed for an unbiased original genre and successfully showcase the individual capabilities of cinematography with numerous videos showcasing specific elements, reminiscent of the SIFU videos. While, possibly time consuming in creating animations and potential models, the freedom possible with camera and lighting would have worked more effectively than the restricted usage of it in SIFU.

Lastly, the final artifact could successfully display the combination of marketing and cinematography through a variety of video ideas. One such idea is creating two videos instead of the one to truly exhibit two contrasting narratives and finding if the audience is swayed to one or the other. This could be similarly done for two videos displaying the same narrative and again finding the one that has big pull factor. While these are compelling narratives, by giving an audience two videos, you force them to compare. This could possibly lose the effective marketing side of the project due to them being inclined to answering user testing how they perceive you want them to answer. Therefore, another approach could be the creation of one video, showcasing a concept that is inherently negative. The challenge being to manipulate/influence the narrative to appeal to the audience and make them second guess their judgement. However, this may have a few ethical issues attached to such a concept.

## Critical Analysis

The project successfully achieves its ultimate goal, however there are a few areas which could be improved for a more reliable conclusion.

The findings for this project, while showcasing the capabilities of cinematography and digital marketing as collective tool, is solely proven on a small scale. This may potentially void the results in a readers mind due to it lacking quantitative data. Therefore, the project could require a larger pool of participants to perhaps validate its findings. While not necessary, this may reassure potential researchers into trusting the project as a reliable source.

As Unity is not a strong skill of mine, the project potentially took a dive in quality due to the scene not reaching the level it should. Whilst Unity is a great software for approaching this project, attributable to the accessibility and freedom to allow for artistic expression. It being an area I am not comfortable with, meant cinematic elements which potentially could have been enhanced such as lighting and camera angles were on an amateur scale. In addition to learning new software in Cinemacine, as stated earlier, meant the shooting of the scene was rather stiff and lacked in awe. Therefore, leaving an area of improvement for a future approach to this topic.

The project acknowledges, that the cinematography highlighted is not all the elements that is utilised when creating cinema. It uses the concepts as the main foundation and thus produces results from it. This project could be escalated by an academic within the film field to produce a piece that is well executed, employing the cinematic elements featured in this project as well as others that have been overlooked. Working in harmony with another academic in marketing, the project could make strides towards a definitive answer as to whether leveraging cinematography for effective digital marketing. Nonetheless, the project provides an answer that is adequate, which utilises forms of cinematography and marketing.