Framing Effective Shots

- Framing effective shots mean to show the images and to present them so that the images convey meaning and strategy. In other words, framing a shot for maximum clarity and impact.
- The following factors and characteristics influence significantly to framing effective shots
➢ Screen size and field of view
➢ Framing a shot: standard TV and DTV aspect ratios
➢ Depth
➢ Screen motion

➢ Screen size and field of view

• Screen size affect very much to the important details the normal eyes would see. It is more difficult to see details from small screen television than from big screen. The big screen offers great depth of field that would allow it to see almost everything in clear details and will not lose the aesthetic impact of the shot.

➢ Field of view

- Field of view refers to how wide or how close the object appears on camera. It is organized in five basic steps:

i.   Extreme Long Shot (ELS) a.k.a Establishing Shot

ii.   Long Shot (LS) a.k.a. Full Shot

iii.   Medium Shot (MS) a.k.a Waist Shot

iv.   Close-up (CU)

v.   Extreme Close-up (ECU)

Extreme long shot (ELS), or establishing shot

Long shot (LS), or full shot

Medium shot (MS), or waist shot

Close-up (CU)

Extreme close-up (ECU)

- Four other ways of designating conventional shots are:

i.   Bust shot, which frames the subject from the upper torso to the top of the head

ii. Knee shot, which frames the subject from just above or below the knees

iii. Two-shot, with two people or objects in the frame

iv. Three-shot, with three people or objects in the frame

Bust shot

Knee shot

Two-shot (two persons or objects in frame)

Three-shot (three persons or objects in frame)

- Although more a blocking arrangement than a field of view, you should also know two additional shots: the over-the-shoulder shot and the cross-shot

i.   In the over-the-shoulder shot (O/S), the camera looks at someone over the shoulder of the camera-near person

ii. In a cross-shot (X/S), the camera looks alternately at one or the other person, with the camera-near person completely out of the shot

Over-the-shoulder shot (O/S)   Cross-shot (X/S)

➤ Framing a Shot: Standard TV and DTV Aspect Ratios

- In framing effective shots, there are some aesthetic principles that need to be adjusted to meet the requirements of the respective ratios:

i. Dealing with height and width

ii. Framing close-ups

iii. Headroom

iv. Noseroom and lead room

v. Closure

i. Dealing with height and width

The 4x3 aspect ratio is perfect to accommodate pictures with horizontal and vertical elements while the 16x9 aspect ratio is good for framing horizontal view. Alternatively, the vertical picture can be taken by blocking the sides of the screen and that would give a vertical aspect as well. Also camera can be canted (tilted sideways) to reveal the height of the object

Framing a vertical view

Framing a horizontal view

Framing height and width in single shot

Framing horizontal view in 16x9 aspect ratio

Framing vertical view in 16x9 aspect ratio

NATURAL MASKING OF THE SCREEN SIDES IN THE HDTV ASPECT RATIO

ii.   Framing close-ups
    The 4x3 is the perfect aspect ratio and small screen of
    standard television are the ideal combination for
     close-ups and extreme close-ups of peoples' heads.
    The combination makes the close-ups picture look
    balance on either sides

Close-up in 4x3 aspect ratio   Extreme Close-up in 4x3 aspect ratio

- When you try to frame the same shot in 16 x 9 aspect ratio, however, you are left with a great amount of leftover space on both sides of the subject's face. The close-up looks somewhat lost in the widescreen format, and the extreme close-up looks as though it is squeezed between the top and bottom screen edges

Close-up in 16x9 aspect ratio

Extreme Close-up in 16x9 aspect ratio

- This problem can be solved easily by including some visual elements in the shot that fill the empty spaces on either side. Some directors simply tilt the camera or the talent somewhat so that the shot occupies more of the horizontal space

Natural masking of a close-up in 16x9

aspect ratio

- On the other hand, the HDTV aspect ratio lets you easily frame close-ups of two people face-to-face. Such an arrangement is quite difficult in the traditional format because the two dialogue partners must stand uncomfortably close together

Face-to-face close-ups in 16x9 aspect ratio

iii. Headroom

The left-out space above peoples' head in normal long shots, medium shots, and close ups. It is done for making a shot look aesthetically good and bringing balance position. Too little or too much headroom should be avoided. The balance position or the headroom position rule applies equally for both aspect ratios (4x3 or 16x9).

Normal Headroom   Too little Headroom   Too much Headroom

iv. Noseroom and Lead room

   The still image looking or pointing in particular direction other than straight to the camera creates a screen force called an index vector. Again, for balance reason, there must be some spared space in front of the vector using noseroom

Proper Noseroom   Lack of Noseroom

- For moving image it is called a motion vector and the balance spared space is called lead room. Lack of noseroom and lead room will make the image look odd and unbalance

Proper Lead room   Lack of Lead room

v. Closure

(Psychological) closure is a mental perception of completing the missing parts of the image on television. There is positive closure where the image is taken in such a way that it helps the viewers perceive a whole image easily; and there is negative closure where the visual clues are required to facilitate the viewers perceive the complete image in off-screen space.

Undesirable Closure

Desirable Closure

- Most often background objects are neglected while composing shots due to multiple reasons. This results in background objects seeming to grow out of the foreground people's heads. It is called illogical closure. A slightly tilted horizon line is another common compositional problem. Once awareness about background in the shot is present, it is relatively easy to avoid illogical closure

- ➢ Depth
- Because the television screen is a flat, two-dimensional piece of glass upon which the image appears, we must create the illusion of a third dimension
- For creating and intensifying the illusion of depth on the most basic level, try to establish a clear division of the image into foreground, middleground, and background. The following factors need to be considered for this purpose:
- Choice of lens: A wide-angle zoom position exaggerates depth. Narrow-angle positions reduce the illusion of a third dimension
- Positioning of objects: The z-axis—the line representing an extension of the lens from the camera to the horizon—has significant bearing on perceiving depth. Anything positioned along the z-axis relative to the camera will create the illusion of depth.

- Depth of field: A slightly shallow depth of field is usually more effective to define depth because the in-focus foreground object is more clearly set off against the out-of-focus background.
- Lighting and color: A brightly lighted object with strong (highly saturated) color seems closer than one that is dimly lighted and has washed-out (low saturation) colors

Foreground, Middleground and Background

- ➢ Screen Motion

- Composing moving images requires quick reactions and full attention throughout the telecast. Some of its most basic principles are:

- When framing for the traditional 4 x 3 aspect ratio and small screen, movements along the z-axis (toward or away from the camera) are stronger than any type of lateral motion (from one screen edge to the other)

- While framing them, simply keep the camera as steady as possible and make sure that the moving object does not go out of focus as it approaches the camera

- Remember that a wide-angle zoom lens position gives the impression of accelerated motion along the z-axis, whereas a narrow-angle position slows z-axis motion for the viewer

- When working in the 16 **x** 9 HDTV aspect ratio, however, lateral movement takes on more prominence. Although the stretched screen width gives a little more breathing room, you must still have proper leadroom during the entire pan. As mentioned, the viewer wants to know where the object is going, not where it has been

- If a close-up has to be framed and the subject shifts back and forth, don't try to follow each minor wiggle. The viewers' will not be able to concentrate on the subject for very long due to this following

- Keep the camera pointed at the major action area or zoom out (or pull back) to a slightly wider shot

- Try to move the camera as little as possible unless it is needed to follow a moving object or dramatize a shot through motion