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THE ROLE OF CAMERAMAN IN THE SHOOTING OF COMMERCIALS

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Abstract

The purpose of the research is to analyze the role of the cameraman in filming commercials; define the concept of video advertising and describe its main specific development methods; determine the effectiveness of advertising using a video series and demonstrate its specific techniques. **Research methodology.** The article applies a set of research methods, namely generalization, comparative analysis of media texts, as well as a systematic approach, which manifested itself in a comprehensive analysis of sources on the theory of commercials production and comparing them with the main cameraman techniques that ensure the effectiveness and efficiency of the commercial. **The scientific novelty** of the article lies in the attempt to analyze the cameraman's techniques in the creation of the commercial, which are important for the emotional impact on the recipient. The main advantages of video advertising are analyzed. The main ways in which marketers can create convincing videos that arouse the interest of viewers are indicated. The main trends of video advertising, which is a little-studied phenomenon in Ukrainian cinema and media space, are analyzed. **Conclusions.** The features of the cameraman's work during the creation of advertising videos are examined. The role of the advertising duration, the definition of the target audience, mobility, cinematography, and specifics of advertising distribution in social networks in creating effective video advertising by cameramen are revealed. The main technical capabilities of the frame have been analyzed. The key objects for applying an effective marketing strategy thanks to videos have been highlighted. It has been found that video advertising is an ideal environment for experimentation, the creation of unique frames, implementation of the most non-standard ideas.

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Problem statement

With the development of information technology and the availability of the Internet, video marketing has taken a leading position in advertising among marketers. Video marketing is most often used in education and entertainment. New formats and growing consumption continue to establish video as an effective and efficient means of attracting customers.

The use of video marketing is quite popular in advertising, but several barriers hinder the full coverage of the advertising market. From editing equipment and software to frame lighting and sound optimization, production and post-production factors are so competitive that creating truly high-quality, unique content requires hiring a professional cameraman who can make the most of winning techniques, and combine and modify them. customer needs.

The technique of shooting on camera is one of the most fundamental parts of cinematic narratives. Thus, to understand the specifics of advertising development, you need to get acquainted with the terminology of basic methods and techniques and understand the role of the cameraman in the production process and its importance as a creator of video content.

Recent research and publications analysis

The role of the socio-psychological impact of video advertising was successfully highlighted by Shevchuk Yu. S. (2021). His book highlights the main impact of advertising on the viewer.

The main types of video advertising were described in the book by Zaria S.

(2021). The essence of image formation in cinematography, including advertising, is revealed by Priadko O. M. (2015).

The main technical aspects of the cameraman's work are revealed in the work of Honcharenko M. M. and Priadko O. M. (2021).

The purpose of the article is to analyze the main means of expression of the commercial; determine the role of the cameraman in the production of advertising; study theoretically the main camera techniques that ensure the effectiveness and efficiency of the commercial.

Main research material

After analyzing several scientific sources, we can distinguish the general definition of video advertising as advertising content that is reproduced before, during, or after streaming content.

The biggest advantage of video advertising is the ability to reach a wide audience on the Internet. American researchers in the field of advertising and marketing T. O'Guinn, K. Allen, R. Semenik, A. Scheinbaum in their book *Advertising and Integrated Brand Promotion* (2008) note that video advertising will dominate in the next decade, as marketers learn more about its overall effectiveness and actively explore the possibilities of its improvement.

One of the factors attracting customers to use video services in advertising is the application of benefits to the business sector on advertising platforms. Yes, YouTube recently announced the ability to show video ads with "sharp" content.

It should be noted that there are many ways in which marketers can create compelling videos that arouse the interest of viewers. First, it is the ratio of duration and content. Video conveys a lot of information in a short time, so videos are the perfect

platform to cover specific events and stories. Secondly, the enhancement of the video image with spectacular sound increases the emotionality of video advertising. In the course of the article, the technologies that are currently used in the production of content are analyzed from a technical point of view. Using the analysis of information sources, the influence of new approaches in content production on the quality and, above all, the speed of content production has been established. The factors influencing the development of the considered technologies and their further impact on the content production industry are summarized. The main trends determining the direction of development in the field of metal production are highlighted.

Third, it is the ability to view ads on mobile devices. It is possible to optimize video for mobile devices. The team of marketers must ensure its smooth reproduction on phones and optimized appearance on small screens. Video orientation should also be considered.

It is necessary to identify trends in digital video advertising. Namely, the world of digital video is not static. Experienced cameramen need to be aware of new developments and trends to understand what the audience wants and needs. In our opinion, the most common trends include the duration of advertising; definition of the target audience; mobility; cinematography; specifics of advertising distribution on social networks. Let's consider these trends in more detail:

1. Duration of advertising. A large number of videos creates significant competition in the advertiser market. An audience that can view almost anything will only see an ad if it is relevant, valuable, and engaging.

Today, it is believed that viewers need short advertising content that will cause

an immediate emotional response. However, this format is a creative challenge for cameramen who must realize the story in the video in less than 15 seconds.

2. Defining the target audience. Over the top (OTT) is a term used to describe content providers that distribute streaming media over the Internet.

Today, scientific opinion singles out three types of custom video advertising models:

1. Subscription (e. g. Netflix, Hulu, HBOGo);
2. Transactions (e. g. iTunes, Amazon, Google Play);
3. VOD with advertising support (e. g. YouTube, Twitch, Vimeo).

Marketing on these platforms offers benefits similar to those gained from regular online advertising. Unlike traditional commercials, OTT allows you to use targeting, and advanced analytics to create personalized ads. This allows brands to place full-screen ads based on viewing habits.

This technology not only maximizes the potential of advertising campaigns but also ensures that viewers see advertising that suits their interests. In the coming years, OTT may become one of the most lucrative channels available to modern advertisers.

3. Mobility. According to a study by R. Kushnir in 2015, mobile devices accounted for more than 52% of global Internet traffic, and all statistics on video marketing show a steady increase (2015, p. 224). As a result, progressive brands are working to make websites, advertising, and even services more mobile.

In addition to changing the way we consume, mobile phones have begun to influence the way we create video content. Most videos recorded on smartphones are shot in vertical format. We agree with R. Kushnir (2015, p. 224) that this trend

has forced cameramen to create vertical advertising for platforms such as Instagram Stories, Snapchat, and Facebook.

4. Cinematography. This is a new form of digital art that is gaining popularity on the Internet. In filmmaking, photo and video hybrids contain subtle motion that is reproduced continuously, while the rest of the images remain still. This is a visually interesting effect that creates the illusion of animation.

It should be noted that R. Kushnir (2015, p. 224) characterizes cinematographers as those made using high-quality cameras and a post-production tool to compile a series of photographs or videos. Cameramen began to use technology for marketing campaigns.

5. The specifics of the distribution of advertising on social networks. In-Stream ads allow you to post 5–15-second videos live and on demand. These short ads can be optimized for video viewing, brand awareness, app installation, reach, or interaction. More than a billion people see advertising through Facebook's audience every month, making it a useful option to expand the reach of an advertising campaign.

In the course of our research, we should delve into the content of techniques that help cameramen use the power of video advertising. Yes, a good promotional video is a choice of the right shots. Today, at the discretion of the cameraman, many shooting techniques can be combined and used as building blocks to embody the most vivid fantasies.

Frame dimensions. Size refers to how large or small the frame is relative to the subject. Let's look at the five most important dimensions and how they work.

1. Close-up (CU)

One of the most common sizes. Used when there is a need to highlight the facial features of the character without any

other distractions. A typical close-up shows a face from forehead to chin (produced by Bad Breath Test – How to Tell When Your Breath Stinks).

Thus, W. Wells, J. Brunet, and S. Moriarty (2003) in their research note that the extreme close-up goes further, often showing nothing but the eyes. This draws the viewer's attention to facial features and facial expressions that would be lost in a wide picture.

2. Long Shot (LS)

Shows the whole body of the character in the frame – from head to toe. This allows the viewer to better feel the environment and conveys information that could be lost in close-up.

Thus, long shots are often used in action movies, when it is important to see how the character moves in his environment. One variation of this size is Extreme Long Shot when the character is so far away that it is almost lost in the frame or obscured by the surroundings.

3. Medium Shot (MS)

A typical snapshot shows an object from head to waist. The cameraman can use MS when the character is carrying an object or pointing a weapon. Or when you need to capture with a lens how a person writes on paper while sitting at a desk (produced by Leo Burnett *Always #LikeAGirl*).

4. Single, Double, or Triple Frame

Such names are frames depending on how many people are depicted. They are usually combined with any other size, which has already been discussed above. For example, a double close-up frame for a kissing scene of two characters. Or triple for three people in the room using the middle plan (*First Kiss* produced by Tatia Pileva).

5. POV

Camera angles. After determining the size of the image, the cameraman can

add a little more perspective to the frame by selecting the appropriate viewing angle. This will help create a sense of fear, empathy, or disorientation in the viewer.

1. Eye Level

The most neutral angle is eye-level shooting. The camera is aimed straight ahead at about the same level as the subject's face. This is how they shoot the interview scene to achieve objectivity. The goal is to allow the viewer to follow the action without manipulating emotions.

2. Low Angle

A low-angle frame adds a bit of subjectivity to the plot. Instead of looking straight ahead, the camera focuses on the subject from a low angle. J. Sivulka (1998, p.448) notes that the use of a low angle can make a character appear threatening, dominant, or domineering over others (*Jeff Gordon: Test Drive* produced by TBWA).

3. High Angle

The reverse of a low-angle frame is a high-angle shot that creates the opposite impression and makes the subject small. For example, by selecting the size of the POV frame and pointing the camera down at a higher angle, you can show the helplessness of the characters relative to a larger object. The cameraman can take this to the extreme with an angle from above or from a bird's eye view (*The World is Beautiful* by The Discovery Channel).

4. Dutch Corner

A Dutch angle is one of the most common ways to convey disorientation. To take this picture, tilt the camera to the side so that it is not at the level of the horizon. The frame is used to show the POV of a drunken character who stumbles on the street or in a horror movie.

5. Over-the-Shoulder (OTS)

A shoulder shot is another angle that can change the viewer's perception of the scene.

OTS is usually a close-up of one character's face over the shoulder of another and is used to convey conflict or confrontation. With this angle, the cameraman can show a character looking at a landscape or moving through an action sequence if there is a purpose to avoiding POV.

Camera movements. Most of the dimensions and angles considered can be used for both still and moving frames. Adding motion to a scene makes it easy to switch between camera angles, sometimes even within a single shot.

1. Pan or Tilt

Panorama involves holding the camera in one place and turning it sideways and tilting it to turn it up or down. If the camera is on a tripod, the easiest option is to turn its head to the side to get a new look at the scene. If the subject is raised, you can turn the eye-level frame to a low angle by tilting the camera up when lifting.

2. Frame Tracking

The key to panning or tilting is that the camera itself does not move, so the viewer feels like a viewer. To allow the subject to move and move the viewer into the action, frame tracking is used.

The tracking frame moves sideways, forward, backward, up, or down. Depending on the equipment, these movements are used separately or in combination to move on several axes at the same time.

3. Zoom

The enlarged image is moved into or out of the frame using the Zoom lens, not moving the camera. For example, you can turn a medium shot into a close-up by slowly zooming in on the subject's face, or vice versa – zoom out to show something that didn't fit into the frame before.

4. Random Movement

The random movement is used to create energy and intensity, especially in action. Although this movement can be effective

in creating a sense of disorientation, it is sometimes too effective, leaving viewers dizzy and confused (*Askona Winter Dream*).

5. 360-degree Movement

With it, the camera moves completely around the subject in the frame. This is difficult to do on large filming sites, as it requires hiding the film crew and equipment.

6. Complex Movement

You do not need to restrict the movement of the camera to one axis. It is possible to combine them to move in several dimensions simultaneously and create more complex frames. There are two popular complex movements:

1. Dolly Zoom

Zooming is used to create a feeling of dizziness or trouble. In this image, the camera moves forward or backward, while the lens zooms in the opposite direction.

2. Single Shot

Combination of several movements, sizes, and angles in one elongated frame. Instead of zooming in on the long shot, the camera can, for example, track, zoom, pan, and tilt different shots. This is an effective way to orient the audience to a new environment, to give a theatrical feeling of advertising.

Conclusions

Summarizing the above, it should be noted that the inclusion of video in the marketing strategy allows you to interact with an audience that ignores text and

banner ads. Forcing someone to click on a static display ad means impressing with one eye-catching image or headline. Video advertising, on the other hand, includes more relevant, interesting elements. Gives more flexibility in positioning a product or service as a solution to users' problem situations.

Video advertising works for several reasons. On the one hand, about three-quarters of consumers prefer video content over text. Videos tell stories and help the brand grow. In addition, native advertising can be easily combined with the environment.

Effective video marketing can generate millions of views and exchanges in a relatively short time, so you don't have to wait long to see significant results. But to make the audience perceive video advertising, it is important to be guided by all the above trends, techniques, and methods of shooting. This is the primary knowledge that videographers must have. After all, it turned out that video advertising is an ideal environment for experimentation, creating unique shots, and implementing the most unusual ideas. However, advertising should be impressive, shocking, and memorable, so the best option is to present information in such a way that viewers cannot forget what they saw. To do this, cameramen use long-known techniques, adapting them to the specific case, combining previously incompatible techniques, and revolutionizing the shooting of advertising.

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РОЛЬ ОПЕРАТОРА У ЗЙОМЦІ РЕКЛАМНИХ РОЛИКІВ

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Анотація

Мета дослідження – проаналізувати роль оператора у зйомці рекламних роликів; визначити поняття «відеореклама» та описати її основні специфічні методи розробки; визначити ефективність реклами за допомогою відеоряду і продемонструвати її специфічні прийоми. **Методологія дослідження.** У статті застосовано комплекс дослідницьких методів: узагальнення, компаративний аналіз медіатекстів, а також системний підхід, що виявився у комплексному аналізі джерел з теорії виробництва рекламних роликів та зіставлення їх з основними операторськими прийомами, що забезпечують ефективність та дієвість рекламного ролика. **Наукова новизна** статті полягає у спробі проаналізувати важливі для емоційного впливу на реципієнта прийоми оператора під час створення рекламного ролика. Здійснено аналіз основних переваг відеореклами. Зазначено основні способи, за допомогою яких маркетологи можуть створювати переконливі ролики, що викликають інтерес глядачів. Проаналізовано основні тенденції відеореклами, що є малодослідженим явищем українського кінознавства та медіапростору. **Висновки.** Досліджено особливості роботи оператора під час створення рекламних відеороликів. Розкрито роль тривалості реклами, визначення цільової аудиторії, мобільності, кіномистецтва, специфіки поширення реклами у соціальних мережах у створенні операторами ефективної відеореклами. Проаналізовано основні технічні можливості кадру. Виділено ключові об'єкти для застосування ефективної маркетингової стратегії завдяки відеороликам. З'ясовано, що відеореклама є ідеальним середовищем для експериментування, створення унікальних кадрів, втілення у життя найбільш нестандартних ідей.

Ключові слова: відеореклама; ролик; оператор; продакт-плейсмент; контент; імідж; бренд

