

Cinematographer as Storyteller

How cinematography conveys the narration and the field of narrativity into a film by employing the cinematographic techniques.

Author: Babak Jani. BA

Master of Philosophy (Mphil): Art and Design
University of Wales Trinity Saint David. Swansea

October 2015

Revised January 2017

Director of Studies: Dr. Paul Jeff
Supervisor: Dr. Robert Shail

This research was undertaken under the auspices of the University of Wales Trinity Saint David and was submitted in partial fulfilment for the award of a MPhil in the Faculty of Art and Design to the University of Wales Trinity Saint David.

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The alteration Note:

The alteration of my MPhil thesis has been done as was asked for during the viva for “Cinematographer as Storyteller: How cinematography conveys narration and a field of narrativity into a film by employing cinematographic techniques.” The revised thesis contains the following.

1- The thesis structure had been altered to conform more to an academic structure as has been asked for by the examiners. This alteration refers to developing a sufficient argument that can stand alone as an MPhil thesis, and there is no longer reference to a bigger project such as PhD studies.

2- An introduction has been added that explains the background, research question, the necessity of the study, as well as the structure and development of the argument.

3- A methodology has been added to the thesis to explain the technique and logic behind data collection, the forming of the argument and the process of analysis within both the research research and practice.

4- A conclusion had been added to the final chapter to review the outcome of the investigation and to signpost the possible direction of future studies.

5- Captions have been added to the figures and tables and are now referenced.

6- The Bibliography has been altered and the irrelevant references have been excluded.

7- Paraphrasing and in text referencing has been updated, as in the previous version some of the references were missing.

8- The text has been proof read for typos and idiomatic use of English language. It now reads more as I would imagine it in my native language.

9- Appendix 1 and 2 have been added to present the information for all the practice elements of my own contributions to film productions.

10- Chapter I has been revised to bring the philosophical argument into a more contemporary debate. The Immanuel Kant argument has been kept in chapter one as I believe that it offers a critical content for discussion in the area of experimentation in the forming and interpretation of the structure of stories. However, I have replaced Hume's argument with Henri Bergson's philosophy as I feel that the core of his ideas is both a foil and a supplement to my perspective on storytelling. On consideration I did not add a Deleuzian perspective as Deleuze can be considered a Bergsonian scholar anyway and his contributions are probably too difficult to assimilate into my basic argument, especially when the space provided by an M.Phil research project is limited. Additionally, a link has been made between Sutton's notion of a Field of Narrativity and Henri Bergson Mind Theory that is useful for the debate in the following chapters.

11-The motivation for choosing examples for all the chapters

has been explained throughout the Methodology, Introduction and in the main body of the research where appropriate.

12- Two of the three examples of practical worked have been supplied separately and as complete. The one example - 'Bittersweet'- could not be added entirely because of the copyright issue. The project is distributed by the BBC, and publication is not allowed yet as the BBC holds the rights for the production.

13- All other cinematographers work in the video commentary are included as an illustration of the work in chapters 2 and 3. The discussion is made appropriately throughout the debate.

The alterations are done as the examiners have asked. I am appreciative of the detailed review of the examiners; I would like to state that I understood all their concerns and this current revised thesis shows the required improvements in the research discussion to the best of my ability.

THE ALTERNATIONS ARE **IN RED**. THE BIBLIOGRAPHY AND APPAENDIX ARE ADDED TO THE END.

Table of Contents

Word Count	-----	9
Abstract	-----	10
Methodology	-----	11
Introduction	-----	15
Note to read	-----	18
Chapter I	-----	19
Chapter II	-----	37
Chapter III	-----	52
Chapter IV	-----	73
Apendix 1	-----	88
Apendix 2	-----	106
Bibliography	-----	107

Word Count

Abstract	263
Methodology	1185
Introduction	1211
Note to read	87
Chapter I	6011
Chapter II	4352
Chapter III	6645
Chapter IV	4644
Total	24398

Abstract

Many researchers recognise the importance of the role of cinematography in films. A cinematographer apart from his technical abilities can be a creative addition to any film production. The role of the cinematographer in support of the director's vision can develop narratives in films with an enhanced sophistication. Hence, s/he visually attempts to elaborate the narration and the field of narrativity for the audience in order to evoke the audience's emotions and deliver the necessary information via imagery.

The foundation for this research is based on the philosophical arguments that reflect on how a story is structured and the employability of storytelling techniques in delivering the relevant information. Based on this foundation, this research looks into the capacity of the cinematographer's role as central to cinematic storytelling. The investigation shows how a cinematographer can participate visually in the storytelling process and by creating necessary information via visual metaphors that anticipates communication with an audience. The discussion over cinematographic techniques in story telling leads the research towards the recognition of the role of the cinematographer as among the foremost of the storytellers. Finally, we look at the researcher's own experiences as a cinematographer working in independent cinema. This investigation reviews his own attempts at storytelling in cited productions and the anticipated outcomes of his contribution.

Overall, this research shows the necessity for cinematographers to take an active role in the nuances of cinematic storytelling and concludes that the position of the cinematographer in film is absolutely crucial in the delivery of storytelling through the medium of film well beyond the delivery of a narrative.

Methodology:

I started working in the camera department in 2006 when I gradually became more familiar with the role of cinematography. In that period, professional video cameras were limited and not popular for professional filmmaking, it was fascinating to work with film stock and cinematographers such as Mahmoud Kalari . Soon the mysterious process behind the camera became my passion and led me to want to become a cinematographer. The complicity behind film cinematography not only requires a sound knowledge of the film stock and cameras technicality but also it requires an understanding of visual storytelling. Unlike digital, the film cameras do not produce the image for the cinematographer as it will look like after processing the film. Therefore, a cinematographer requires precise training to understand the elements of cinematography. However, after the introduction of the professional digital camera, those which could compete with the film cameras, provided a cheaper, more convenient and easier approach to cinematography. The digital video camera allowed film production companies to produce films in a cheaper way, therefore, they create a better accessibility for everyone to make films. Despite the fact that improvement in film production is a positive change in the cinema, the lack of knowledge and practice behind cinematographers and filmmakers does not necessarily result in high standard films. For me as a cinematographer who learnt the craft by practising both film and video production, it becomes a question of how cinematography can create meaningful images and why some of the cinema's masterpieces contained more potent visual language than many of the projects I worked on or observed. This MPhil study allows me to investigate the question through research and practice. Hence a Post-Positivism approach to the studies becomes necessary as the research requires gathering data through observations, interviews and philosophical review. On the other hand, the practical element of the research will allow me to practice and discuss the concepts of the research and reflect on the outcomes in the dissertation. The following paragraphs outline the method I have used to gather information and expand the question into an MPhil thesis.

Through practice as a cinematographer, camera assistant and gaffer

on different productions, I always tried to discuss with the other crew members how cinematographers can develop the story efficiently. Despite some debates over the possibilities, I found out that most of the methods for storytelling are formulated and do not necessarily enhance a creative solution. Hence the discussion of how stories work an investigation into how the audience can experience the element of stories becomes crucial. The debate into experiencing the elements of stories requires a philosophical review to understand how we experience at all. With careful consideration, Immanuel Kant and Henri Bergson became the first choice to review such an argument. Immanuel Kant's discussion on time, space and new experiences, even though an 18th-century philosopher, could be a starting point to investigate how the audience can experience the world of stories. Yet, the challenge of the audience's new experiences and its encounter with the experiences they already have requires further research. Therefore, Henri Bergson's argument became the most appropriate theory to complete the investigation in chapter one. His debate on the way the memory works, and the how we visualise what we have experienced before in the present, completes Kant's discussion in a way that in the first chapter we can understand how an audience can experience the elements of the story and how they can use their experiences to understand them. This argument joins with the concept of storytelling in chapter two where we theoretically investigate the concepts of narrative, narration and a field of narrativity as the key concepts of storytelling.

To develop the debate in chapter two, it was necessary to observe different forms of arts besides the literature review in order to create a subjective discussion regarding storytelling and its relationship with cinema. Once again, based on personal experiences in the industry as a cinematographer I realised that not many colleagues consider the different mediums of the arts as an inspiration for their image making. This experience was in contrast to the data I collected from some interviews with famous cinematographers like Gordon Willis (Willis, 2013), Sean Babbitt (Babbitt, 2013) and Remi (Adefarasin, 2014); as they repeatedly mentioned that studying different medium in the arts was their inspiration in cinematography and storytelling. Hence an academic investigation into various mediums and their relationship with storytelling became inevitable. Chapter two reflects the research on storytelling based on the different medium in the arts. The discussion led to the concept of cinematic storytelling later on

in the chapter. The choice of the films rests on the observation, and the selection made in a way that represents film productions in different regions, time and contexts. It is evident that some other examples would work in the argument. However, the selection of the films suits well and blends into the argument as they show how the research extended into different genres. The debate continues in more detail into chapter three where it will reveal the role of cinematography as a visual storyteller. This chapter is shaped on observations over the role of cinematography in different films, literature reviews and expert interviews. The primary matters of the research in chapter three is understanding the role of cinematography as a visual storyteller and the impact of the visual storytelling on the audience. As the cinematographer-researcher, the collected information for this chapter has been extremely useful. Firstly, the research developed my skills as a cinematographer in a way that affected my practice on a daily basis. Secondly, in order to emphasise the points made by the master cinematographers, I tried to replicate some of their points in practice. Yet, not always successful but the outcome of the practice developed the ways I think about projects as a cinematographer. The development of my skills has a direct impact on the films that are discussed in the final chapter (Appendix 1 and 2 for the list of practice has been done as part of this research).

Chapter four, the last chapter, was developed based on the selected films as the outcome of my learning process throughout the research. During the research, I worked on various projects and film productions. However, the chosen films in chapter four show an original approach and analysis of the studies for the MPhil degree. This chapter is a critical report on the three selected films as part of the submission in which the qualitative research has been projected. Also, a conclusion attached to the chapter gives an overview of the outcome of studies in both practice and theory. It also shows how this research can be a foundation for PhD studies in the future.

Overall, the methodology for this MPhil degree topic was qualitative, and post-positivist in approach and has been made in order to collect and analyse data in both theory and practice. Literature reviews and philosophical debate in this thesis have been developed by both Primary and Secondary resources through interviews and practical elements. In the end, the methods used for this research successfully amended the

outcome as a critical concept in cinematography and storytelling both in theory and in practice

Introduction:

The world has changed a lot since the appearance of stories from cave drawings and Gilgamesh carvings through to the digital era. These changes have not only affected the ways we live but also they amend the ways we think, communicate and see the world. However, one thing has not changed, and it is the need for stories. From ancient history we have constantly engaged with stories and the world they present to us. The times we laugh or cry over a story have been a crucial part of our lives and satisfy a need to pass the values and the beliefs to others or simply as a family avocation. The stories' worlds are the places we can imagine and experience something new, while they inspire us in the real world. It is arguable even that stories have been changed as to their structure, such as plot, characters and there is no argument there. However, these changes affected the ways we 'tell' stories; from wall paintings to virtual reality.

The cinema as a new addition to the ways we tell stories has been a matter of discussion for years. Also, it has been studied for generations how the elements of the story have been developed to communicate with the audience through the medium of film. However, if we consider the structure of stories and the way they communicate with the audience it is through the philosophical perspectives that we can understand better. By considering that stories can create a world extracted yet inside our real world, there is an opportunity to find out how they can influence the audience in the most efficient way. This argument will lead the debate into the role of cinematography as a visual storyteller and the possibilities of using cinematography to create new experiences for the audience. This investigation is necessary for experimental filmmaking and for cinematographers who are willing to create meaningful images for the story as visual storytellers.

To understand this notion it will be a requirement to investigate the philosophical analysis of stories as a first step. Consequently, as the foundation for this practice-led research, we will analyse how the outcome of philosophical analysis can affect the way we tell stories, especially in cinema. In pursuit of this, we will try to review the role of cinematography as a visual storyteller and the way cinematography can use technology and aesthetics to evoke audience emotions. Later, we discuss my practice in

experimental filmmaking and review how this research developed my skill as a cinematographer. Momentarily, in this introduction, we will have a brief revision of the structure of each chapter.

In chapter one, we will try to understand how stories can provide necessary information to the audience through Immanuel Kant and Henri Bergson's theories. A phenomenological relationship between both theories is a good approach in understanding the notion of stories as the opportunity for the audience to experience elements of the world. As we are considering a relative connection between philosophies, we will expand the argument around a Christopher Frank story 'Mortelle'. Frank's example is a suitable choice as he produces a robust visual description of the environment and the sequence of events from which we can effectively investigate Kant's notions of phenomena and noumena. Finally we shall consider Bergson's mind theory and the substantial relation between the environment and remembering and forgetting. Secondly, Frank's track record as a writer for films in his later life can develop a real connection between the story and cinema which is appropriate for this research. The main concern of chapter one will be around the structure of stories as a potential field for the author to provide information to the audience while they are experiencing different elements of the story. Hence the discussion will lead towards the opportunity for new experiences within a story. This chapter becomes necessary as a foundation for the arguments on 'narrative', 'narration' and 'field of narrativity' in chapter two. Hence what will follow in the next chapter where we will discuss certain concepts of storytelling as a key notions for audience experiences in storytelling.

Storytelling goes beyond the connection between the audience as the reader and the author as the provider of the story. Simply put it is fair to say that stories would never be part of the life of a human being if it were not because of the storytellers. However, the presence of the storyteller is not imminent, and there are techniques and approaches where the techniques of storytelling can be hidden within the stories. In chapter two, we will review both active and passive storytelling concepts in which there is a discussion over the physical or abstract existence of the storyteller. This argument will be the basis of an investigation into three basic categories of storytelling in films. These concepts are the story by itself as 'narrative', the way we tell the stories or 'narration' and the 'field of narrativity' as the opportunity for the audience to get involved with the story based on their understanding

and experiences. Chapter two creates a solid field for the discussion in the next chapter where we discuss the role of cinematography as storytelling.

Chapter three will review the role of cinematography, the technical and aesthetic camera and lighting design in storytelling and creativity in regards to the visual representation of the story. This chapter continues the debate in narration and a field of narrativity into a more accurate form of representation where the cinematographers apply cinematic techniques to tell a story, evoke audience emotions and provide the necessary information in visual format. The careful consideration of film selections for the debate in this chapter, similar to in chapter two, firstly refers to the expert use of cinematographic techniques. It also covers the universality of the debate where we can find samples for the arguments around the world and in different concepts. It is important to look through various film productions and project a decent combination of the films that use a variety of techniques to tell stories independent of the region of production, the similarity in the concepts or the time they have been produced.

The final chapter reports on my practice as a cinematographer where I have tried to replicate and develop the argument in filmmaking. The importance of studies in visual storytelling for a cinematographer in the digital era becomes a necessity. The main purpose of this research reflects on my ambitions on the role of cinematography as one of the key crew in any film production. The role not only requires a sound knowledge on the technicality of cinematography, also it involves the understanding of how stories are developed, how visual storytelling works and what are the elements that the cinematographer can use to evoke audience emotion for the benefit of the film as a whole. This chapter contains the information that I have experienced as a cinematographer from the first point of contact by producers to the final product. Also, it will conclude the necessity of this study and how it influenced my ability in creating meaningful images. Additionally, it will recognise the potential of this study to be expanded in the future as the foundation of PhD research.

Note to Read

Through the literature review, I used 'He' as the pronoun to expand the argument in the most efficient way. However, it does not mean at all that the industry is under domination of men. The Female cinematographers, such as Ellen Kuras, Reed Morano and Maya Deren, are showing a great potential in the industry. At this stage, it is really important to acknowledge their role as a cinematographer specially because their effort to change the industry's opinion in trusting women filmmakers.

Chapter I

The Beginning

A philosophical argument on
the foundation of the stories and storytelling.

Key Words:

Story, Storytelling, Structures of the Stories, Phenomena, Noumena, Experiences,
Memory, Mind. Immanuel Kant Theory, Henri Begson Theory.

“*I was born in square 4-333-837*” (Frank, 1967, p. 5). Does this line represent a story? Is it a story or an idea? Let’s continue: “*The black squares are divided by yellow borders; ten square miles each*”(Ibid). How about now? Is it a story or just the beginning? How do we imagine it? Have we got a vivid image in our mind? Have we ever seen any similar pictures such as this? What are the precise definitions in these lines? Square? Borders? Ten square miles? What is next to come? Are there any other lines?

The responses to the questions above go to our individual experiences and understandings of the facts and meanings that their relations create those lines and make them meaningful for us. It might, indeed, be true that there is not a definitional response to a major question such as ‘*What is the story?*’

Studies have shown; regardless of any necessary formalisation factor, a story requires to communicate with its audience. In fact, it is possible for a story to be understood if it represents some recognised elements within the lives which have been experienced by the audience or creates an opportunity for them to experience something new. Perhaps it is a big claim at the beginning of this research. Therefore we investigate, how an author should be able to interpret his ideas for the audience by showing how the relations between the ideas and the ethos of the life existence creates a plot as the story upon the individual experiences of its author. Additionally, in this chapter, we discuss how the story can find its way to communicate with the audience throughout the development process by providing a *field of narrativity*.

New Experiences

By looking at a story as a smaller version of a real world, which is not inventive by itself and must be crafted, there are other elements required to add to it. Unlike the real world, there is a possibility in stories to define a matter as a relation between ideas even though it is not necessarily logical. The reason for that is because of the stories’ nature; which includes a beginning and an end. Therefore, the author via a story does not necessarily replicate a real world. Perhaps he/she has got the opportunity to create a brand-new world -reality- for the audience, which might require unknown experiences to be understood. An author via a story can produce an opportunity to

impose a matter as a relation between ideas. In this case and from the ground, the author requires a foundation to create for the audience to experience in other ways what they have experienced before or instead to have new experiences. How is it possible to have a new experience in a story? Alternatively, what are the conditions of new experiences?

Immanuel Kant, the German philosopher [1724-1804], develops a rational theory as a ground for experience and judgment by giving the values of a human being as the main source for any reason. However, Kant expresses that experiences, in fact, are a source of human knowledge in the investigation of how the world works, but it is impossible to find out how the world has to be just by experiences (Kant, *Kant: Groundwork of the Metaphysics of Morals*, 2012, p. 150).

“Experience can only teach us that something is the case, not that it must be the case.” (Bird, 2005, p. 147)

Kant defines *a priori* as something independent from any experience, universal and necessary. In this aspect, Kant considers the human being -the human mind- to be more precise as a creature with superiority that is not affected by reason as a part of nature like animals. For this reason, Kant's human being has got an important role in determining the way the world works. In Kant's opinion if we have not experienced something it should not be, necessarily, the denial of its existence. Hence he tries to point out *“thus knowledge as to what exists becomes limited to what we can learn from experience -not to what we can actually experience”* (Russell, 2010, p. 96). There are things which we have not directly experienced and need to be learnt. In other words, although we do not need to have physically seen an object, however, we infer its existence by knowing, through either experience or knowledge that the object exists (Kant, 1998, p.367-380). For example, by seeing an actor on a screen we perceive the actor's presence, so he exists. However, what we cannot see; is the camera for instance. Therefore, we infer that it does exist yet it is needed to record the action, and it is the cause of the experiences we have. As a result, Kant suggests to focus on what we know and find out what the conditions of our experiences were rather than anticipating what might exist or not. (*ibid*) So he asks how we could have any experience as the base for his argument.

As an example, can we imagine an object which is not at any place? The immediate response is 'Yes', but by more consideration, the definite

answer is 'No.' If we want to imagine a giraffe we still require it to be positioned somewhere. "A floating giraffe in a pitch black space with nothing in it?" you may ask, but still the answer is no. Even in that space, which already is a place by itself, we imagine the giraffe closer to us or further back, in the middle or a bit higher. To experience something, we must locate the object in a particular position. Kant claims that what we know without any experience at all, requires 'space' to have an experience, and that is what we must know as a priori knowledge. Furthermore, he mentions that all of our experiences are located before or after our other experiences. Therefore 'Time' is a priori knowledge and a condition for our experiences. He concludes to have any experience at all; we require both Time and Space as the necessary conditions, and we do not need to experience to learn these circumstances. He recognises time and space as the pre-condition of all possible experiences and our "Pure a Priori" (Kant, 1998, p.210) knowledge, which is 'necessary' and 'universally' true (Ibid, p. 210-305).

In contrast with a priori knowledge, 'a posteriori knowledge' is what comes from our experiences and is not universal and necessary. For example, all bachelors are busy is a posteriori knowledge because, first it is not universal also secondly it might be true based on what we experienced, but it is possible to change our future experiences (Ibid, p. 311).

Kant, in continuing his approaches to knowledge, introduces two forms of truths; 'analytic' and 'synthetic.' The analytic truths are those that are true in the virtual concept of themselves (Bird, 2005, p. 127). To put it simply, the analytic truths, such as words in a language are definitional concepts and are universal and necessary as well as independent of experiences. For example, 'the bachelors are unmarried males' is a universal abstraction, and there is a need to be an unmarried male to represent a bachelor. Therefore, the definitional meanings of some concepts are a priori, and they do not add anything to our knowledge.

Synthetic truths are those in virtue of the kind of experience we have. As Kant remarks:

"Transcendental logic... has laid before it a manifold of a priori sensibility, presented by transcendental aesthetic, as material for the concepts of pure understanding. In the absence of this material, those concepts would be without any content, therefore entirely empty. Space and time contain a

manifold of pure a priori intuition, but if this manifold is to be known, the spontaneity of our thought requires that it be gone through in a certain way, taken up, and connected. This act I name synthesis” (Kant, 1998, p. 41) (Brinkmann, 2012, p. 46).

	a Priori	a Posteriori
Analytic	1 The bachelors are unmarried males.	2
Synthetic	3 The sun will rise tomorrow. Maths.	4 The bachelors are busy.

Table 1. The relationship between the elements of Kant’s argument. (Brown R. , 2011)

The synthetic truths are not what we know about the actual definition of the word by itself and the relation to other words, a priori.¹ They are the concepts we experienced. For example, the bachelors are busy. ‘Being busy for the bachelors’ is a new concept to describe a condition, but it is not within the bachelor definition itself. There is not a necessary connection between the words’ concepts. Despite, the fact that it might be true, but it is not universal and independent of our individual experiences. Kant believes unlike the analytic truths; synthetic truths will add to our knowledge, and our experiences can refine our understanding of the situations and affect our judgment. Kant introduces a combined relation for a priori and a posteriori knowledge, and the mentioned truths which he determines as the fundamental criteria for the way the world works.

The following charts outline Kant’s claim:

Category One represents all those definitional connections which Kant believes are true and their concepts are hidden within themselves. All the ideas in this category are the universal and definitive truth. Thus, denial is impossible with a contradiction. Moreover, Kant believes any truth, which is analytic must be a priori and are universal, necessary and independent of our experiences.

1 Universal and necessary truth.

All those concepts that appear in category four are a posteriori and synthetic. Therefore, they are not independent of our experiences hence there is no universality and necessity in them. Both our individual and cultural experiences² refine this category over the time and spaces we experience them. Kant believes whatever appears under the category four can add to our knowledge and is adjustable based on what we should gain through our experiences in the future.

Consequently, Kant believes that there won't be any category two as it is impossible to experience something, which is universal and necessary. All our knowledge which is related to our experiences is deniable by contradiction, and whether we experience something new in that concept. However, what we know as analytic is impossible to deny by our experience. For that reason, category two doesn't exist. For Kant, all the analytic truths must be a priori and independent of experiences.³

Those things we could not know, such as the necessary connection between cause and effect, Kant categorised as synthetic-a-priori truths (Category three). Kant stretches his argument on the human being as a significant part of his philosophy. He constitutes a category which comes through our experience, and they are necessary, universal and possible to employ to find out how the world works. Furthermore, these definitions need to be experienced to be understandable and able to define. Hence we require human minds to create a universal and necessary relation between experiences and a priori knowledge to be able to have any judgment. The key point of category three is that we cannot deny a priori knowledge based on our experiences, if though it is not a priori anymore, but our experiences can be universal and necessary if we can transform them to a priori definition. Synthetic-a-priori truths like synthetic- a posteriori can add to our knowledge and are the truths that can be used to investigate how the world works.

2 Cultural Experiences are all the values and enlightenment we learn by living within a society. Unlike individual experiences, the cultural experiences are not necessarily experienced by us but learnt in a significant society we live in during the maturation.

3 Some Philosophers such as Saul Kripke believe, unlike Kant's theory, there are some possibilities to experience what we know as a priori and prove the definitional concept of them wrong though their existences are proven and universal. In other words, when meanings are changed based upon our experiences. So there are some elements in our phenomenal world, which are analytic and posteriori. (Refer to Saul Kripke's argument known as; "*Hesperus is Phosphorus*"). Hence the discussion will not add many valuable points to the purpose of this research, continuation of the debate is unnecessary.

Kant, to conclude his ideas on the kind of truths we know develops the concept of “*Transcendental Idealism*” (Kant, 1998).

“Kant called the world as it appeared to us a ‘phenomenal’ world and distinguished it from ‘noumenal’ world” (Velasquez, 2013, p. 450).

The four categories mentioned above, in Kant’s opinion, are developing our knowledge. Therefore, what we know is what we experience, and it is our phenomenal world. Kant introduces the ‘noumenal’ world, which is what we have not experienced, although it does not mean that it is meaningless or proof of its nonexistence (Kant, 1998, p. 149). Hence for Kant, the phenomenon is what we have experienced, and ‘noumenon’ is what we have not experienced yet. To discuss Kant’s idea, it is worth mentioning again that in his opinion Time and Space are pre-conditions of any experiences and we ‘know’ it, though they are independent of our experiences. For the same reason, he believes that existence of noumena is what we are aware of without any experiences. (ibid)

It is the human mind that generates the conditions of time and space to be able to have new experiences; the experience that transforms a noumenon to a phenomenon. Therefore, time and space are the components generated by the mind in the phenomenal world, and they do not exist in the noumenal world. Hence, at the beginning what we knew is nothing, and through maturation, we learn by our experiences in certain time-spaces, and our knowledge develops in a way to experience more noumena. In

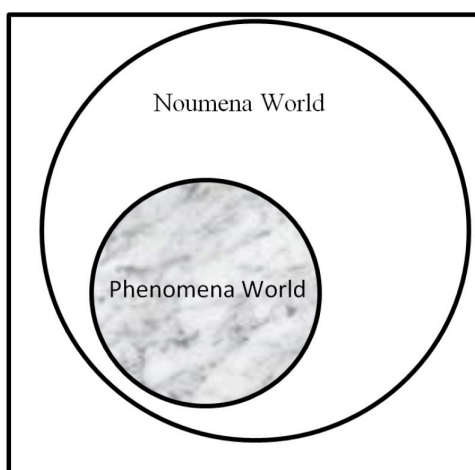


Figure 1. All the phenomena are all the experienced noumena . Babak Jani

other words, the phenomena are all the experienced noumena.⁴ (Figure 1)

⁴ In Kant’s opinion not every aspect of noumena is possible to be experienced. His religious background, even though he never discussed the existence of God in a philosophical way, but certainly his ideas are reflected by his metaphysical beliefs. Despite the valid discussion over Kant’s opinion in metaphysics, but for this research, an argument such as that would not be necessary.

The mind, in order to construct the opportunity for a new experience, requires two components as of ‘sensibility’ and ‘understanding’. The

Quantity	Quality	Relation	Modality
Unity	Reality	Substance and Accident	Possibility
Plurality	Negation	Cause and Effect	Existence
Totality	Limitation	Community	Necessity

Table 2. Any judgment we make on new experience through the mind’s understanding is a combination of these four classes. Babak Jani

mind with these elements⁵ generates our experiences from noumena to phenomena in sequences of time and space. Sensibility takes unrecognised noumena and organises them in a certain time and space for experiences. In simpler words, the mind by sensibility recognises a noumenon which we had not experienced before. Consequently, it is a sensibility that carries time and space. Additionally, understanding classifies the noumenon during the experience and creates meaning for it. Whatever we experience needs to be judged in a way to be understandable for us and perhaps related to the other phenomena we have. Therefore, Kant suggests twelve categories as the “*pure concept of understanding*” (Kant, 1998, p. 81) to experience any noumenon to become a phenomenon. (Table 2)

Nevertheless, the classes, quantity, quality, relation and modality, are clear definitions and show how these categories work. Any judgment we make on new experience through the mind’s understanding is a combination of these four classes. Seemingly we can confirm that any experience we have conforms to these categories and is a phenomenon unless it must be a noumenon. Figure 2 explains how we can have new experiences.

In conclusion, Kant claims our knowledge is a combination of what we know of the world as phenomena either a priori, universal and necessary or a posteriori and based on our experiences. Furthermore, what we do not know is the noumena. Noumena exist even though we do not know about them. We have not experienced them, but it is possible to transfer

⁵ These components in Kant’s point of view are what the mind is equipped with.

the noumena to phenomena by experiences. Hence what adds to our knowledge is our synthetic experiences, both a priori such as maths and science and a posteriori as our personal experiences. Moreover, in order to have any experiences at all, we require time and space, which are presented by the mind's sensibility to recognise any noumenon and understanding of its concept based on our judgment. Now the question is how an author creates a story to, firstly, be understandable for its audience based on their knowledge and secondly develops a new opportunity for them to experience what they do not know?

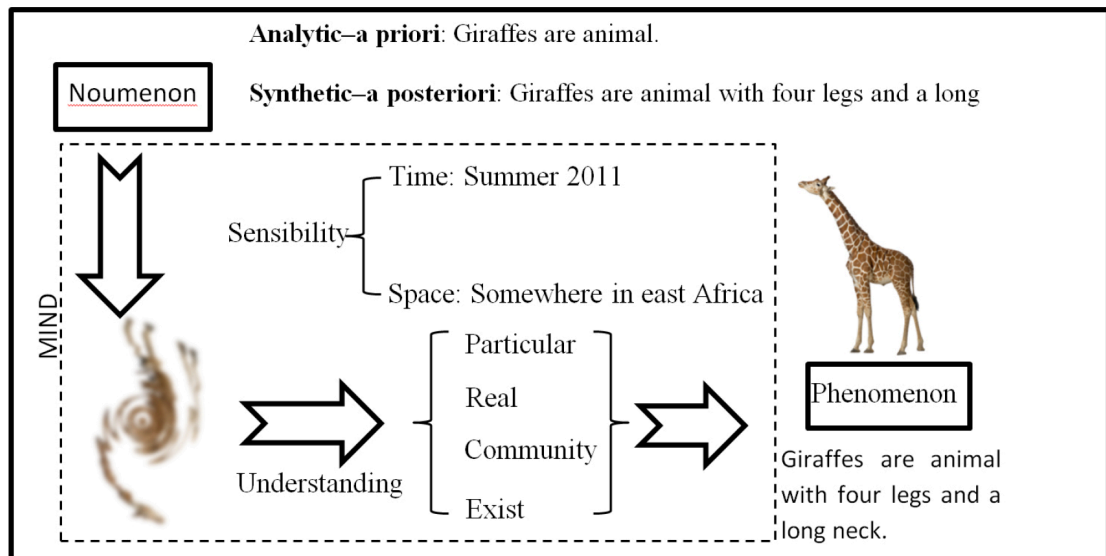


Figure 2. Transformation from Noumenon to Phenomenon. Babak Jani

By expanding Kant's theory to the structure of a story, it appears an author creates the story based on his knowledge and experiences. As Terry Pratchett says *"People think that stories are shaped by people. In fact, it is the other way around. Stories exist independently of their player."* (Schmeink & Böger, 2012, p. 227) The story comes from what the author knows and the definitions he gathered by experiences. The audience as the target for the story are the observers of the world created by the author. The story perhaps is the smaller version of the world we live in, and it contains its noumena and phenomena. The author as the curator of the story is in control to emphasise his/her ideas to the audience and lead them through what he wants to achieve.

They might be unique, or perhaps there are some overlaps with the audience's experiences, but what is necessary is the relation between the experiences in a way the story requires to develop. The author applies his personal interpretation of actions through the story, to some extent, that

is acceptable to him/her. However, the final story might not communicate to the audience because they do not have certain experiences. To avoid this problem, the author follows a pathway to create the opportunity for the audience to experience what he/she has experienced. This route is called ‘*storytelling*’. Storytelling gives the opportunity to the author to create sequences of time and spaces for the audience to experience what they had not experienced before in a story.

Based on Kant’s argument the story can be the author’s inner knowledge. Hence three situations can happen. (Figure 3).

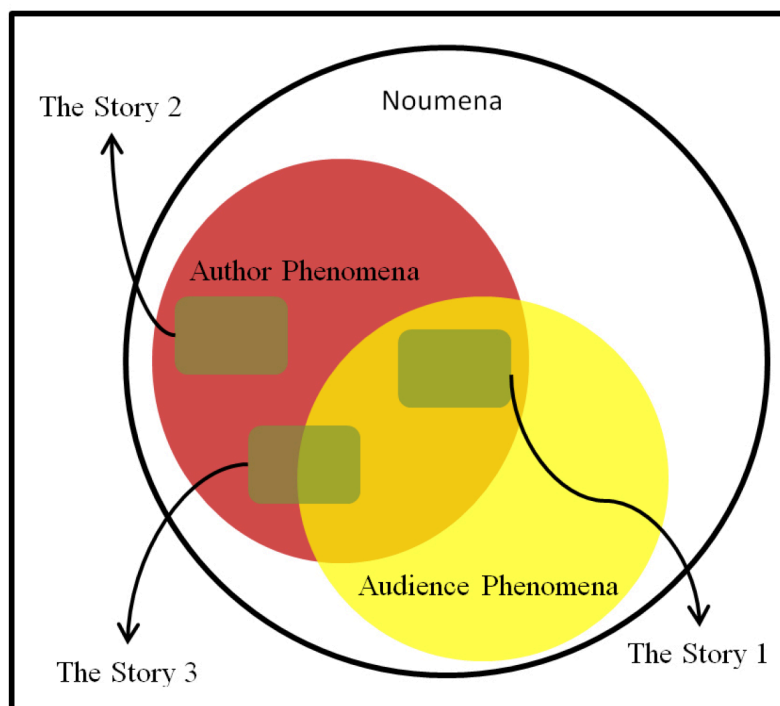


Figure 3. The relationship between stories, author phenomena and audience. Babak Jani

All three stories presented in figure 3 are intramural author phenomena. Story 1 is a story that has been developed by the author, in which all the elements are understandable for the audience. Therefore, in Story 1, there is no need for the author to create an opportunity for new experiences. In contrast, Story 2 is only based on the author’s phenomena, and there is not any common experience between the author and the audience. Hence, whatever has been presented by the author are noumena for the audience. For the audience to be able to communicate with the story, the author is required to create the necessary time and space for new experiences. Terry Pratchett believes that stories are, “*great flapping ribbons of shaped space-time*” (Byatt, 2001, p. 149). Hence, via a storytelling process, the author will produce the essential information and provide a certain time and space, which affects the audience’s sensibility and creates a meaningful image to their understanding. Even though it is possible to have both story 1 and 2,

the majority of stories follow the structure of story 3. Simply because of the analytic-a-priori knowledge we have, there is always common knowledge which is necessary and universal. For that reason, in a story constructed by vocabulary in a language, there are definitional meanings, which are understandable for everyone and are independent of experiences. Story 3 represents a story, which includes both phenomena, the knowledge of the audience and noumena, what they have not experienced.

By more detailed investigation into the story, it is possible to see the story by itself as a noumenal world for the audience (Figure 4). For a story such as the figure 4, the author via storytelling creates the opportunity for the audience to communicate and experience what they do not know in the story's world. However, how is it possible?

To respond to the question, we need to know what storytelling is. In simple words, storytelling is a sequence of actions through the story that

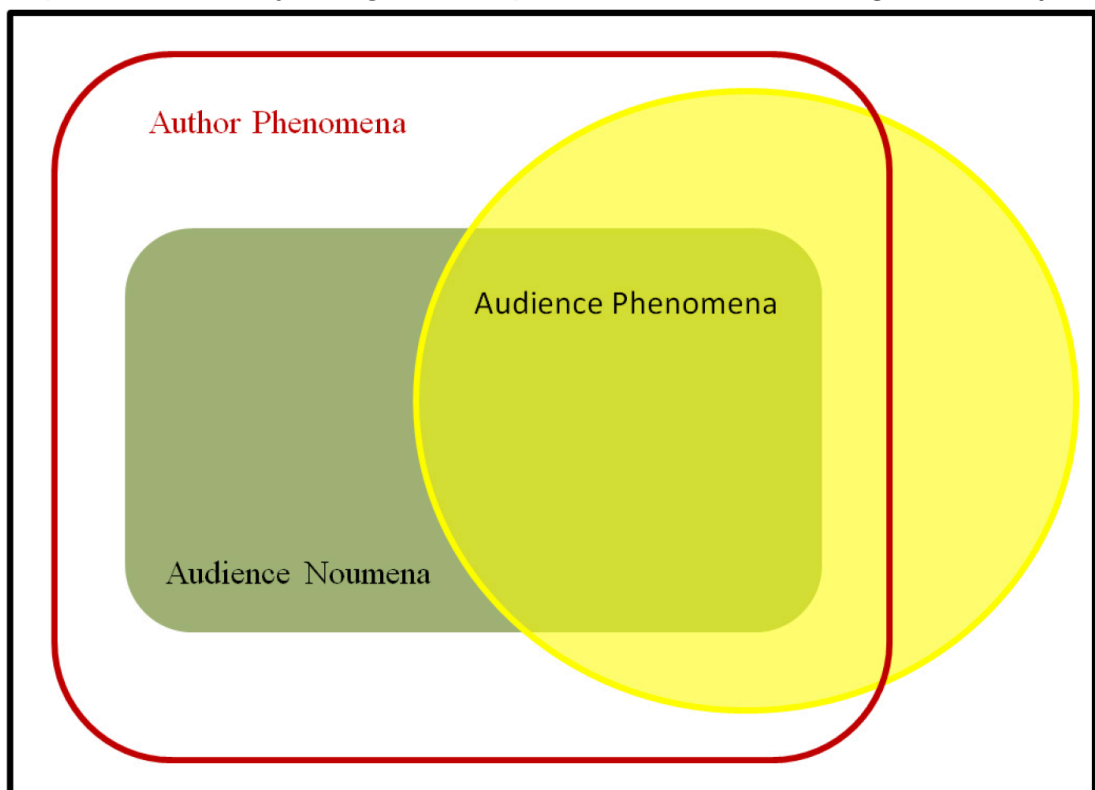


Figure 4. Story as the Noumena. Babak Jani

creates the necessary connections between the elements in a story and represents a new meaning for them to be understandable and informative. If we go back to the story we began with; the storytelling factor creates meaningful connections between analytic-a-priori definitions and by adding synthetic-a-posteriori knowledge to it creates the emotion required to develop the story.

“I was born in square 4-333-837. The black squares are divided by yellow borders; ten square miles each. We have got a house. The walls are made of glass. Therefore, nobody can hide from the others. Like this, no one feels alone. As you may know, badness is hidden within loneliness” (Frank, 1967, p. 5).

The particular⁶ connections between author and the audience in the above story are first, definitional meanings such as the house, square and glass. These concepts are hidden in the words themselves and the meanings that we know them as an analytic-a-priori. Secondly, the synthetic-a-priori knowledge which appears in concepts such as ten square miles. Finally the third element such as loneliness and badness which is synthetic-a-posteriori knowledge for both audience and author in the story. There might not be an exact similarity in what the audience and the author define by words such as loneliness, but still, it is possible to define based on personal experiences. All the three elements of the story are covered by audience and author phenomena because they are either definitional meaning or experienced by them.

Apart from the common phenomena in the story, the connections produced by the author via the storytelling process represents some exact definitions, which are not necessarily experienced by the audience; such as *“The walls are made of glass. Therefore, nobody can hide from the others”* These groups of connection to the audience are noumena. They have not the experience required for concluding such connections. Hence, the author by storytelling creates the time and space in the story and invites the audience to accept the facts he/she refers to. For instance, the sentence, *‘As you may know badness is hidden within loneliness’*; the author directly asks the audience if they know that badness is hidden within loneliness by using *‘may’*. The audience to answer the question refer to their experiences. If the answer is yes, such as for the author, then it is a phenomenon and if no, then the audience has the opportunity in the story at a certain time, page 1, and space, location of the story, to experience that emotion. Furthermore, the author attempts to complete the connection and make sure the audience experiences the basic emotion or believes in the story. The story continues:

“We live under the lights which are placed every 5 yards. Like this,

⁶ It is definite by considering the audience have got the necessary knowledge which requires reading the story.

there won't be any dark place on the square 4-333-837. As you may know the loneliness is hidden in darkness.” (Frank, 1967, p. 5).

A similar argument appears when the author mentions, “*As you may know the loneliness is hidden in darkness.*” Hence the audience’s new experience, through the connections produced by the author, represents a new phenomenon for them. Hence, throughout the story, if the author refers to a place as a dark space, the audience believe the place is for lonely people with potential for bad actions.

Thus the experienced connections can continue through the story, but the author has the opportunity -element of surprise- to produce new actions to deny the conclusion of experiences for the audience (those they have had thus far) in the story. Even so, for a contradictory experience, he requires providing time and space for the audience to experience unknown connections. Hence any link made by the author for new experiences is always synthetic-a-posteriori; because, they add to the knowledge of the audience, but they are not necessary, universal or independent of experiences.

As we learned from Kant’s argument and expanded the debate into the structure of the stories, now we can realise how an author can provide the necessary information to create and opportunity for the audience to experience something new. Investigations on how stories are formed based on Kant theory perhaps would be a solid approach. However, the lack of consideration on how the memory works and how we adjust our experiences based on the elements provided in a story requires further studies. It is not entirely accurate that stories are a new world presented to the audience and they will learn through it by experiencing new facts, because the author provided a solid relation between ideas or the necessary time-space for the audience. The people who are facing the stories have already gained experiences in their lives. Their personal experiences can affect the way they understand the elements of a story. Hence, regardless of the author’s attempt to provide the time-space for the experiences, he/she needs to realise how time and space work in the human mind to experience anything at all. Henri Bergson, a French Philosopher [1859-1941], leads a new approach as for how the mind and memory works. Henri Bergson’s studies in psychology create a unique approach to philosophy. Even though and arguably, Bergson agrees with the fundamental terms of

Kant's phenomenology, but his critique of Kant's argument develops a new approach to a concept where with careful consideration can be recognised a key adjustment into the phenomenological analysis.

The Matter of Memory

Like Kant's Phenomenology, Bergson believes that human beings learn to understand a notion and react to the fact that new matter relies on past experiences. However, Bergson criticises Kant as he believes that the experiences do not add to our knowledge at all despite creating an opportunity for the human mind to remember based on the past experiences and then react to the present actions while the present actions are becoming the past at the same time. In Bergson words, our experiences are "*the preservation of the images perceived*" (Bergson, Matter and Memory, 2012, p. 116). To simplify Bergson's statement, we can discuss that our actions in the present would create images that our brain perceives as memory. Consequently, the recollection of the pictures in the brain would form a pool of data that forms our perception of the possible actions. Hence, the multiplicity that Bergson introduces is in contrast with what Kant has developed as the relative relation between phenomena and the unified consciousness (Bergson, 2014, p. 40-45). In Kant's theory, what we know is what we have experienced, and our understanding and reaction to the matters are based on what we learnt. In contrast, Henri Bergson *identifies "the immediate data of consciousness"* (Bergson, 2015, p. 90-91) as the multiplicity of our judgment. This disagreement that has been developed based by the way that the philosophers considered the time-space argument as the base for their theory. As it has been discussed before for Immanuel Kant, time as pre-condition of any experiences firstly is mixed with space and the combination of time-space creates the opportunity for us to experience. Secondly, for Kant time has a chronological (sequential) and quantitative nature on the action before and after other actions. Bergson opposes Kant's notion of time by introducing 'Durée'⁷ as a qualitative concept of recollecting data (Bergson, 2009, p. 27). Basically, Durée is defined as the duration in that the present becomes past and brain perceives data, and it is a qualitative multiplicity. Because of the qualitative nature of duration, it is not possible to breakdown into pieces the separate actions. Bergson relies on his defined concept and expresses that we do not know about things based on chronological time; in fact, duration is necessary to recover data

7 Duration

from the memory to understand a present action in its flux of originality.⁸
(Ibid)

Henri Bergson at the beginning of *Matter and Memory* emphasises that our knowledge is not based on our experiences and what we remember as how things are; in fact, what we know takes place in the things it represents. The perception is the perceived image of an action or event in the past where the data has been recorded in the brain as a memory. The preservation of events is based on the images we perceived as the reality. The memory by itself is imageless. In simpler words, we can say that the memory is a pool of 'imageless' data that has been recorded during the preservation of reality. To expand the argument, we can discuss that the present actions are not only creating data for the brain to preserve as memory while it becomes the past. Also it uses the preserved data to create an understanding of the present. "*Memory is a signifier that is spontaneously moving toward the present and interpreting the present in the light of past experiences*" (Kebede, 2016, p. 356). However, the recognition of the memory's data is automatic. What we see/experience in the present signifies certain elements in which the memory automatically recognises the familiar elements and duplicate the past in the present. Two presents –one the current and second the former present⁹- are never similar (Bergson, 2015, p. 121). The differences, even though minor, causes an effect in the brain that we can call 'forgetting'. As all the elements of the former present are not similar to the present we are facing, hence when the memory automatically recognises the elements, it does not reproduce exact information about the event as for how it was in the past. This action results in the visualisation of the past in the present. Bergson recalls this as the '*virtual mode of the memory*' (Mullarkey, 1999, p. 55).

Bergson repeatedly insists that the memory is imageless (Bergson, 2015, p. 121). He tries to say that the imageless data preserved in the memory are not carrying an image by themselves, however, the automatic recognition of the relevant data and forgetting unnecessary elements, visualises the present as the relationship with reality. In other words, "*it [virtual form] does not act the past; it imagines it*" (Kebede, 2016, p. 363). The

8 The argument on Bergson's concept of Duree could be developed more. Even though, recognising the Bergson critique is necessary to understand the foundation of his theory. But further discussion into the concept would be not necessary and irrelevant to this research. Hence the discussion continues the matter of memory and forgetting.

9 The present we experienced and now is the past.

virtual form of the memory blocks information that is not necessary and keeps it unconscious. On the other hand, the conscious information is being imagined and represented as what we see in the present. This automatic process, similarly to Kant's notion of place, is related to the environment of the present. As it has discussed before, no two presents are similar even though they are highly relative. Each present by itself represents a reality in the environment we are in, and the recollection of the data from memory is dependent to how we imagine the situation. Hence the memory blocks and regenerates the information in a way that each moment is unique and suitable for the present environment. This notion which proceeds by the virtual mode of memory allows the mind to forget what is not important and imagine the active present (Bergson, 2015).

The matter of experience for Bergson refers to the way that the brain works to regenerate the image of the current environment that becomes past. '*Passing Present*' for Henri Bergson is what we experience, and the data will be collected and perceived as a memory for future reference (Ibid). The automatic process of imagining the past has a direct connection to the environment, and this notion is what we can consider as an explanatory factor in stories and an audience's new experiences. Even though Bergson has been critical over Kant's theory, however, he agrees with fundamentals of the phenomenology. However, a combination of Kant's and Bergson theories can be developed into the way stories are formed and presented to the audience. In conclusion, we can imagine that introducing a new world as the story world is not only based on providing time and space for the audience to experience new concepts. It is imminent that we can develop the environment and story in a way that the audience memory represents the data which is required for the story and the unnecessary information stays as unconscious data in the memory.

As we argued earlier, the author could provide information to the audience in the story where noumena become phenomena if time and space is contained in the new world. However, it would be naïve to believe that it is as straightforward as it might seem. Consequently, we can discuss the importance of the Bergson theory in the stories. For Henri Bergson time, as he introduces, is not dependent to what we experience. In fact, it is the environment that would allow us to recollect data from our memory to imagine the world that is represented to us. To expand the discussion lets go back to the Christopher Frank Story:

“I was born in square 4-333-837. The black squares are divided by yellow borders; ten square miles each. We have got a house. The walls are made of glass. Therefore, nobody can hide from the others. Like this, no one feels alone. As you may know, badness is hidden within loneliness” (Frank, 1967, p. 5).

In such a structure, the Bergson theory behaves differently than Kant's. We can argue that the world presented by Frank is the world we can imagine by referring to the data stored as memory and recognise the concepts such as square, black, walls, glass and even the notions such as badness and loneliness. Each individual would communicate directly with the concept based on the past and perceived information. However, the story's world creates a connection between the data in the present for the audience which is new to them. As there is not a direct connection between the past and present, therefore the visualisation process will recollect the data from the memory that we know of and creates a new combination which is meaningful in the present and the story world. As the present becomes past, the new information will be preserved in the memory. The connection between the ideas represented in the story such as *“as you may know badness is hidden within loneliness”* at the beginning may not be meaningful for the audience as a relative relation between each simple idea. But because they have been created in the environment, the audience can perceive the information that creates a meaningful connection between the elements of the story. So based on Henri Bergson, the memory automatically forgets what it is not critical in the current environment. As the present becomes the past and we carry on through the story, the automatic recollection of the data would be more relative to the current environment based on what we experienced in the story's world. If we continue the story:

“We live under the lights which are placed every 5 yards. Like this, there won't be any dark place on the square 4-333-837. As you may know, the loneliness is hidden in darkness” (Ibid).

The second part of the story represents a similar environment to the audience as the first part but because the first part now is the past (former present) and by reading the second part then we can recollect the data as it is closer to the story world. This automatic action not only provides the information to visualise the environment also it forgets what we perceived from the other world(s) outside of the present one. This notion will create

an opportunity for the audience to judge the elements based on the environment they are in or is represented to them as the story's world, yet it is still dependent on what we remember from our past experiences. This concept, which will be discussed and expands into the 'field of narrativity' in chapter two refers to the opportunity created by the author in the story allowing the audience to actively engage with the story; firstly through their experiences to perceive the information in a story. Secondly, they have the opportunity to experience the new elements and the relation between ideas in the new environment as the present when they are either reading or watching a story.

The combination of Immanuel Kant's and Henri Bergson's theory is critical in investigating the structure of stories. Immanuel Kant phenomenology shows how the story world can provide the information to the audience where they can experience new concepts. We can understand how the elements we do not know about as Kant's noumena can become evident as phenomena based on our experiences. An author in the story world can provide the necessary time and space for new experiences, and we can learn from the new experiences to judge the actions in the new world of the story. On the other hand, the discussion of Henri Bergson completes the argument by considering that the relation between ideas in stories are perceived information in our memory that we can recollect to understand the concept of the stories in their environment based on our experiences. Bergson may disagree with Kant that we learn from our experiences. However, his theory besides Kant's shows what we know about the present is based on the relative connection between our past experiences and the current environment, where we can imagine based on what we remember. These two notions are referring to the two most important concepts in chapter two. The Kant new experiences debate will refer to how we actively and passively tell the story to the audience and provide the condition for the new experiences that they need to communicate with the story as 'narrative' and 'narration'. On the other hand, we will discuss the notion of the audience's personal experiences as a 'field of narrativity' where they can employ their understanding to communicate with the elements of the story.

Chapter II

Where the Reading of the Story Stops

An investigation on
the Storytelling Techniques.

Key Words:

Active and Passive Storytelling, Narration, Narrative, Field of Narrativity, Visual Storytelling, Visual Metaphor.

In Chapter I, we discussed how a story could be developed based on the author's anticipation in telling a story and the audience's new experiences throughout the context. It was also briefly mentioned that a story requires a form of storytelling to be able to communicate and engage the audience. Hence the discussion in Chapter II investigates the techniques of storytelling and how the visual elements can help a story to be told.

Storytelling, as it has been discussed, is a series of techniques being used by a storyteller to develop the necessary emotions and provide information about the story, which is being told. The storyteller employs storytelling techniques to engage the audience with the story. The storyteller is responsible for firstly, passing the information about the story and secondly, creating an opportunity for the audience by providing the time and space required for new experiences. However, how does a storyteller engage with the audience to tell a story? The next section will interrogate the notion of storytelling.

Of course, there are many ways and mediums to be used for storytelling, but a storyteller always tries to apply 'the best' storytelling techniques in order to evoke the audience's emotions. Hence the phrase 'the best' might accrue as the most effective techniques that have been used by storytellers, but simply this is not true. The best storytelling technique is the one which engages the audience in the story. Distinctive stories require different techniques to be told. If a technique works as 'the best' for the story, it is not necessary that the same technique works for other stories even if the stories are fairly similar. However, it is possible to designate the techniques of storytelling into two major categories such as "*Active*" (Bernard, 2013, p. 25) and "*Passive*" (Gretchen Papazian, Joseph Michael Sommers, 2013, p. 56) storytelling.

'Active' storytelling refers to the group of techniques that the storyteller requires to utilise a more direct approach to communicating with the audience. In other words, a storyteller applies the active storytelling techniques directly in order to deliver the necessary information to the audience either visual or linguistic. To exemplify, Persian Naqqali is a form of storytelling, which applies painting, performance, music and poetry to tell a tale. The stories in Persian Naqqali are mostly epic, either religious or non-religious, (Ginsberg & Lippard, 2010, p. 193) and a storyteller actively

employs different techniques to provide the necessary information to the audience in the most dramatic way. The stories broadly are heroic tales and most likely tragedies. The fight between good and bad is represented partially in each technique, and the combination of the techniques completes the whole form of the storytelling. Nevertheless, what connects those techniques together is the performer who prescribes each medium at the appropriate time as the storyteller. He or she 'actively' transfers the story's information to the audience. In the Persian Naqqali, even with the existence of all the visual elements of the story, the *presence* of a storyteller is required for the story to be told (*Ibid*). Another example is comic books.



Figure 5. Persian Naqqali. (UNESCO, 2011).

Like Naqqali, the general comic book actively requires a storyteller.¹ Even though a storyteller does not physically demonstrate at the place that the story is being told, the linguistic communication is supplied besides the imagery throughout the book. Hence the storyteller, the author, tells the story actively via text.

In contrast with active storytelling, 'Passive' techniques are those with no direct approach, and the audience can communicate with the story either consciously or unconsciously. In passive storytelling, the existence of the storyteller is not essential hence the story is equipped with certain

1 Of course the more visual approach for comic books exists but the purposes throughout the comics for this example are the general known comic books such as Persepolis or Batman.

techniques to deliver the necessary information to the audience. For instance, the painting *Guernica* by Pablo Picasso painted as an artist's protest against the Spanish civil war and the bombarding of Guernica by the Germans and Italians in 1937. In the painting, Picasso visually and metaphorically tells the story of Guernica and expresses his opinion on the tragedy. The elements such as the woman with the dead child in her arms on the left side of the painting, the mutilated soldier on the bottom and the burning man on the right-hand side show the frustration caused by the civil war brutality. Also, using symbols such as the flower in the soldier's hand,



Figure 6. *Guernica*. (Picasso, 1937).

the candle (oil lamp) and the dove as symbols for hope and a better future, develop the story entirely visually and in the absence of the storyteller. The painter as the storyteller indirectly and metaphorically delivers the information to the audience² (Becraft, 1983, p. 193).

Seemingly the main difference between active and passive storytelling techniques is based on the presence or absence of the storyteller during the process of delivering the necessary information of a story to the audience. Hence the storyteller is not always required at the location in active storytelling. Furthermore, the presence of the storyteller can be part of passive storytelling. For example, a one man/woman performance can be considered as a passive storytelling technique even though the performer as the storyteller is physically present during the process of the storytelling. On the other hand, using texts or linguistic communication is

² A question may arise here that the name of the painting is textual information so an active storytelling technique has been used. Hence the painting was named after a place with a particular historical meaning, though, the painting itself is not solely concerned with that specific context. Picasso tries to create a manifesto against war in the painting, which, regardless of referencing the town's (*Guernica*) history, is still valid.

also valid in active storytelling. Text can be utilised as a source for passive storytelling if it does not directly deliver the information to the audience, such as poetry. A poet can be employed by a storyteller to represent some information metaphorically. Therefore, the difference between active and passive storytelling is based on the methods being used to deliver the information to the audience. In 'active' storytelling, the storyteller, directly, emphasises the information the audience requires and without them, the communication between the audience and the story will not happen. (Bernard, 2013, p. 25) Unlike passive storytelling, the storyteller provides the appropriate information to affect the audience's consciousness and unconsciousness, and they independently follow the story. (Papazian & Sommers, 2013) Even though the techniques of storytelling are possible to categorise, it can also be claimed that the majority of stories contain both active and passive techniques in order to be told. Of course, there are examples of storytelling, which purely use either of the techniques, though in a medium such as a film, the application of both techniques to tell a story is most likely. The combination of active and passive storytelling techniques in film constructs the 'Narration'. The narration in a film conveys the techniques being used to portray a story for the audience in the most efficient manner according to the filmmaker's vision.

The narration in a film consists of the techniques that have been used to transfer the necessary information and emotions of the narrative to the audience. Hence in a film, the narrative is the story, and narration represents the technique of storytelling. In the same way that the passive and active techniques are difficult to separate, it is almost impossible to set narrative and narration apart, as, in a medium such as a film, the presence of both is required. Of course, it might be argued that there are films, which represent only narrative or narration but to debate the contradiction with a close look at the history of cinema, we can realise that all films are based on at least a narrative and the narration as the element of the storytelling. Put simply, holding a camera, documents an exposition and finally screening the recorded piece already contains both narrative, the exposition of the idea, and the narration, the act of recording an event to show it later. The structures being used for films by the filmmaker though are more complicated. Hence this chapter continues to investigate the elements of the narrative and narration in the films.

Written or unwritten, idea or the constructed story, or perhaps any form

of comprehensive description of an idea can be categorised as the story or the narration for a film. The narration is a sequence of events and ideas and their connection between those in which as a whole creates the story. This element of the film is covered more in literature and uses linguistic elements to construct a story. Furthermore, there are plenty of techniques being used by authors and plenty of movements and styles which inspired them. Despite the potential for significant research to be carried out to discuss the story theory in literature comprehensively, it is truly beyond the remit of this study. What is required at this stage is to understand what narrative means? Vladimir Nabokov claims:

“The term ‘narrative’ is often confused with the term ‘plot,’ but they are not the same thing. If I tell you that the king died, and then the queen died, that is not narrative; that is a plot. However, if I tell you that the king died, and then the queen died of a broken heart, that is narrative.” (Rubie, 2009, p. 3)

Regarding Nabokov’s conception of narrative, the plot is shaped by acts that define the key factors of the story, but on the other hand, narrative represents the connection of the events, facts and characters. Therefore, the narrative is a notion created for a story to develop an exact sequence of actions (Grishakova, 2006, p. 188). This concept can construct a causation sequence or a more complicated approach to a story. Hence narrative can be devoted to other mediums, but as we discuss later in this chapter, the narrative is a linguistic approach by the author to establish the purpose of the plot. That is to say, the author through the narrative conveys the information directly to the audience, thus s/he applies the active storytelling techniques to tell the story. As a result, narrative by itself represents active storytelling.

In contrast, the narration is the unwritten and hidden aspect of the story. Of course, both narration and narrative are similar when it comes to the matter of creating links between events and actions, but the difference appears in the form of the links. As discussed, a narrative actively transfers the information to the audience, but, in narration, an author can create metaphoric links to evoke the audience’s emotions. In simpler terms, the narration is a form of storytelling that passively tries to create the necessary links between events, actions and characters in a story. The storyteller uses passive storytelling techniques as the resource for the information to affect

the audience's unconsciousness. Hence narration, unlike narrative, is a form of passive storytelling (Bordwell, 2013, p. xi).

Many arts and especially films indicate the difference between narrative and narration, and the artist creatively applies elements of this contrast to pass the means of the artwork to the audience. Cinematic techniques are tools for a filmmaker to create the narration of the film and complete the already existing narrative as the idea or the foundation of the film. There are different cinematic techniques which a filmmaker can apply. We can categorise the techniques in three major categories: Performative, Aural and Visual.

Performative techniques are those related to performance. This is the aspect that mainstream cinema has mostly benefited from, hence the concept has been used in a different way if we think of more independent and experimental films. However, the main purpose of performative techniques regards delivering the necessary information to the audience is by the performances of actors. Yet, it is debatable whether or not this technique can be used in both narrative and narration. For instance, the monologue or dialogue in a film can carry certain information, which will be performed linguistically transferring direct information to the audience. Hence the aspects of performance can be considered more as an active form of storytelling than the narrative. On the other hand, performance, regardless of spoken or bodily movements, can produce a link to the audience to



Figure 7. Through a Glass Darkly. (Bergman, 1961).

deliver the information metaphorically. As an example in Ingmar Bergman's 'Through a Glass Darkly'.³ The female character Karin [Harriet Andersson], shows the secret sexual anxiety of the character with no direct reference to the emotions, and she beautifully portrays the loneliness of her character in the scene via performance (Vermilye, 2002, p. 111). Clearly and as it has been outlined above this form of performance metaphorically creates a link between the story and the audience hence the audience experience the loneliness by the action instead of having a line of dialogue to convince the audience that Karin feels alone.

Unfortunately, a performative category for narrations, which cinema borrowed from theatre, in developing mainstream cinema, has been employed less, yet still, it has carried its values and is an effective form of storytelling, especially in experimental cinema.

The second category of narration techniques are those related to hearing; commonly experienced as music and sound. Music and sound apart from the basic concept, which is recording the sound of the images during the principal photography, either ADR⁴ or Foley, can importantly play a vital role in the narration and storytelling in films. The introduction of motion pictures to sound ('talkies') in the mid-late 1920s -by developing the technology of filming equipment- took a slightly different path. The sound had been introduced to the cinema after the cinema was already established as a medium of communication and art. Hence adding noise to the cinema partially changed the trajectory of cinema and from the beginning, unlike many other techniques, divided opinions. For instance, in 1922 Sergei Eisenstein in an essay manifested his idea against synchronised sound cinema as cinematic illusion and states it as a "*threatening set of circumstances*" (Kahn, 1999, p. 146). Alternatively, as another example, Charlie Chaplin refused to follow the new path of cinema. He stated:

"The silent picture, first of all, is a universal means of expression. Talking pictures necessarily have a limited field; they are held down to the particular tongues of particular races." (Haining, 1985, p. 135)

Later, Chaplin altered his opinion and gradually accepted the cinematic modifications of introducing sound. As a result, and the development of

3 1961

4 ADR or Automated Dialogue Replacement.

cinema sound became a valuable element for films and reshaped the cinema dramatically to affect all the factors of storytelling, from the script to the final screening. After the establishment of sound in cinema, suddenly new skills had been required, and new opportunities appeared for filmmakers. Thus, regardless of the current use of sound as a tool for narration in films, sound by itself changed the circumstances of cinema and created a brand-new field for storytelling.

The aural technique can be used both actively and passively in a film. Where the sound of music actively transfers the information to the audience it can be considered as a part of the narrative; for instance, monologues



Figure 8. Sin City. (Miller & Rodriguez, Sin City, 2005).

and voice overs in 'Sin City'⁵ directed by Frank Miller and Robert Rodriguez. At the beginning of Marv's episode (Figure 8) the following monologue appears:

"The night is as hot as hell. It is a lousy room in a lousy part of a lousy town – I am staring at a goddess. She is telling me she wants me. I am not going to waste one more minute wondering how I've gotten this lucky. She smells like angels ought to smell, the perfect woman; the Goddess. Goldie. She says her name is Goldie." (Miller & Rodriguez, 2005)

As we may realise, the lines, the voice over, describe the situation directly for the audience. Even though some lines are used metaphorically

to create an emotion in the audience, on the whole, the lines provide the necessary information about the situation directly. Therefore, the sound has been used as a technique required for the narrative or perhaps and in simpler words, the voice-over reads the story.

On the other hand, sound and music can be used metaphorically to create an opportunity for the audience to communicate with the story. Along this vein, the information is passively and obliquely demonstrated to the audience. Sound and music can be used metaphorically and to provide information indirectly as a source of passive storytelling in narrations.



Figure 9.1. Where the Truth Lies. (Egoyan, Where the Truth Lies, 2005).

For example, in 'Where the Truth Lies'⁶ directed by Atom Egoyan, the Alice in Wonderland song, known as White Rabbit by Jefferson Airplane, is used as a metaphor to indicate the drug-abuse unfolding in the scene. (Figure 9.1) The psychedelic theme with lyrics such as:

“When the men on the chessboard get up

And tell you where to go

And you’ve just had some kind of mushroom

And your mind is moving low

Go ask Alice, I think she’ll know.” (Egoyan, 2005)

These lines indirectly predict and warn the audience about future actions. Hence the information did not transfer to the audience directly, but the metaphor can affect those people who have knowledge of the song produced in 1967. The next couple of scenes in the film are somehow the exact performative appearance of the lyrics, so then the information is

6 2005

provided directly to the audience. Consequently, the audience can predict the repetition in the story which connects some subplots and the main plot in the film together. Personally, I believe that the song is the key moment in the film.

After discussing the first two categories of cinematic techniques now is the time to investigate a third category, and is the main purpose of this



Figure 9.2. *Where the Truth Lies.* (Egoan, *Where the Truth Lies*, 2005).

research. Visual Cinematic Techniques are those that visually create the narration of a film. Unlike the other two, this category contains more elements and covers more aspects of filmmaking. The following table indicates those aspects. Though by looking at a film as a whole these categories work together and lack of consideration of any of those can affect the outcome.

A filmmaker, by utilising visual techniques can produce the narration of the film and provide the necessary information to the audience. Such as in the other two categories, visual techniques can both actively and passively deliver information.

Performative	Aural	Visual
Performance	Sound	Cinematography
	Music	Set Design
		Editing
		Visual Effects

Table 3. *Cinematic Techniques.* Babak Jani.

When an image or series of images directly display an action related to the narrative, they are actively providing information to the audience; meaning the image does not have any hidden parts. In this situation, an image is the direct translation of the written idea in the narrative. For example, after a gunfight in a film, an image appears, which shows an injured person on the floor and he is bleeding. The presented image is the result of the action, the gun fight, and the image by itself did not represent any specific emotion. Of course, the audience might be upset after seeing a person being shot and bleeding but the image specifically does not provide any information indirectly to connect the other parts of the films or evoke in the audience emotions through imagery. The causation effect that appears in the scene, as mentioned previously before, is the direct translation of narrative in the visual format.



Figure 10. Phone Booth. (Schumacher,2002).

In contrast a filmmaker by 'Visual Metaphors' (Brown. 2013, p. 69) can affect the audience's consciousness or unconsciousness and also evoke their emotions without providing direct information. To clarify the subject let's continue with an example. Joel Schumacher's 'Phone Booth'⁷ is a good example to show how a visual metaphor can provide the necessary information to the audience in an indirect way. The film is a psychological thriller, which challenges the protagonist, Colin Farrell as Stu Shepard, and the audience, to recognise themselves as those who they are. Through the film, the questions and frustrations of the protagonist develop this psychological narrative, and the filmmaker tries to deliver the stress to the audience and challenge them to put themselves in a circumstance akin to that which the main character is experiencing.

Hence the director tries to provide a visual metaphor to challenge the

audience from the beginning. As figure 10 portrays, the filmmaker cleverly designed the set in a way that the main question of the film is asked at the appropriate time. As we may realise in the background, just for a couple of frames, a poster on a store appears and indicates the question that will be answered throughout the film. It might be argued that the poster can be considered as an active technique. Nevertheless, for two reasons, it cannot be classified as an active storytelling technique. Firstly, the stage at which it appears in the film and secondly the duration of its display. The poster appears in the film almost at the beginning; at a point where the audience could not predict the story. Additionally, the entire poster is visible on the screen just for a couple of frames (Less than a second). For these two reasons, the message provided in a visual format only affects the audience subconsciously. Hence the audience unconsciously looks for the answer during the film.

Visual metaphors are arguably the most important elements of the visual language of a film. A filmmaker, through these techniques, can produce the necessary emotions and affect the audience's consciousness and unconsciousness during the storytelling process. Moreover, all the cinematic techniques, regardless of formulation presented by mainstream cinema, can produce a field for film narrative alongside the narration to evoke emotions among the audience. Though having access to the techniques, regarding technology or understanding how the techniques work, a filmmaker necessarily cannot produce the most efficient form of storytelling for a film. What creates a unique matrix for the film is how those visual elements of the film can tell the story. In other words, a filmmaker can create a field of 'Narrativity' for a film to tell the story.

The concept of 'Narrativity' relies on both narrative and narration. As we discussed the narrative in a story is the links actively created between characters, actions and the phenomena in a plot to tell a story. Moreover, the narration is the techniques – cinematic techniques to be more precise and for the purpose of this research- to help the story's passive telling. Hence narrativity is the notion of connectivity between both narrative and narration in the film; scene to scene. Damian Sutton describes narrativity as *"a useful description of the way which narration has made transparent by the narrative grammar"* (Sutton, 2009, p. 145). He continues:

"Narrativity in cinema is a property of the spectator but promoted

by the grammar of cinematic fiction. In the cinema of the movement-image, for example, we might say that narrativity is the quality of viewing that places individual scenes, as immobile sections, within an imagined context. In this way, narrativity also provides a context of unseen landscapes and events for scenes dislocated from such representation.” (Ibid)

Regarding Sutton’s argument, narrativity is an essential element of storytelling in films. He does believe that the narrativity belongs to the audience, though it is promoted by cinematic techniques. It means that a filmmaker as the storyteller can apply cinematic tools such as a narration besides the story or narrative, to deliver the context within the film. The final product, the film, contains a field for narrativity that the particular audience bases on their past experience and so his/her memories communicate with the context presented by the filmmaker. Also, by narrativity, the audience can experience new noumena as a part of the story **without it being too troubling in terms of interpretation.**

Consequently, and as was mentioned in the first chapter, the storyteller tries to create an opportunity for the audience by providing the necessary time and space as the pre-condition of any experiences to engage them with the story. For a storyteller, it is essential to control the audience’s emotions throughout the story. Now the question is how a filmmaker, as the storyteller, can produce the necessary time and space for the audience’s new experience.

To answer this question, we need to find out what element in films provides the pre-conditions of any experience. To create the necessary space for the new experience, the filmmaker uses both narrative and elements of narration. It means that the filmmaker can tell the audience actively, directly, or passively, for instance, through visual cinematic techniques, what kind of space they will experience through the film. On the other hand, the filmmaker through narrativity can produce the necessary time for the new experience. For clarification, it is better to explain the matter by an example. Jacques Tati in ‘Playtime’⁸ attempts to portray a futuristic critique on modernisation. Hence Tati cleverly uses cinematic techniques for his narrative to convey the audience to the point that they will be able to feel sympathy for the character who is lost in the unnecessary but unavoidable

modernised universe. The space presented by the filmmaker is grey, organised and cubic. (Figure 11) The main character, Monsieur Hulot, a middle-class French wanderer, experiences the change occurred through the modernisation of Paris. The film represents a space throughout the film which is not familiar to the audience, especially in that period (the 1960s and 70s).

Hence the audience can feel sympathy for the protagonist, Monsieur Hulot, as he wanders around the city, and the film gives the opportunity to the audience to experience the new space. In this way, Tati creates a field of narrativity, which produces the necessary time for the new experience. The



Figure 11. Phone Booth. (Tati, 1967).

repetition of the cubic set, locations, movements and actions originates an opportunity for the audience to be able to predict the emotions of Monsieur Hulot. At this stage, the audience has the necessary time and space to experience the new modern world as the wanderer too. The audience has become Monsieur Hulot.

Current literature often presumes that cinematic techniques can provide metaphoric information throughout a film to stir the audience's emotions. A filmmaker with knowledge of the techniques as a storyteller attempts to grab the audience's attention to deliver the necessary information in the story actively and passively. Moreover, a filmmaker by creating a field of narrativity for the audience and providing essential links between narrative and the narration implies the phenomena to be considered in the film and an opportunity for the audience to experience the noumena introduced by the filmmaker in a certain time and space. The next chapter will focus on the ways that cinematography is capable of establishing visual metaphors from the narration and narrativity in films and how a cinematographer can act as a storyteller in a production process.

Chapter III

Films to Watch, Films to Listen

An investigation on the cinematography role and its relation with storytelling in films.

Key Words:

Cinematography, Cinematographic Techniques, Visual Storytelling, Field of Narrativity, Narration.

To continue what has been discussed in Chapter II, in this chapter we are trying to show how filmmakers as storytellers can visually develop the narration and create the field of narrativity for films. As previously mentioned, visual metaphors besides the linguistic foundation of a story are the most important instruments that a filmmaker has at hand to provide the essential information to the audience and evoke emotion. Hence there is no argument over the role of the director as the person who is responsible for controlling the balance between narrative and narration in a film, but it is important to understand that the film as a whole is a team effort. As stated in the examples of chapter II, other individual groups within the crew such as editors, cinematographers, sound designers or production designers have the opportunity to interpret the director's vision to a visual format. They can also independently bring new ideas to the film, which can be employed as a component for storytelling. Nevertheless, the main topic of this chapter concerns the importance of a cinematographer as a storyteller during the production of a film.

However, before we go ahead with the argument, it is better to discuss in more detail, how an artist can use natural essences or craft techniques to create a meaningful image. For this reason, studying classic and baroque paintings can develop a significant link between imagery and storytelling in paintings as a fine source for cinematographers to be inspired. Of course, it might be argued that it is not a necessary component for a cinematographer to understand and have knowledge of those kinds of artworks, but as we will discuss in this chapter, studying paintings and photography can be essential for visual storytelling, which a cinematographer might be responsible for in a film.

To begin to enquire how visual storytelling might work in a static image, we can refer to one of Caravaggio's paintings; 'The Calling of St Matthew'¹. Briefly, the story of Matthew who at the time is a tax collector is a story about facing the truth and knowledge offered by Christ. In the New Testament of the Bible Christ had been calling for truth and Matthew became one of his first disciples.

The painting of 'The Calling of St Matthew' was ordered for the Contarelli Chapel. However, apart from some important factors of the painting that can be argued in more detail, the visual principles of storytelling are more pertinent to this research. As it has been mentioned, there are some key

elements that have been chosen in order to deliver the story to the audience visually. (Brown, 2011. P.67) The artist chose the moment of conversion to tell the story in his painting and tries to show that conversion via imagery. So, let's talk through the painting and discuss how the visual metaphors create the field of narrativity for the story.



Figure 12. The Calling of Saint Matthew. (Caravaggio, 1600).

In the painting on the right-hand side, there is the figure of Christ with out-stretched hand, of strong, robust and youthful build, and, on the left around the table is the figure of Matthew, the man with the beard sitting alongside the other tax collectors, looking frustrated. Based on the story, Christ enters the Custom House and points to Matthew to follow him outside. What's translated from the figures in the painting is all about portraying the strength of belief in the shape of the body's build. However, the greatest metaphor for the story telling comes from the light. As discussed, Christ, by calling Matthew, tries to take him out of the custom house to discuss his belief, or in other words, educate him through his knowledge and his wisdom. To describe this element of the story, Caravaggio cleverly uses the light in the painting. The light that comes from the outside (right side

of the painting) metaphorically represents the knowledge which has been cast inside the customs house by the entering Christ, and he tries to take Matthew with him to the source of the light; knowledge, which creates the opportunity for Matthew's transformation.

Caravaggio shows the notion of Matthew's transformation beautifully by visual elements in his painting. Subsequently, he creates a narration with lighting techniques for the narrative and at the end and as a whole, he produced a field for narrativity with his painting that can communicate with the audience and stir their emotions.

Gradually what has been discussed with regards to Caravaggio's painting, is the purpose of visual metaphors in the images. Hence the principles cited in Caravaggio's painting can be either directly or indirectly used in the visual language of films. For example, in a more direct deliberation of paintings, Martin Scorsese's 'Gangs of New York' cinematographer, Michael Ballhaus, instantly re-creates Rembrandt paintings to help the story to be told more efficiently. What is typical of a Rembrandt painting; colouring, strong black, red and brown colours and the misty look of the painting design a different mood in most of Rembrandt's paintings. This usage of colours brings a visual and rhythmic harmony to the paintings, and by developing the contrast between shades and highlights, he delivers some visual affect. This technique known as 'chiaroscuro' improves the psychological depth of the paintings. Ballhaus refers to his work on Gangs of New York as a 'chaotic canvas'. In this film, the cinematographer, of course in cooperation with the director, attempts to replicate the mystical and psychological components of Rembrandt paintings. Adding mist in almost all the scenes also helped the visual rhythm.

"If you have a healthy negative and work with your printer lights, you can get the same rich blacks. Having our entire set built also helped greatly because we had complete control over the colours. Dante's crew just painted the buildings the way they would've looked at that time – lots of greys, browns and blacks. I knew that printing on Kodak's Vision Premier would help us, too, because it increases contrast and takes colour away a little bit. I love that stock, and its qualities were perfect for this movie." (Bosley, 2003)

Apart from the direct connection between some films and paintings which are transformed directly into the image, the central link between them



**Figure 13. Left. An Old Man on the Arm Chair. (Rembrandt, 1650).
Figure 14. Right. Gangs of New York. (Scorsese, 2002).**

is how an artist develops the story visually within the frame. Of course, it might be argued that paintings are contained within 'a' frame, but films are using 24x frames each second to tell a story. Nevertheless, this argument is valid. Thus, we can debate that in both film images and painting, the artist attempts to create the proper mood within the picture by controlling the elements that appear in front of the audience. If a painter uses paint and brush strokes to tell a story in his work, a cinematographer uses lights and camera techniques to tell the story visually. Therefore, the number of frames per second might not be the concern in a comparison between film images and paintings. The truth is that for a cinematographer, knowledge of the visual language of fine arts, especially, painting and photography is an Important factor for storytelling and creating the visual metaphors within images. As Caleb Deschanel, ASC says:

"I like the way the film reacts to hard light. You can create contrast, which draws attention to people and objects. One thing Gordon Willis taught me is that you need to light colour film the same as the black-and-white film to create contrast and brightness, which attracts the eye to certain parts of the frame. If you look at the paintings which inspire us, the classic artists, we admire created contrast with highlights and shadows as well as colours." (Fisher, 2009)

Moreover, based on the matter of discussion in the last couple of paragraphs, it is possible to call a cinematographer an artist. If we agree that an artist uses his creativity to express the ideas or tell the story, then it is valid that the cinematographer can be categorised as an artist.

A cinematographer can support his creative outcome with the linguistic foundation in a film such as dialogues, monologues or voice over. Even so, still he uses non-rhetorical tools to create the image required for the audience to be linked to the story.

On the other hand, as we will discuss further in this chapter, a cinematographer can be seen as a storyteller as well; albeit visual. As has been mentioned before, filmmaking is a team effort, and of course, the crew in this process tries to work based on the director's vision, and cinematographer is not exempt too. Though, the creative outcome of principle photography in a film can be directly influenced by the cinematographer's opinions and interpretations of his ideas based on the script. During the process of filmmaking, a cinematographer, usually, joins the team² at the early stages to help the director to create a field for the narrativity in the film. At once, a question can be asked; how is it possible for a cinematographer to tell the story visually?

The phenomena of the storytelling process such as narration, narrative, narrativity, passive and active storytelling have been examined in chapter II, and now regarding that argument, we are trying to show how cinematography and lighting techniques have been applied for storytelling in films.

To delve further into the argument, it is better to investigate through some examples of how a cinematographic technique effectively can play a major role in storytelling. However, before that, it is worth mentioning that not all films use this potential to develop the story and evoke the audience's emotion. As the title of this chapter suggests the visual element of the story relies on the narrative rather than narration in mainstream cinema. It means the imagery of a film, somehow is a tool for the documentation of what we hear beyond the dialogue, or in general, it is a tool used to make sure that the audience has received all the information directly and correctly. In those kinds of films, the storyteller, director, tells the story actively and provides information to the audience without metaphors. It is not necessary to have a specific example of these kinds of films, but in general, mainstream cinema developed as an 'entertainment business' fits in this category. The films which are produced in this manner, usually do not need to be watched. An audience with closed eyes can merely listen to a narration over the film

² Director, producer, writer and the cinematographer, in the industry, are known as the main core of the film production. The work closely together almost from beginning the project to the end, and it will continue even during the distribution period.

and absorb all the information and so communicate with the story. This conclusion might be considered harsh, but by comparing many of the great films in the history of cinema with the majority of the best-selling films, especially from the 90s onwards, it might be a valid argument that film as an industry has overlooked the concept of art. Of course, there are some films in the history of cinema that have not only been remarked upon for their artistic values but have also been successful in the Box-office. Even so, the argument here just uses this comparison based on a critical point of view of filmmaking for entertainment. This manner of conversation targets those films that, regardless of their budgets and values in distribution, could quickly be told, for example, on a radio program.

Hence to investigate the role of the cinematographer as storyteller, some examples have been chosen for the matter of investigation and comparison. The instances in this chapter are based on their philosophical argument, existentialism, and the element of human frustration and isolation is a key emotion. The purpose of focusing on such a narrow topic is simply to give the opportunity to the reader to understand how different techniques can be used to show similar subject matter. That is to say, the examples are not exactly overlaying each other, but the themes such as human frustration and isolation provide similarity in all the following examples; some perhaps directly using existentialist factors to tell the story and some caused by existential matters such as political isolation or confusion over personal identity.

How cinematography works

Cinematography regardless of technology is bounded to certain individual elements, which are related to the immobility and static nature of the equipment. Scientifically, there are elements in cinematography, which are related to the optic and not changeable. A cinematographer with knowledge of these factors can predict the look of the images in a film before it is even being shot. Concepts such as depth of field, contrast, grain, colour balance, the size of the frame and ratio are directly related to the mechanics and optics of the camera, film stock or video formats. Before any principal photography, the cinematographer is aware of these

elements. However, choosing the equipment can be part of the storytelling process. When a cinematographer discusses the narration with the director and writer, by having knowledge of the mechanics of equipment, he picks the most appropriate gear; which lens he shall go for, how the film stock/video format he chooses can be useful, which camera suits more the photography, etc. Even though sometimes the equipment can be limited to availability or budget provided for the production, still a cinematographer can choose them by considering the situation and regarding the story. Like this, the person responsible for the camera department faces two options:

Firstly, he will have an opportunity to pick the equipment that logistically suits the project better. A Cinematographer needs to consider the locations in which he is going to do the photography. Then he needs to consider factors such as the budget, flexibility, stability, mobility, technicality, weather conditions, humidity, health and safety, lighting situation, power supply at the location and perhaps political and cultural limitations. These factors might be more related to the technical elements of filmmaking, but as we will discuss shortly, they can also be used cleverly for a creative production. Secondly, the cinematographer adjusts the equipment or completes his collection based on the requirements of the story. This step mostly rests on the creative process of visual storytelling; such as film stock or video format, filters, lights and blocks, grips and corrections. As might be obvious, it is hard to divide the options, and it is not always possible to separate them. Nevertheless, in more mainstream cinema, the equipment, in general technology, works mostly based on some specified formula. The procedure might work of course, and some of the technical equipment has been invented and developed for particular reasons, like the crane. But there is, firstly, no guarantee that the technique used by the choosing of certain equipment is appropriate for the storytelling and secondly the equipment can be utilised in a way that it might not have been intending to be used if it helps the story. To clarify the argument, the following example can show how similar equipment can create different emotions and how a cinematographer applies the film technology to tell the story.

Steadicam³ is a form of stabiliser mount for the camera. Steadicam

3 Steadicam is a brand of a company that developed the stabiliser mount for the camera. In addition, at this moment there are other stabilising systems available in market but mentioning the Steadicam only is based on the concept of flexibility of stabilising in camera movement, and it could be either of other brands such as MovI or Guildcam, etc.

has been used since 1975, and for years it has frequently been used in film for the following shots. The purpose of the invention is keeping the camera stable enough to avoid confusion within images and maintain the fluidity in the frame for the audience. Even though it can be costly to hire the mount and the operator, the fluidity it affords to the image sequences have been considered as an important tool for mainstream films. It wouldn't be foolish to make the claim that these days it is almost impossible to imagine a big-budget mainstream film not using Steadicam. Chasing the characters or running and following the action are the main reasons for using Steadicam. A camera person can operate this system quickly with some practice and get a good result. However, what a cinematographer does instead creatively applies the ability of the system to tell a story. In 'Nine Lives'⁴, a film directed by Rodrigo García, the cinematographer, Xavier Grobet uses the Steadicam cleverly in the storytelling. 'Nine Lives' is an episodic feature film and in each episode, certain stories unfold, which are connected to the other episodes. Each episode has been shot using a Steadicam and with no edit or cut in between⁵. The only cuts are the cuts between the titles and episodes. Episode 2, 'Diana', is the story of a pregnant woman who meets her college partner accidentally at the supermarket. During the meeting, relations between the two improve, and at the end, they separate. By knowing the story, we realise that there are different emotional elements in the relationship between the characters. Xavier Grobet decides, as Nine Lives' cinematographer, to visually help the story and pique the audience's emotion. Hence he starts the shot in a wide angle following the main character 'Diana' performed by Robin Wright Penn. The moment the characters meet the camera is still following Diana in a wide shot, but while the conversation between the two heats up, they get more emotionally involved. The cinematographer, to develop the emotion, starts moving closer to the characters. Almost in the middle of the episode, when the characters are feeling close to each other, the frame is filled with just the faces of the actors. The story continues with the separation at the end. Hence the camera moves away from the characters and goes back to the wide view with Diana left alone. With the camera movement throughout the episode, the audience is unconsciously getting involved in the complicity of the characters and the emotional links between them. What the cinematographer does in 'Nine Lives' is using technology for the

4 2005

5 One take.

narration creatively. That helps the narration and also creates a field of narrativity for the audience. The field of narrativity in this specific episode refers to the emotional connection created by cinematographic technique while the audience experience the togetherness and separation of the characters when they are getting closer or staying away from the action.



Figure 15. Nine Lives. (García, 2005)

The last example shows how both the creative and technological aspects can be engaged in storytelling and also explains how a cinematographer should wisely choose his equipment to help the narration visually. But choosing equipment won't be a case for many film-making processes, especially when the concern of this research is around visual storytelling. It is not due to the accessibility of the tools and technology. A cinematographer as a storyteller is capable of planning the necessary elements for the story to help the narration find its way to the final product by creating a field for narrativity and the narrative. At some stage, a cinematographer, regardless of the availability of the equipment, should be able to help the storytelling process. In other words, if a person is an expert in using camera and lighting equipment, they can then create a clean looking image. They can't be considered as a cinematographer unless they can use the equipment and their expertise for some certain reasons on set; the reasons that are directly related to storytelling.

To expand the argument, it's nice to have two similar genre films to compare. The purpose of this comparison is not to justify which is the better film. These examples have been chosen in order to describe the difference

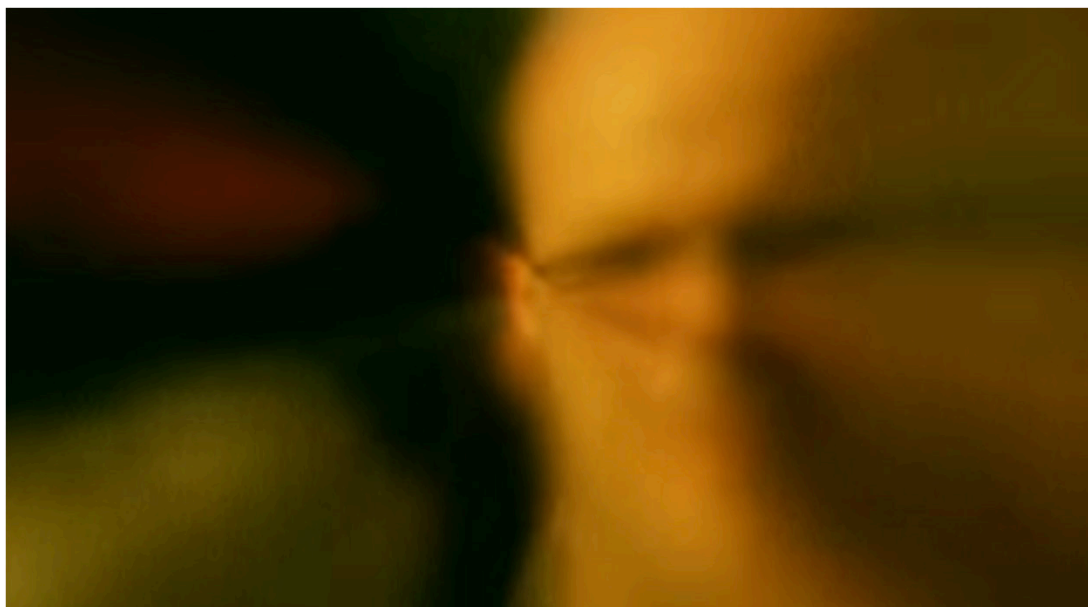


Figure 16. The Black Sun. (Tarn, 2005).

between cinematography and camera & lighting operating. Both 'Black Sun'⁶ by Gary Tarn and 'Going Blind'⁷ by Joseph F. Lovett are experimental documentaries on the concept of blindness. Though, the cinematographic techniques that have been employed to tell the stories has created a big differences between them. In 'Going Blind' the style being chosen is a similar style that we see on TV or interview-based documentaries. A camera moving around captures the necessary information for the audience, which, like narrative, provides the direct information to the audience. Of course, these kinds of films can be effective because of the story they are telling. Despite that, there is no interaction between audience and the storyteller. So the audience can only connect to what they receive as direct information and their experience in the field if any. So there is no space or opportunity for new experiences. On the other hand, in the Gary Tarn film, 'Black Sun', even though it is still a documentary, an opportunity has been given to the audience to experience a situation that they might not be familiar with. 'Black Sun' tells the story of a blind person who wants to see the world. The narration is being told as a Voice Over. Therefore, the cinematographic techniques have to be responsible for visual storytelling or narration. The film begins with a distorted image, which occupies a considerable amount of time in the frame. The images have been shot by using certain objects like a glass ball or 1/8 thickness diffusion, in front of the lens to create the distortion and obscurity of the images. In this way, obvious information will not be delivered to the audience. But step-by-step the audience, by

6 2005

7 2007

listening to the voice over, understand that the story is being told by a blind person and this represents his interpretation of what the world looks like. Through acknowledging the situation of the narrator, the image becomes clearer, but the process is lengthy and it almost takes half the film to have an entirely clear and sharp frame. Obviously, the purpose of the 'Black Sun' documentary is not only the telling of a true story. Also, it creates the opportunity for the audience to experience what has been experienced by the narrator. In this way, the audience can have more sympathy with the narrator, and equally as important the evoked emotions are closer to the narrator's experience.

Cinematographers are considered as "*experts in the storytelling capability of an image*" (Michael Rabiger, Mick Hurbis-Cherrier, 2013, p. 293). Therefore, apart from the technical abilities of cinematography which provides a creative way of storytelling; the cinematographer can apply other techniques in developing the visual narrative. So it was discussed in Chapter II, that cinematography allows the filmmaker to express their ideas and emotions to the audience by visual metaphors. These metaphors can be independent of technology. There is no denial however that technology is an inseparable element of cinematography. Though, all the aspects that are visible in the imagery of the film are not based on the film technology. Visual metaphors are those factors in an image that provide auxiliary information to the audience. To create visual metaphors, a cinematographer will work as a designer, illustrator or a painter on the film set. Composition, lighting design, colouring and sharpness are some of the elements that a cinematographer considers when drawing a series of images in a film. The drawing, like a painting, includes both narratives; the direct action and elements of the image, and narration; the implosive form of passing information that mostly affects the audience emotion and subconscious. Also, the connection between narration and narrative imagery produced by the story and visual metaphors creates the field of narrativity for the audience, either through new experiences or emotional reaction. If we go back to the Caravaggio painting; 'Calling of St Matthew', we will see all the discussed elements for storytelling. The story or narrative is based on Christ and Matthew's tale. The narration or visual metaphor is using light as a symbol for knowledge and wisdom and at the end a field of narrativity that creates the opportunity for the audience to communicate sympathetically with the transitional emotion that Matthew is facing. We

can find a similar process in film and storytelling too. The cinematographer, as an artist and also a storyteller, designs the images to supply all the necessary components for the storytelling. Despite this, it might be argued that the design of a frame is in the director's hands and there is no denial of it in some cases. This debate also is not a contradictory argument over the ability of the director. As it has been mentioned before, filmmaking is a team working process and the cinematographer's job, as Danny Boyle says, is the "*visual trained composer of the image*" (Ibid). Hence the cinematographer always tries to express the director's vision throughout the film. Though in many cases the cinematographer, either during the planning for the film, principal photography and post-production, creatively brings the ideas to the table to help the storytelling. Roger Deakins, ASC, BCS explains the role of the cinematographer:

"The cinematographer's role is to act as the director's 'visual' right hand. On balance, it is evenly technical and creative. With a more visually oriented director, the role may be skewed toward one of technique, how to get what the director wants. Conversely, the role can be one of much creative responsibility." (Deakins, 2008)

Hence the role of cinematography is critical, either technical or creative, during productions.

If we go back to the creative ways of storytelling and visual metaphors, we can find some magnificent works in film history. The cinematographers mainly employ cinematographic techniques to create the visual metaphors. Lighting, composition, colour, perspective, movement and angles are the main key factors for the cinematographer. If he chooses the best technique for the storytelling, then the outcome will be effective and help the storytelling procedure magnificently.

Ingmar Bergman films are an excellent example of how cinematography creates visual metaphors in a film. For example, in 'The Seventh Seal'⁸, the cinematographer, Gunnar Fischer, tries to show the personal frustration and ignorance in a metaphoric way. The story of the 'The Seventh Seal' is about the journey of a knight, Max von Sydow, toward his death as he tries to find answers for the existence of God and the meaning of life. While he seeks the answers, he plays a game of chess with Death, Bengt Ekerot, to postpone his death in the hope of finding the answers.

8 1957

This philosophical film is based on Soren Kierkegaard's philosophy is a religious but existentialist film, and his frustration represents the human frustration for finding meaning. Kierkegaard believes that "*The human spirit*



Figure 17. The Seventh Seal. (Bergman,1957).

is in prison."⁹(Carlisle, 2012, p. 160) Bergman, in the narrative of 'The Seventh Seal,' tries to show that 'imprisoned news' of the character. To help the storytelling, Gunnar Fischer in the confession scene applies the lighting technique cleverly to visually and metaphorically shows the Knight's spirit in prison. He designs the light in a way that shadow creates the structure of prison cell bars on the wall over the head of the Knight. In this way, the cinematographer, not only represents a visual metaphor in the frame but also he helps the story to be told visually and the information to pass to the audience indirectly. Of course, it might be argued that not all audiences will be able to communicate with such an image. Even so, the truth is that in the confession scene, they will be emotionally isolated and feel the solitariness of the character, which leads to his frustration later in the film.

What you may realise by watching 'The Seventh Seal' is that Kierkegaard's philosophy has not been argued directly in the film's narration, though aspects of the philosophy affecting the story and visual elements of the film are responsible for passing on information to the audience indirectly.

⁹ The philosophical argument is unnecessary for this argument. I have done research on Existentialism and Kierkegaard's ideas as a part of my BA dissertation; 'Six Scenes on Meaning or Less: An investigation on absurdism and nihilism in European Cinema'. The argument is available in a visual format for your consideration by request. I also developed a PhD proposal on Cinematography and Philosophical Storytelling and hoping to continue my research in the future on such a topic.

The filmmaker might not be willing to have a perhaps boring philosophical argument in detail in his film. However, by using narration and narrative, He creates a field of narrativity in which the audience can experience the philosophical argument; the argument that they might not have any knowledge of it, but they are practising through the narrativity of the film.

The Seventh Seal is a good example to express how lighting a frame, like painting, more or less is the most important element of storytelling. A cinematographer by lighting can produce different moods or also use it for storytelling effectively.¹⁰ The mobility, flexibility and adjustability of lights and the duality of the concept, light and shadow is a great element of cinematography which requires intensive research. Even though, to complete my studies and practice, I too have examined lighting and its importance for visual storytelling. However, and unfortunately, the limitations here and the concentration on the topic of debate won't allow more discussion on this matter.

As another technique, a cinematographer can tell a story or create a particular mood or emotion by just positioning the camera. There are some formalised camera angles that have been used in many films, especially mainstream cinema. For example, it is suggested to many cinematographers that if they want to create a compelling character via an image, they should position the camera in lower angle and point it towards the character(s). This technique supposedly emphasises more power to the character. In many cases, the low or high-angle technique used in the formulated format perhaps worked effectively. Positioning the camera though can be a method to help the storytelling. A cinematographer is able to try to place the camera at different angles or positions to tell the story effectively. For example, in 'Ten' directed by Abbas Kiarostami, the director attempts to portray the isolation of women in the society. After the Iranian revolution in 1979 Kiarostami *"had censorship to worry about. Because any portrait of an intimate relationship between a man and woman would violate the Islamic codes, a taboo that imparted a certain artificiality to films"* (Saeed-Vafa & Rosenbaum, 2003, p. 68). Hence, this isolation in the film emphasised by the camera positioning. Throughout the film, the camera is isolated from the actions

¹⁰ There are a fair number of films that have applied lighting techniques by their cinematographers; specifically, classic Hollywood, Noir and more philosophical themed European films used lighting setups for storytelling. Throughout this research, the potential of lighting storytelling has been discovered but unfortunately the limitation in word counts has let me no choice to expand this topic more.

outside of the car. The camera is only positioned in the car and nowhere else. The mood created for the film shows the claustrophobic isolation posed by the autocratic and Islamic regime of Iran. Abbas Kiarostami who acts as the cinematographer in this film clearly used this cinematographic



Figure 18. Ten. (Kiarostami, 2002).

technique in his storytelling to express an ideology. In '10 on Ten'¹¹ which is an explanatory film on 'Ten'¹², Kiarostami expresses his idea of why he used this technique of cinematography in his storytelling. He tries to show the isolation that Iranian women face in the regime by keeping the camera inside the car in all circumstances. The isolated and bordered environment represents the emotional detachment and separation of the women in the society they live in. The narrativity of the film develops around the positioning of the camera, and actually, the powerful emotion created in the film relies on this cinematography technique being used for the film.

Moreover, regarding positioning, Gordon Willis created a great image in Woody Allen's 'Manhattan'¹³. As Willis describes the process shows the relationship between the cinematographer and the director and as well how the positioning technique helps the story. In the scene in Manhattan when Isaac, Woody Allen and Mary, Diane Keaton, are at Mary's apartment after they return from a walk and Isaac is whining about something, Woody Allen wonders why the Cinematographer won't follow his character when he delivers the lines by positioning the camera in a place that cuts him out of the frame frequently when he walks around. He asks, "*Gordon. I'll be off the screen!*"

11 2004
12 2002
13 1979

You won't see me", and Gordon Willis replies "yes; I know. But I can hear you" (Willis, 2013). In such a case the cinematographer based on his knowledge of the narrative and understanding the storytelling techniques expresses his idea to improve the quality of the narration. Hence, the conclusion of the disagreement between the cinematographer and the director, in camera positioning, which ends with the cinematographers' choice, creating a meaningful image, which has been admired for years by other filmmakers. In the scene, the debate between Isaac and Mary shows their disagreement on a topic. Hence the camera positioning forces the actors to deliver their lines, while they are not together in one frame. This technique creates the imperative mood for the story and a visual metaphor for the disagreement in the scene.

Similar to lighting, camera positioning can be an efficient and creative element for visual storytelling and narrativity in the film. There are other techniques, which have been used for the same purpose. Colour can be another important element in storytelling. Sometimes choosing the colour, as it has been discussed with the example of 'Gangs of New York' can create a visually strong mood for the



Figure 19. Manhattan. (Allen, 1979).

storytelling. Sometimes using colour directly can be an element of visual storytelling. Also in some films, the absence of colour is sometimes because of the aesthetic of the imagery and not necessarily for the purpose of the storytelling. However, a creative usage of colours as a visual metaphor can be a crucial factor for a film. For instance, Michael Haneke in 'White Ribbon'¹⁴ represents the abstraction of the events by the absence of the colour. As the cinematographer, Christian Berger says, "*It was our goal to make not black and white because it's 1914, or to evoke a kind of nostalgia, or to*

fake something authentic. It was actually to create a powerful abstraction" (Berger, 2009). The non-familiar environment for the characters even though it's the place they are living in and the unpleasantness and alienated causation of the events in the film, creates a separation between belief and reality. Hence the director and cinematographer tried to show that separation by the absence of colour in the film. In other words, the black and white images in the 'White Ribbon' show the abstract relation between the reality of life in the village and the ambitions and beliefs of those who leave there. The existential look of the film created the meaninglessness of the characters and their lives. The black and white images as the field for the visual narrativity in the film, metaphorically, exhibits the meaninglessness of the characters in the society they are bound to live in.

A similar explanation appears in Bella Tarr's films, such as 'The Man from London'¹⁵ or 'The Turin Horse'¹⁶. In Bella Tarr's films, black and white images are used as the visual metaphor of our absurd world. The isolated characters and devalued emotions all in one shown by the absence of colour in the film as a visual language or perhaps an element of visual storytelling in those films. Fred Kelemen, the cinematographer of Bella Tarr's films, also applies some other cinematographic techniques such as long takes and slow camera movements to design an environment for the audience to feel the frustration of the characters. The audience dissolves in the story by the time provided in each scene, and they absorb each element of the frame carefully. In this way, the place becomes a familiar place, which can evolve their sympathetic knowledge of the character who they eventually turn to. As discussed in Chapter II, like Tati's film 'Playtime', in Bella Tarr's films, the audience will have both the time and space required for new experiences in the film. Hence the elements in his films unlike 'Playtime' are simple daily things, and the creation of a familiar environment for the audience is not exposed because of the curiosity of the character. It is because of the routine that every single audience has experienced. In 'Playtime,' the new experience is entirely fresh, and the audience experiences the new time and space. However, in Bella Tarr's films, even though they are familiar places, unknown experienced emotions are caused by the cinematographic techniques such as the absence of colour, long takes and camera movements. The time and space in Bella Tarr's films are like Kant claimed, just the pre-condition of our new experiences.

15 2007

16 2011

On the other hand, colour can be used to create the transition between different parts of the story. In a way that has been employed in Christopher Nolan's 'Memento'¹⁷, the colour creates the bridge between reality and the memory of the main character, Leonard performed by Guy Pearce. In Memento, the colour transitions as a cinematographic technique compose a timeline for the narration of the film and develop the psychological order for the film. The existential argument over the film demonstrates the matter of memory, real life and personal identity. In basic terms, the transitions between colour and black and white images represent the connection between past, black and white, and present, colour. However, with more studies, we can realise that the transitions not only show the separation between past and present. Also, it has an existential meaning. The cinematographer, Wally Pfister, by providing the subject matter of mind and memory, confronts the audience as the main character has been challenged to judge, either the parallel stories are based on the memories or a mind creation of personal identity development. Especially the famous scene where the transition has been shown by a dissolve technique; here Leonard takes an instant photo, and the transition from the black and white to colour happens when the picture is being processed. In the end, the whole image turns into colour. The matter of memory as an image or the reaction created by mind based on the recognition of a true image was beautifully shown by the colour transition. Hence the narrative in Memento is supported by the narration, the connection between past and future. Also, cinematography has developed a field for narrativity where the audience can communicate with the elements of the film and the story in a more existential way. The audience after watching the film will feel some uncertainty over the character's purpose or the actions. The main reason for producing the field of visual narrativity by using colour is to develop a complex emotion for the audience. The narrativity of Memento represses the challenge of personal identity that the protagonist faces and reasoning as the healing process of his uncertainty to the audience. And all of these happen efficiently because of a clever use of colour as a cinematographic technique.

Cinematographic techniques can be an essential element of storytelling for the film. A cinematographer creatively can use the technology and both the static and dynamic of the camera to develop the narrative of the film and create the field of narrativity of the film. Apart from the discussed

techniques, there are other techniques that could be a matter of discussion. But as the purpose of the research expresses, the debate over the individual techniques is not the case of an investigation. Hence some have been discussed to develop the argument. The cinematographic techniques such as composition, distortion, perspective, movement, positioning, lighting and colour, etc. are capable, uniquely or together, of developing the narration of a story. A cinematographer as the storyteller is responsible for applying the appropriate techniques for the story. The cinematographer in this manner acts as a passive narrator, who, firstly, delivers the information to the audience indirectly and via imagery and secondly by creating the required time and space in the film to expand a field of narrativity for the audience to evoke their emotions or experience new phenomena.



Figure 20.Memento. (Nolan, 2000).

It is crucial to understand that the cinematographer is part of the team who develops the narration of the film. His vision, in agreement or disagreement, still needs to be determined based on the director's vision. Hence a cinematographer can be known as a storyteller when he uses the appropriate techniques to develop the narration of the film where the necessary information finds its way to the audience. No film would be produced without the narrative or the story, though the narration and narrativity in films are the passive elements of any story to be told. A cinematographer is a key factor in these occasions.

We have discussed some elements of storytelling in films by considering the role of the cinematographer as the storyteller who chose the appropriate technique to help the story to be told. The next chapter will focus on my personal practice in different levels of productions as the cinematographer; where I tested my studies in practice. The summary of chapter IV, the last

chapter, is the conclusion on the role of a cinematographer as the storyteller.

Chapter IV

You Are Hired!!

How the research reflects into my practice.

Key Words:

Practice, Cinematography, Storytelling, Experimental Film Making.

What has been discussed in chapter three was an attempt to understand how cinematography and the cinematographer can precede the vision of a film through a knowledge of the film 'narrative', 'narration' and the technical aspects of filmmaking. This vision can contribute to the director's vision in storytelling. Besides, it was discussed in the last two chapters, how the cinematographer via visual metaphors and a language of images could produce a 'field of narrativity' as a site for the audience's new experiences or sympathetic emotional connections.

In this chapter, I discuss my personal experiences regarding cinematography and storytelling. Also, I attempt to recognise the limitations that confront a cinematographer in the creative process. The restrictions which can create opportunities for him to employ more radical and creative solutions in experimental filmmaking. This notion that can be developed and practiced more than ever thanks to the flexibility of video cameras. The matter of storytelling as a cinematographer developed my skills intensely and research in the field was a significant element in this progression. Hence I tried to conclude the practices and outcomes as a cinematographer and a storyteller here.

A cinematographer usually is one of the first people to join the team for a production. He frequently participates in pre-production, planning, script adjustments, shot listing process, story-boarding, post-production, colour and grading and even distribution. Therefore, in this chapter and step by step, I have tried to discuss the outcome of the projects I have been involved in as a cinematographer. To develop the debate in the most efficient way I have chosen three films and will discuss my role as the cinematographer in these projects; '*Bittersweet*' (Frost, 2014) directed by Rime Frost, Francesca Brill's '*Diversion*' (Brill, 2014), and '*The Curtain*' by Sarah Barker (Barker, 2013).²

Before we start the main argument, it is fair to discuss how an approach has been made and why a cinematographer could be selected as a potential crew member for productions.

1 The New title of the film is 'Diversion.' Previously the film was called 'The Party.'

2 Diversion and The Curtain are presented in full for consideration on the DVD. Bittersweet wouldn't be available through restriction of BBC as the owner of the rights. Additional information on the films would be found in Bibliography and Appendix 1.

The cinematographer like other artists can be known based on their speciality. Even though such an idea is not necessarily a right view, but in truth, the cinematographer might be known by their style or practicality (Fauer, 2009). Some cinematographers have been contacted because of their abilities in technological matters. Selecting a cinematographer based on technical abilities perhaps is more a concern of mainstream cinema, where the technicality of the shots has been asked for by the director or the demands of the industry is a reason for more complicated cinematography equipment (Totino, 2013). In this case, the cinematographer's role is most likely based on employing the right technology, and the creativity in visual storytelling is the outcome of the director's vision not necessarily his cooperation with the cinematographer.³

A cinematographer can also be contacted based on his 'style'. The cinematographer's style refers to the visual approach of a cinematographer in the films he has worked on. Like some painters such as Dali, the style may be surrealism, and he is known based on his style. This form of judgment can work for the cinematographer too. *Dion Beebe* believes that cinematography comes from within.

“Style comes from within, in a sense. It is also influenced by what we have seen as we become aware of the visual world and language around us, and that comes down to the films we see, the people we meet and situations we find ourselves in. They all contribute to creating the style of a cinematographer or photographer.” (Fauer, Cinematographer Style: The Complete Interviews, 2009, p. 27)

Some cinematographers might argue that there is no such thing as a cinematographer style, (Fauer, 2009) they might claim that the cinematographer should use his abilities to tell the story based on the director's vision. Hence they cannot have a particular style as different films require certain styles for the storytelling. So, they argue that a film can have a style or a cinematographer in a specific film apply a certain style, but it is not correct to label a cinematographer for one style. It can be a hazard for directors to choose the cinematographer based on his/her style. This hazard causes some certain limitations on the process of

³ Of course and as it has been discussed in chapter III, the technology for cinematographers also can be used for storytelling techniques. However, the matter of argument is based on choosing the cinematographer based on his technical abilities. In this matter, the cinematographer is a technical person in the film not a creative person who participates directly in the storytelling process.

selecting a cinematographer. For example, Gordon Willis as one of the most progressive cinematographers of all times, has shown his disagreement with considering the cinematographer role as based on style. He believes that a cinematographer should choose the style based on the needs of the film they are working on (Willis, 2013).

The other common reason for contacting a cinematographer, which happens more in low budget and experimental films, is his accessibility to the equipment. Unfortunately, this reason has been a matter of concern for many low-budget films. The lack of the available funds for filmmaking, and it being easier to buy the camera equipment because of technology has been a negative element for filmmaking these days. It is frequent to contact a cinematographer and the first question will be '*What equipment do you own?*' This kind of approach not only arguably hinders the storytelling process of the film but also damages the reputation of the cinematographer as a visual artist. It is unfortunate to see some camera people have been hired for some excellent stories, but they could not deliver the right emotions visually. The biggest hazard of this way of approaching people is using formalised techniques of cinematography for storytelling without considering the nature of the story.

Finally, the majority of the approaches to hiring a cinematographer are based on the shared understanding and communication between the director and the cinematographer. Hence there are some factors such as experience, pay rates and networking in contacting a cinematographer but the final decision will be made based on the debate being held between the director and the cinematographer regarding the script or story. In this process, regardless of how a cinematographer has been approached, the director and cinematographer will discuss the story, and if the visions are close or show the potential for cooperation as a positive element of the storytelling, then it is most likely that the producer hires the cinematographer as a member of their crew.

In practice, I also have been contacted to work with directors after considering the script as a matter of conversation, and gladly I have been chosen based on my vision and abilities to tell the story visually. Being elected as the cinematographer is the first step of the cinematographer's role as the visual storyteller in films. However, his position is not limited only to the imagery aspect of filmmaking. As in the following paragraphs

of chapter IV will be discussed, the role of cinematography can go beyond capturing images. What is needed to be clarified is that a cinematographer as a participant in different stages of production, applies his vision and abilities to help the project to reach a conclusion.

It is most likely that a cinematographer starts his work on a production when the script as the story is told is in the solid stages. It means when the cinematographer gets a hold on the script the story has already passed a certain level of editing, and the narrative of the film is written. However, this is not an unchangeable event. The cinematographer after reading the script will discuss it with the director and the writer. He may show concern about some parts of the story based on his vision. Therefore, discussions between the director, cinematographer and writer will frequently be held to develop the story. Thus, two questions might be asked, those elements of the story that would be matters of concern for the cinematographer and how he will discuss it with the director and the writer? For a response, we should discuss the main concerns of a cinematographer over a story.

The basic concern comes from the understanding of the cinematographer of the story. A cinematographer reads and understands the story based on his vision and his life experiences. So there might be some concerns over the script which are not necessarily a matter of apprehension for the director and writer. A cinematographer that has not been involved in the transformation process from the idea to the story and the script can still point out some matters of concern in the story. He will discuss them with the director and the writer. However, the discussion might not necessarily lead to any changes in the script, but it might be helpful for the storytelling.

The other concern is more related to the cinematographer's position as the visual storyteller of the film. It is typical that the cinematographer gets involved with the '*Recce*'. *Recce* is the process of finding the locations that are convenient for the film. The suitable location for the cinematographer is where he can employ his capacity for visual storytelling. Factors of lighting setup, size, perspective and the visuality of the location are the matters of concern for the cinematographer as the storyteller. He tries to choose the best location for the storytelling. The location can be an important element. Hence the cinematographer considers the location as a tool for storytelling. However, the script will not always match the cinematographer's suggestion for the location. Therefore, the cinematographer in discussion with the

director and the writer suggests some alterations in the script which do not affect the concept of the story dramatically to be able to use the ideal location for the film.

In practice and for *'Curtain'*, I discussed the matter of location with the director, *Sarah Barker*. For example, during the recce, I was concerned over the size of the location. The *'Curtain'* narrative is a metaphorical story about a theatre performer, *Stuart Morris*, who has a personal problem in being recognised among his fellow performers, and regardless of the appreciation he gets from colleagues, media and audience, he is not happy about his situation and his performance. His uncertainty in his position keeps him isolated and busy in mind. To show his emotions via images, I suggested during the recce to find a smaller place than what the director had in mind. The reason came from my understanding of the story. The question was what if we use the backstage changing room, as the only location for the film



Figure 21.*Curtain*. Cinematographer: **Babak Jani** (Barker, 2013).

and find the smaller place to use the changing room as the metaphor of the protagonist's mind. By adding five other actors coming and going to his small changing room, we could metaphorically and visually recreate his mind and obligations. In this way, the desire for the isolation and loneliness of the protagonist has been visually shown to the audience.

On the other hand, the cinematographer during pre-production works closely with the director to choose the best techniques, equipment and approaches to the storytelling.

Some of these factors as it has been discussed can change the story. These are the main interest for the cinematographer in the storytelling process. Hence it is most likely, in some long meetings, the director and

the cinematographer discuss the script in detail and plan the storytelling both visually as the narration and also the script as the narrative based on those factors. The debates and meetings usually will be concluded as the shots list and the storyboard. For instance, there might be some details in the story that are written in the form of dialogue or monologues to deliver direct information to the audience. A cinematographer can suggest the director change from delivering the information directly to the use of visual metaphors. This can lead to some alterations in the structure of the script or maybe merging some scenes together. The cinematographer by considering the tools and techniques of cinematography, suggests the best approach for the narration in the film. Furthermore, by this method he can create the appropriate field of narrativity for the audience.

In the 'Curtain' script, the writer was trying to show the protagonist's frustration through monologues. Nevertheless, during the short-listing process, I suggested to let the camera movement show his frustration. Hence we decided to take the monologues out and instead use a cinematographic technique. We decided to create the dizziness via images by moving the camera in a clumsy way. Like this, we tried to recreate the uncertainty of Stuart's character by camera movement. Even though it might not be as clear as the direct deliberation of information, it creates a field for narrativity in the film. The camera movement's speed and untidiness are more when the protagonist's mind is busier like the beginning and at the end. Therefore, in the middle when he is more alone and focused the movement of the camera is less.

Even though there are some changes that might appear in the script to develop the story more visually, mostly and during the development of the narrative, the mood required for the film has been considered by the writer and the director. At this stage, it is the job of the cinematographer to employ the right technique for the storytelling and create the desired mood for the film. The cinematographer needs to apply cinematographic techniques to create the mood as close to the director's vision as possible.

In another instance, I have been contacted to work on a short film called '*Diversion*' by the producer and lead actress, *Lynne Anne Rogers*. The script writer, *Athena Mandis*, has carefully considered all the mood and emotions in the story by working closely with the director, *Francesca Brill*. The well-written script of *Diversion* is independent of the location, and the main story

is more focused on the emotions between characters, their memories and reactions. Personally, I found the story had a potential for creating moods by cinematographic techniques. The brief story is about the relationships between a group of people in the past, present and the future. The story is developed in three different spaces. Even though these spaces are not always real, the connections between the spaces are what creates the links between the characters. The key elements of the story are a club in present time conferring the current situation of the characters, a photo frame which shows the dreams or nightmares of the characters and finally the people's reactions to the events around them, and their judgment's based on the future and their understandings of the situation. I found it interesting to develop a field of narrativity and visual metaphors with cinematographic techniques. Hence I used colouring, lighting and some lens techniques to create the necessary visual metaphors for the film.

As the script is divided into three sections, as a cinematographer and in my discussion with the director, I planned three unique forms of lighting, colouring and lens techniques to employ for different moods. For present time, the lighting is warmed by using tungsten lights, as realistic as it can be in a normal bar with no window and only practical lights such as a table or floor lamps and also a strong contrast between the shadow and light to show the knowledge and ignorance of the characters. The reason for designing the light in this manner is similar to what has been discussed in Chapter three and *Caravaggio's* painting, '*Calling of Saint Matthew*'.



Figure 22.1. Diversion. Cinematographer: Babak Jani (Brill, 2015).

Like the painting, the strong source of light shows the knowledge of the character, and the dark shadowy part of the frame shows the ignorance or lack of knowledge. Hence in any frame, the strongest point of the line is on the side of the person who knows more about the situation, and the character in the dark is more ignorant of the circumstances. Moreover, to show the separation between the characters, I tried to light the characters separately instead of lighting up the set. This decision also created the mood of separation that was required for the story. In the scenes where the characters are equal regarding their knowledge of the circumstances, the lighting is more even, softer and less contrasty. Additionally, for this location and the present time, the images are sharper, and the camera movement is less.

On the other hand, the dreaming scenes required a softer approach and unique colouring techniques to create the separation between the real world and inside the characters' mind. The following changes were considered through cinematographic techniques to achieve the unusual mood; the colours are colder, the frames are tighter, and the contrast is between the background and the characters rather than between the characters themselves. Also, as the director was worried that the dream scenes could be considered as flashbacks, so I needed to come with the idea of creating the scene through more surrealistic and distorted images. Therefore, the '*Lens Whacking*' technique was employed by the cinematographer to create the surrealistic view of the images. In this technique, the cinematographer



Figure 22.2. Diversion. Dream Scene. Cinematographer: Babak Jani (Brill, 2015).

detaches the lens and the camera, and by the focus puller assist, the lens will move in front of the camera sensor. The result is a distorted, untidy and mainly blurred image, which is in contrast with the sharply focused images of the characters in the bar. Also to create the softer image, I covered the lens with a piece of cling film. Usually, to achieve a softer image, cinematographers use certain filters such as a soft edge or pro mist. However, because of the budget limitation we could not hire and use those expensive filters. Hence using the cling film was a creative option in order to create a softer image for the dream scenes.

In the third part, the narrative focuses on the reaction of the other people in the party and their opinions on the situation. Just as in the bar scenes this part is based on the knowledge or ignorance of the character of the situation. The scene shows the personal judgment of the characters. As the characters, do not discuss their opinions, as it is just in their mind. Because



Figure 22.3.. Diversion. Nigtmarses. Cinematographer: Babak Jani (Brill, 2015).

it is related to their understanding of the current time actions, therefore, for the visual storytelling, an in-between technique has been used. By keeping the contrasty and warm images of the Bar, as the real time, and the distortion and tighter framing of the dream scene as the metaphor of the individuality of opinions, the cinematographer creates the links between the scene and characters via visual storytelling techniques.

Hence, by choosing different techniques for the cinematography, I tried to create a field of narrativity that, firstly, facilitates the links between characters, their opinions and their thoughts. Secondly, attempts to create

a different mood for the audience in the scenes and finally show the complicity of the relationships within the film.

Even though for the 'Diversion' dream scenes the employed cinematographic technique represents the dreamy mood as the director required for the film. However, a question can be asked. Is it possible to use the same technique for all the dream scenes? The simple answer is yes of course, but we need to ask another question, why, if there is another technique that we can use for the storytelling which might help the story in a better. In *Rime Frost's 'Bittersweet'*, the director prescribed a similar approach for the dream scene. Personally, I can admit that the same technique would work for the film, but because the film as a whole required a different form of narration, then it was wise to find another technique, which suits the film better.



Figure 23.1 Bittersweet. Dream scene. Cinematographer: Babak Jani (Frost, 2014).

'Bittersweet' is the story of a young girl in crisis as she grows up in a traditional, restricted and Muslim family. *Frost*, performed by *Sara Jewell*, suffers from the father's control who has become between her ambitions and the family. She sees the same future for her little sister and tries to not only escape the situation but as well to help the younger sister not to follow the way she has gone.

What is important in the story is the duality of the main character's emotions based on what she experienced as a horror, and the hope and calmness of the little sister. Hence her dream scene is where the duality of the emotions can be exposed in one image. If the cinematographer

employed the same, distorted and blurred technique for the dream scene in the Diversion film, it would work of course as it would be still considered as a dream. However, I, as the cinematographer, decided to use other techniques instead to show the duality of the emotions, the main character's frustration and the innocence of the little sister character in the dream scene. Therefore, unlike 'Diversion' in 'Bittersweet', the dream scene is mostly



Figure 23.1.. Bittersweet. Cinematographer: Babak Jani (Frost, 2014).

wider, longer, brighter and sharper. Also, the contrast of the costume gives a real element of the separation between the sister who is the problem because of the situation and the little sister who has not experienced the situation yet. The cinematographer by using a sharp, bright and static image, lets the audience experience the characters' emotion by following the performances rather than get lost in unorthodox camera techniques.

The importance of applying cinematographic techniques has been discussed over the research and the critical review, especially in chapters three and four. However, at this stage, it is important to realise that using complex cinematographic techniques still can be considered as an effective cinematography choice. Sometimes a cinematographer, during the creative process of designing the shots, needs to realise that the other elements of the film can be considered as a tool for storytelling. Hence, choosing complicated or perhaps beautiful shots in order to show his abilities should not be the case if they do not help the narration of the film. Therefore, a cinematographer occasionally, by considering the other storytelling techniques such as Aural, performative and of course other visual techniques

like editing and visual effects, should choose the simplest technique if it works for the story. 'Bittersweet' is an example of this understanding. The emotions expressed by the cast, and the simplicity required for the storytelling is the best technique I could use. Any single complicated image would create a different emotion. Hence as the cinematographer, choosing the simplest ideas for the composition, movement and lighting helped the story to be told differently.

Conclusion

The importance of stories and storytelling in films becomes a major research topic in order to analyse the role of cinematographer as a visual storyteller. This research becomes imperative as the foundation of studies in the field of cinematography, storytelling and philosophical thinking in the cinematography role.

Throughout the research process, it becomes inevitable that not much research have been done firstly on the philosophical analysis of story structure, even though a significant amount of research has been done on stories themselves. However, analysing how the audience can experience something new or how they can use their personal experiences in a story holds my attention. Investigations into Immanuel Kant and Henri Bergson created an excellent opportunity to analyse how a story world can provide information to the audience where they can experience the elements of the story. Each philosophical theory refers to a unique part of the story structure. Immanuel Kant's phenomenology discusses the opportunity of providing time-spaces that are necessary for the audience to experience the elements of the story. The discussion that led to 'narrative' and 'narration' concepts. In completion, Bergson's theory shows how the environment of the story world can affect the memory as the source of imagination and visualisation based on the audience's personal experiences. The debate that introduces the concept of the 'field of narrativity'. Chapter one creates a backbone for the research in order to understand how the audience can experience elements of a story. It is an important source for the debate in the other chapters.

In chapter two, we tried to understand the different forms of storytelling by expanding the concepts of 'narrative', 'narration' and 'field of narrativity'.

Each concept refers to an individual element of a story. The narrative in which we can find the linguistic element of any stories as the script either written and presented to the audience or hidden behind the images or perhaps used as a matter of communication between audience and the story based on text, dialogues or monologues. On the other hand, the narration is referring to the ways we tell the stories in non-linguistic ways. Particularly in the medium of cinema as we use cinematic techniques such as audio, editing and cinematography to tell the stories via imagery. Moreover, the field of narrativity that represents the techniques we use to allow the audience to use their personal experiences in the story world to understand the concepts provided either visually or as a context. This research by focusing on the two notions of narration and field of narrativity led the chapter to a more detailed investigation into the role of cinematography.

As has been discussed, a cinematographer can effectively create meaningful images to express the director's ideas as a visual storyteller. He/she is capable of developing the concepts of narration and field of narrativity by understanding cinematographic techniques and employing the technology to help the stories to be told visually. We have tried to investigate the different aspects of cinematography such as movement, lighting and lens language by providing examples of the films produced in various periods of time, regions and concepts to show the role of cinematographer as a visual storyteller throughout the history of cinema. Additionally, we tried to investigate how a cinematographer can creatively use unorthodox techniques to tell stories in a more efficient way. The examples in this chapter have been selected carefully to firstly show the variety of techniques that can be used in storytelling. Secondly, we tried to emphasise the importance of the role independently from why the film has been made and how some masterpieces like 'The Seventh Seal' benefited from visual storytelling similar to experimental filmmaking such as 'The Black Sun'.

The main purpose of the MPhil research focuses on developing the abilities and skills to support the role of cinematography. As a cinematographer, it becomes evident that the studies should be reflected in my practice. The practice led research provided the opportunity for me to practice different aspects to reflect the studies. Moreover, to understand the discussed concepts it was important to be able to exercise the debated concepts. The final chapter reflects my practice as a cinematographer and the attempt

to tell stories visually. It is a pleasure to say that investigation into the role of cinematography as visual storyteller developed my skills to the point that currently I am recognised as an artistic storyteller. That recognition allows me to practice my ambitions as a cinematographer in a creative way and help stories to be told more efficiently. The outcome of the research has been extremely informative, and the learning process has changed my opinion on how cinematography can act as a vital role in experimental filmmaking especially and not only based on the technical aspects of the position. In fact, I am considering cinematography as a creative evolution in cinematic storytelling both as an artist and visual storyteller.

This research has been a unique opportunity to expand my knowledge on cinematography, yet there are still many concepts that can be investigated. Therefore, I believe this research is a new beginning from where I can continue to progress into PhD level. Currently, I'm developing ideas in two major fields as the result of these studies. Firstly, There is an opportunity to continue practice-led research into the role of cinematography as a philosophical storyteller. This topic will focus on how cinematography can create meaningful images to emphasise certain philosophical concepts such as Absurdism and Nihilism. Secondly, throughout the research and through my interest in teaching the idea of philosophical thinking in teaching cinematography has also been developing. This subject matter refers to the importance of philosophical thinking for cinematographers that like in this research can be a beneficial factor for future cinematographers to progress their work as visual storytellers.

Appendix 1

Title: For the Children (2015) - Distrebution

Director: Bruno Catarino

Cinematographer: Babak Jani

Production: RedWulf Productions

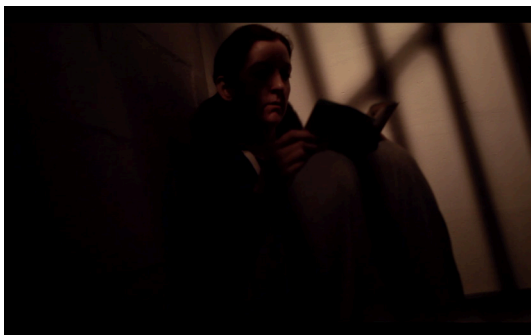
Running Time: 28 minutes.

Format: Video (Full HD)

Equipment: Cannon 5D MarkII. Canon Zoom Lenses Set (EF).

Log Line Charity colleauges struggle to come with a common solution to help a terminally ill young girl.

Images:



Outcome: This is the last project I have done for the propose of this re- search. This film is a collective reflection of the studies in the storytelling to create an isolated mood for the film.

Appendix 1

Title: Invisible (2015)

Director: Athena Mandis, Dino Jacovides

Cinematographer: Babak Jani

Production: Wish Centre

Running Time: 3 minutes

Format: 2K (XVAC-QL)

Equipment: Sony FS-7. Canon Zoom Lens Set (EF).

Log Line A short film for the awareness of self-harm within British youth.

Video Link: https://www.youtube.com/watch?v=_5b56Y06YvE

Images:



Outcome: This is the last project I have done for the purpose of this research. This film is a collective reflection of the research in the storytelling to create a transitional mood from horror to self-awareness.

Appendix 1

Title: Diversion (2015)

Director: Francesca Brill

Cinematographer: Babak Jani

Production: LA Rogers Production

Running Time: 7 mins

Format: Video (Full HD)

Equipment: Canon 5D MKII. Canon Prime Set (EF).

Log Line A couple got involved in a complicated relationship in the middle of a party.

Images:For images and Outcome please check chapter IV

Appendix 1

Title: Stones (2015) - Distrebution

Director: Roydon Turner

Gaffer/Lighting Designer: Babak Jani

Production: DonRoy Production

Running Time: 89 Minutes

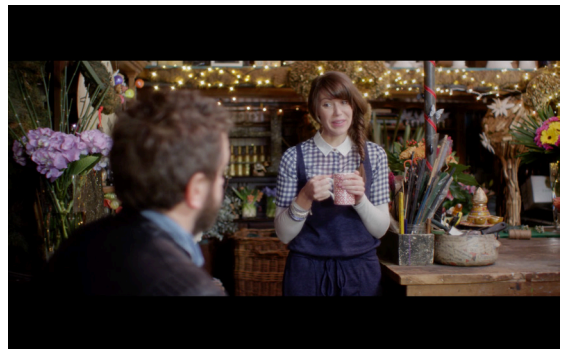
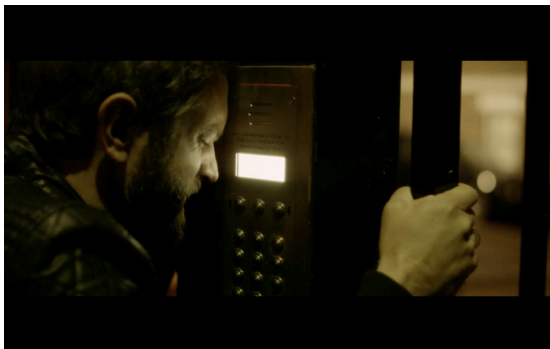
Format: 4K (Red Raw)

Equipment: Red Epic MX and Red One MX. Ziess CP2 Prime Set (PL).

Log Line A romantic relationship between a drunk homeless musician and a flower girl.

Trailer: <https://vimeo.com/153908810>

Images:



Outcome: The lighting design on this project helped the storytelling by the transition between green colour towards red. As it is discussed in chapter III, the lighting adds to the way stories are being told.

Appendix 1

Title: The Unfathomable Mr. Jones (2014). Post-Production

Director: Ice Neal

Gaffer/Lighting Designer: Babak Jani

Production: The Soob Production

Running Time: 92 Minutes

Format: 4K (Red Raw)

Equipment: Red Scarlet MX. Ziess DigiPrime Set (E).

Log Line: The Unfathomable Mr. Jones tells the tale of captivating and larger-than-life “Parka De Large (Ice Neal), the biggest thief of our time”, and her encounter with the most bizarre and unlikely policemen duo, David Jenkins (Nicholas Kempsey) and Pete Lewis (Steve Hope Wynne), that catapults her into a series of super-funny, irresistible and extravagant events until she finds her way to the mysterious Mr. Jones.

COPYRIGHT NOTE. This Film is still in post production process and publication of the images or video hasn't been permitted. The following images are those that the producer approved.

Images:



Outcome: The lighting design on this project wasn't as successful as I hoped. The director was insisting on sticking with some traditional comedy lighting in which is not necessarily worked for the story. As the outcome, I learnt that for such designs we need to have an open discussion about storytelling with director throughout the script development.

Appendix 1

Title: The Chain (2014)

Director: Justin Hyne

Cinematographer: Babak Jani

Production: HyneSight Films

Running Time: 3 Minutes

Format: Full HD (.MOV)

Equipment: Canon 60D. Canon Zoom Lens Set (EF).

Log Line: One man struggles through a game of risk and reward as he tries to win money by performing increasingly horrific tasks on himself. Each success brings him ever closer to the elusive 7th link in The Chain

Video: <http://hynesightfilms.com/portfolio/thechain/>

Images:



Outcome: The short notice film call as the cinematographer didn't allow me to prepare much. Yet, I managed to use what I learnt through my research to use the minimum lighting setups and use of colours to tell the story visually. Also as director was happy with my approach to storytelling, he agreed to take the monologue out and relies on the visual storytelling.

Appendix 1

Title: Proposal (2014)

Director: Simeon Lumgair

Lighting Designer: Babak Jani

Production: Little Meg Films

Running Time: 8 Minutes

Format: Full HD (.MOV)

Equipment: Canon C300. Ziess CP2 Set (EF).

Log Line: Rich and handsome. Tall and stylish. Smart and charming.

The Man with Everything... except a wife to grow old with. Because after years of dating, Scott Anderson knows that even the most Special Someone wouldn't be enough to fill the hole in his heart. Then Scott has a brainwave. The light bulb flickers on. And on the biggest night of his life, asking perhaps the biggest question of his life, Scott dares to dream. He proposes an audacious union so brilliant, so logical, and so far from a fairytale ending that the institution of marriage may never be the same again.

Trailer: <https://vimeo.com/119961297>

Images:



Outcome: As the lighting designer on this set, I realised how distanced new Cinematographers could be from understanding the art of cinematography and the vision they can bring into the storytelling. Yet the project looks elegant and professional but cinematography doesn't add anything to storytelling.

Appendix 1

Title: The Double Deal (2014) - Distrebution

Director: Doug Rollins

Gaffer/Lighting Designer: Babak Jani

Production: Arc Light Productions

Running Time: 15 Minutes

Format: Full HD (.MOV)

Equipment: Canon C300. Ziess DigiPrime Set (EF).

Log Line: For Mathew Calder, life is about to change forever. An all night high stakes poker game results in not only the loss of a fortune, but very nearly his life as well. Whilst in a deep coma and in the twilight world between the life and death, he has an extraordinary experience and with it an opportunity to save himself, his life and his future.

COPYRIGHT NOTE. This Film is still in post production process and publication of the images or video hasn't been permitted. The following images are those that the producer approved.

Images:



Outcome: I've been contacted to work on this project when the Cinematographer was looking to replace the current lighting designer. My practice in this particular films was significant as I managed to collaborate closely with the cinematographer, Max Brill, to improve the storytelling. Even though the story by itself didn't interest me, but I believe the visual design of the film took it to a higher standard.

Appendix 1

Title: No Title (2014) - Test Shoot

Director: Babak Jani

Cinematographer: Babak Jani

Production: -

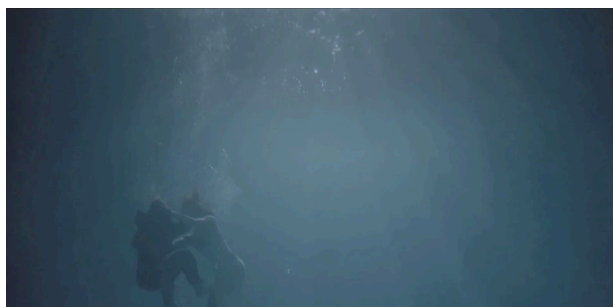
Running Time: 4 minutes

Format: 2K (442 Prores)

Equipment: Arri Alexa EV. Cooke s4 Mini (PF).

Log Line: The shoot was organised as I was looking to test the use of colour blue for the feature film. Unfortunately the Feature film didnt get the funding.

Images:



Outcome: This test shoot was one of the most influential elements in understanding the research. 10 hours shooting plan took place in a swimming pool, and I managed to practice a lot to using colour and lighting design in storytelling.

Appendix 1

Title: Bittersweet (2014) - Distrebution

Director: Rime Frost

Cinematographer: Babak Jani

Production: BBC

Running Time: 30 Minutes

Format: 2.5K (.MOV)

Equipment: A muslim girl born in the UK shows her struggles with her traditional family whilst trying to help her little sister to have a better life.

Images: For images and Outcome please check chapter IV

COPYRIGHT NOTE. This Film is still in distribution process, and publication of the video hasn't been permitted. The images provided in Chapter IV are those that the producer approved for academic purposes.

Appendix 1

Title: Barren (2014)

Director: Gregory Levy

Lighting Designer/Steadicam operator: Babak Jani

Production: Just Boom Productions

Running Time: 18 Minutes

Format: Full HD (.MOV)

Equipment: Canon 5D MKII. Nikon Digiprime (EF-A).

Log Line: London, 2025. Every man and boy has perished. It's been 7 years since Laura lost her two sons and husband, and has raised her daughter, McKenna, in a world where the scarce supply of sperm is forced upon the young and fertile

Trailer: <https://vimeo.com/125707729>

Images:



Outcome: This project was one of my favourites as I loved the story. Also my co-operation with the cinematographer, Eugene Koh and director created the grey tone for the film in which suited the storytelling the best. This film was a critical factor in choosing the direction of my research in visual storytelling using camera movement and lighting.

Appendix 1

Title: Some things (2014)

Director: Fredi 'Krug' Nwaka

Cinematographer/Lighting Designer: Babak Jani

Production: C.E.R.I.M.E.

Running Time: 59 Minutes

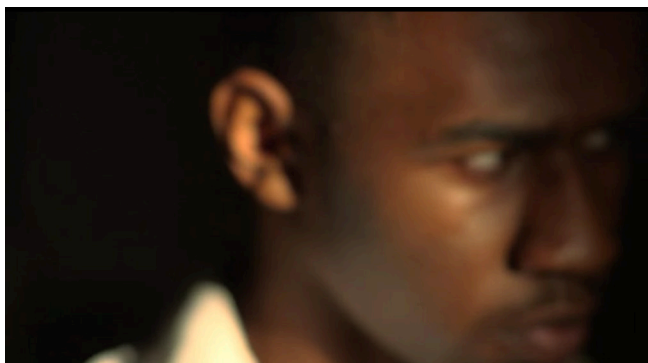
Format: 2K (.MOV)

Equipment: Canon C500. Nikon Digiprime (EF-A).

Log Line: The world can be a cruel place and inner city London is no exception. When an innocent young girl becomes caught up in a world of child abuse and emotional bullying, her life quickly spirals out of control.

Trailer: https://www.youtube.com/watch?v=_TFBKO86jUY

Images:



Outcome: This project was one of my regrets, and a prove that development in digital camera and accessibility of them is not necessarily a good thing. Working on this film was exhausting and communication with the unprofessional team extremely inconvenient. Yet I managed to practice some lighting and blocking storytelling.

Appendix 1

Title: Homeless (2013) - Music Video

Director: Andrew Sinatra

Cinematographer Babak Jani

Production: Sinatra Bros Productions.

Running Time: 4 Minutes

Format: 2K.5 (.MOV)

Equipment: Blackmagic Cinema Camera. Canon Cine Set (EF).

Log Line: Story based Music video about the life of Yomi, the singer, in London getho's

Video: <https://www.youtube.com/watch?v=y25IS2NhCqs>

Images:



Outcome: One of the projects I used to push my skills in cinematography and storytelling into a higher level. Most of the projects in 2013 are used as the opportunity for practice and observation in collecting data.

Appendix 1

Title: Curtain (2013)

Director: Sarah Barker

Cinematographer Babak Jani

Production: Garden Gate Productions

Running Time: 4 Minutes

Format: Full HD (.MOV)

Equipment: Canon C300. Ziess CP.2 (PL).

Log Line: Jonny has landed the acting job of a lifetime playing Shakespeare's Henry V. After weeks of rehearsal, the show has opened and the only thing holding him back is his own relentless self-criticism, his quest for perfection. Alone in his dressing room after a performance, he struggles to master his own nagging doubt. Will he ever be good enough to satisfy his sharpest critic?

Video: <https://vimeo.com/87564503>

Images: For images and Outcome please check chapter IV

Appendix 1

Title: You Echo (2013) - Music Video

Director: Tim Porter

Focus Puller: Babak Jani

Production: Sinatra Bros Productions.

Running Time: 4 Minutes

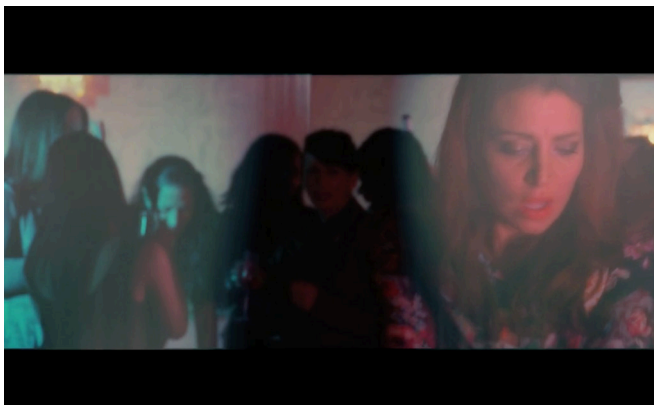
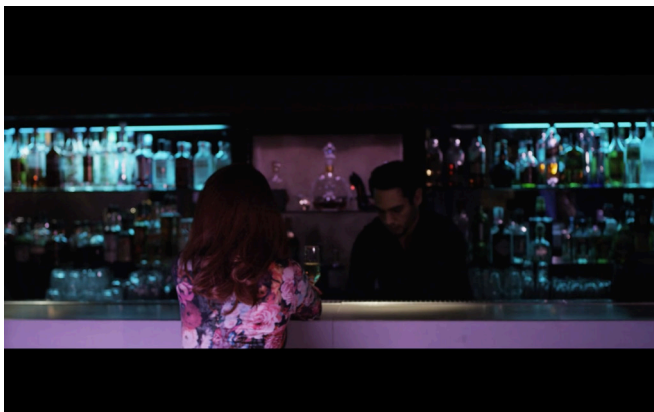
Format: 2K (.MOV)

Equipment: Red Scarlet M. Cooke S4 (PL).

Log Line: Story based Music video.

Video: <https://www.youtube.com/watch?v=y25IS2NhCqs>

Images:



Outcome: One of the projects I used to become more familiar with other cinematographers approaches in storytelling. Rory Skeoch is the cinematographer for this video. Also, this project was the first that I realised the necessity of the relation between Production Designer and Cinematographer.

Appendix 1

Title: Iceman's Big Night Out (2013)

Director: Simon Connolly

Focus Puller: Babak Jani

Production: Not Waving But Drowning Films

Running Time: 105 Minutes

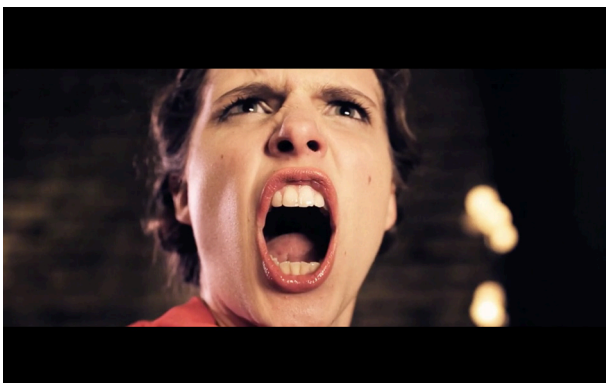
Format: 4K (.MOV)

Equipment: Red Epic MX. Red Prime Lens Set (PL).

Log Line: A comedy film about the 'Iceman' the last super hero who is trying to lose his power to start a relationship with the girl he likes in a party.

Trailer: <https://vimeo.com/66475423>

Images:



Outcome: One of the projects I used to become more familiar with other cinematographers approaches in storytelling. Mark Swaffield is the cinematographer for this Film.

Appendix 1

Title: Hard Time Bus (2013)

Director: Dean Charles

Gaffer: Babak Jani

Production: 2Hot Films

Running Time: 90 Minutes

Format: Full HD (.MOV)

Equipment: Canon 5D MKII. Nikon Digiprime Lens Set (EF-A).

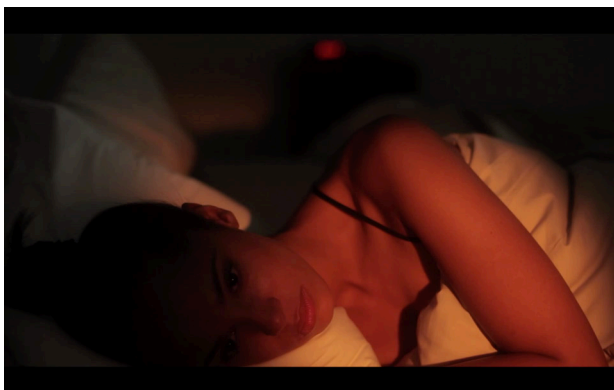
Log Line: After a rude awakening, Mark Bishop's carefree and complacent lifestyle comes crashing back to reality, forcing him to make hasty plans to marry devoted girlfriend, Denise.

Trailer: https://www.youtube.com/watch?v=cD55p_7729U

Images:



Outcome: One of the projects I used to become more familiar with other cinematographers approaches in storytelling. Vincenzo Condorelli is the cinematographer for this Film.



Appendix 1

Title: Puja Nights (2013)

Director: Daniel Marc Janes, Tanjil Rashid

Focus Puller/AC: Babak Jani

Production: 2Hot Films

Running Time: 90 Minutes

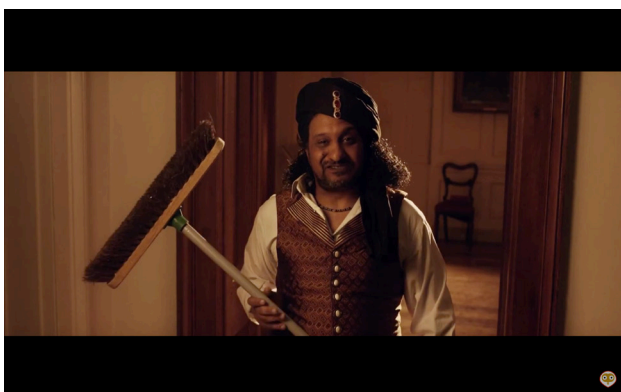
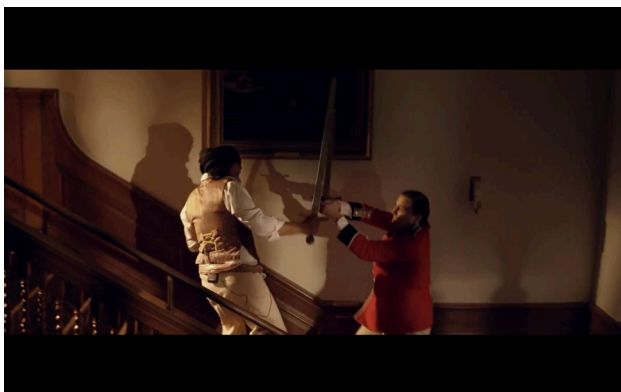
Format: Full HD (.MOV)

Equipment: Canon 5D MKII. Canon Digiprime Lens Set (EF).

Log Line: British-Asian teenager Priya spends her nights fantasising about being a Bollywood starlet. Her widowed mother, Mrs Shah, spends hers in the worshipful company of the ancient Hindu idols.

Trailer: <https://www.youtube.com/watch?v=jDbgUZdXz3A>

Images:



Outcome: One of the projects I used to become more familiar with other cinematographers approaches in storytelling. Keidrych Wasley is the cinematographer for this Film.

Appendix 2

3 projects That have not been successful are as follow:

Tin Bag by Ahmad Najaf. (2014)

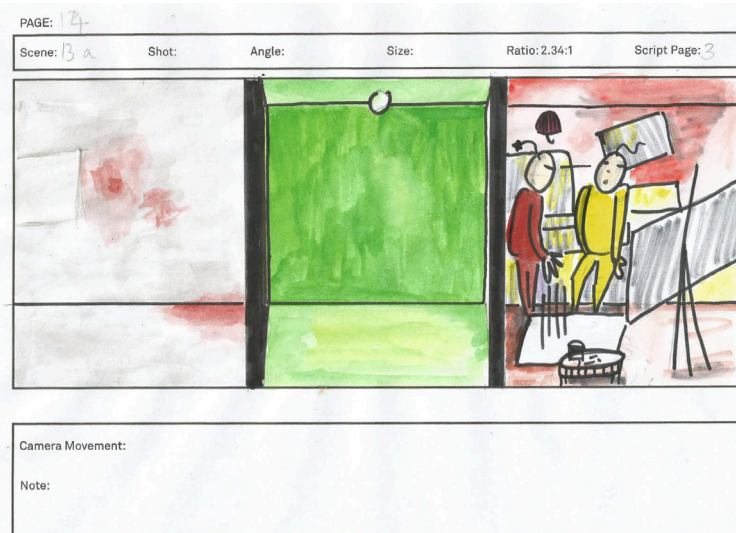
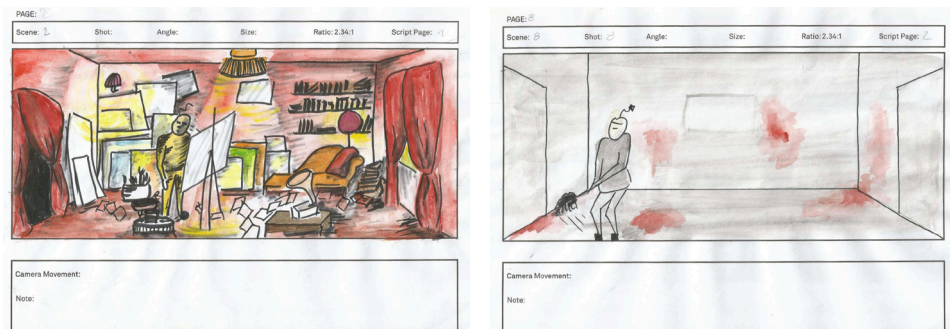
The feature film that could not be produced because of the lack of funding. My cooperation with director began seven months before the producer decides to stop the project.

Oneday I murder the Neighbours God (2013)

The project started for three months but the lack funding stopped the production. The storytelling design and planning had been done. (Bellow Storyboard images)

Mayfly by Brandon Willetts. (2013)

The disagreement between myself as a cinematographer and Brandon as the director led to our separation before the principle photography.



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