The research conducted for this project covers some of the main principles of cinematography and their role in creating a cinematic piece. Additionally, investigation into marketing tactics was equally studied as well as previous examples of it in the form of propaganda.

## Camera Angles & Framing

Framing is one of the basics for cinematography but is a significant element in creating an innovative and creative piece. “Framing is used to isolate what we are looking at,” allowing for tension but also drawing focus from the audience. However, framing isn’t solely geared towards cinematography but can also be found in art. “Edward Hopper’s… paintings often shrink the subject to occupy only a small portion of the framing allowing their surroundings to engulf them.” This allows cinematography to equally take inspiration from art pieces as well as similar videos in the medium.

“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.” Camera angles come in a variety of forms allowing the subject to be interpreted from a wide range of emotions based on how the camera is positioned for example, “close-ups provide a level of connection” as the audience is able to immerse themselves within the tension felt when facing off against the character on screen.

## Colour

“Colour can affect us emotionally, psychologically and even physically, often without us becoming aware,” inherently humans are drawn to colours and through media as well as our natural environment have come to perceive specific colours to symbolise/represent certain emotional responses. “If you set up your scene with overall cooler tones… then you’re going to have a scene that looks and feels a lot colder and more clinical” whereas “Warmer tones… make us feel calmer and more relaxed.”

This knowledge is then used and translated into cinematography, “classic screen theory holds that colour can energize and amplify the emotional impact of scene.” Utilising the main aspects of colour; hue, brightness, saturation and contrast, a cinematic piece can convey numerous emotions even from the same scene. “Colour can be manipulated to reflect the mood of a scene and personality of its occupants,” for instance a dark drabby scene may be occupied by our protagonist decorated in a bright pink showcasing that even in such a dark world they are the last shining ray of hope.

The use of such a powerful tool allows the director to skip exposition and can allow the audience to read between the lines of the emotional thoughts and feelings of an area or subject without being explicitly told what they are. When working in unison with camera angles it enhances a scene for the audience, after all, “a picture is worth a thousand words.”

## Lighting

Lighting, similar to colour can be broken down into various forms. The main focus for this project is ambient lighting, practical lighting and motivated lighting. Ambient lighting is found naturally a scene such as streetlamps or sunlight. “Practical lighting refers to any light source that can be seen in the frame… motivated lighting means there is a logical or reasonable justification for the light in a scene.” Lighting is often used to produce or enhance colours on a scene, therefore colour and lighting work collaboratively to “help determine the mood of a scene.”

Cinematographers measure colour temperature, “which is measured in thermodynamic units called Kelvins.” These units work along a spectrum which at certain intervals can produce a variety of colours to help intensify a scene.

Utilising this knowledge, the lighting team have to find the balance between light and shadow, also known as the contrast ratio. “High-key lighting is a term that expresses a low contrast ratio… Low-key lighting on the other hand uses a high contrast ratio.” Therefore, high-key lighting is used for brighter and happier scenes while low-key lighting is used for more sinister and dramatic scenes. The significance of such methodology is the ability to create emphasis and a focal point for the audience to engage with, “this technique can transform a complex scene with many details into one that is easy to read and understand.”

## Aspect Ratio

Screen adaptation has evolved in such a short time that many ‘classic’ movies are created for a different aspect ratio outside of the universal, “16:9” aspect ratio we have accommodated in modern times. However, even in cinema there is a different aspect ratio not meant for casual viewing on TV. One director who is infamous for such concept is Christopher Nolan, shooting the latest Oppenheimer movie in “2:20:1” and “1:43:1”. Such aspect ratios were designed for an IMAX experience and while being able to watch on home viewing, will lose the ‘movie magic’ of the intended screenplay.

However, aspect ratios are not confined to how a video must be shot, it can be morphed and changed inside of the scene. “Aspect ratios could make someone feel very claustrophobic and tight… or it can make you feel massive and its overwhelming… there’s many different ways to convey a message with it.” A famous example is in the Hunger Games when Katniss who the audience has been viewing in close-ups with a tight black border first arises into the games. During her ascent the borders proceed to open and convey the vastness of the area and the magnitude of the task ahead, while also implying the insignificance of her existence in such an area. “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.” In this case the border opening emphasises the uncomfortable feeling in the audience but also implies they are just another onlooker alongside the many others in the world of the Hunger Games.

## Editing

Editing or post-production is where the narrative comes to fruition, “the editor takes source footage and turns up the art.” However, editing follows its own rules and many editors have their own style, for Murch, “emotion, [is] at the top of the list, [it] is the thing that you should try to preserve at all costs.” This is similar to the approach of the project due to the goal of having users connect with the final piece and draw emotional connections with it. Murch goes on to say, “if you have to give up something, don’t ever give up emotion before story.,” clearly demonstrating the significance of an emotional connection with the audience.

To keep emotion at the forefront, editors must create a piece that flows seamlessly from scene to scene without ruining the concentration of the audience. Dmytryk states, “the editor should change the shot only if the change improves the scene – there must be a positive reason for the shot change.” When this concept is working in association with smooth cuts and rhythm it creates a naturally flowing piece.

This links to Pearlman’s ideas that “editors use their innate “kinesthetic empathy” or “corporeal imagination” to read the rhythm in rushes, and their own bodies to write filmic rhythm.” In other words, editors naturally empathise with an audience and create a piece that will sustain immersion from their own inherent need to have a piece that does so.

## Sound

Sound can be broken down into two elements, diegetic or non-diegetic. Editing and sound work hand-in-hand to create a believable narrative but also emphasise elements of the narrative. An example of this is music. While it can be diegetic it is very often non-diegetic and used as a tool to heighten emotion of the scene. Therefore, Yang and Chen believe, “music cannot be composed, performed, or listened to without affection involvement.” Similar to colour, music from as far back as human history has been used to symbolise moods or evoke emotions. However, music is arguably more subjective. For Yang and Chen emotions found in music studies are often broken into “expressed emotion, perceived emotions and felt (or evoked) emotion.” In literal terms, the former is what the artist wants to express to the listener while the other two refer to how it is perceived.

While music is an influential tool in cinematography, it needs grounding with visual elements, particularly colour. “Music perception is intrinsically subjective and is under the influence of many factors such as cultural background, age, gender, personality, training, and so forth.” When working in conjunction with visual elements, music but also sound easily elevates emotional responses garnered from the visually stimulant of cinematography.

## Marketing

The final part of the project is *leveraging cinematography for effective digital marketing.* The project, therefore, must have an established definition of “Marketing*.*”This project heavily follows Thomas’ *Watertight Marketing* book which reiterates marketing, and emotions work intrinsically with one another. “Having an emotional connection can be all-important in getting people over that final hurdle.” She further states, “emotion is arguably the most important because it tops and tails the process. It’s also powerful because its something that happens to you, beyond your conscious control.”

Combining this ideology alongside the cinematic elements previously discussed, emotion is the key factor to building a bridge between these two factors. Thomas, slightly lays out a narrative which can easily be accentuated by cinematography, “what you need is an interlinked series of messages that starts with emotion, move on to logic and then return to emotion.” Previous statements have been reminiscent of this quote from Thomas and shows the possibility of cinematography being effective for marketing.

## Propaganda

However, video isn’t the only media piece for marketing, one successful example of effective marketing is the use of propaganda. Propaganda is notoriously considered negative, with bad implications. However, as Miller states, “’Propaganda’ in its proper meaning is a perfectly wholesome word, of honest parentage and with an honourable history.” Miller argues, this thinking has since changed and is now as simple as “let another group of citizens express opposing views, and they are promptly labelled with the sinister name of propaganda.”

Propaganda, defined by the oxford dictionary means, “information, especially of a biased or misleading nature, used to promote a political cause or point of view.” This definition has very strong implications to marketing due to wanting to build an “emotional connection,” as Thomas states, “positive and negative emotions… can make an excellent basis for your messaging.” While all media is biased in one way or another so is marketing due to the need of wanting to sell a product or ideology to a user, “something doesn’t need to be a lie to become propaganda, it doesn’t need to be from the government, and it doesn’t need to be about a country being the root of all evil.” Propaganda is arguably all around but is only noticed when done incorrectly, this is where marketing is used to steer it towards a “focus customer group,” and ultimately is accomplished through methods like cinematography due to the seamless intake of information from an audience. As Bernays states, “If the public becomes more intelligent in its commercial demands, commercial firms will meet the new standards.”