

Can YOU Face The Camera?

Cinematographic Anatomy



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Summary

The purpose for my project is to demonstrate how you can become a better film actor, through the study of cinematography. Creating a second view point in your head while acting for the camera, may produce more conscious and purposeful acting choices. A big part of why directors look for actors who are camera oriented, is because they save a lot more time and money with less takes. I will begin explaining what cinematography exactly is, from what they usually do in the field to basic techniques. I will then talk about some popular/famous cinematographers and what they've done. Afterwards I will introduce some basic camera angles and in what situations they are used in. In order for me to see if studying cinematography can make you a better film actor, I had to come up with an experiment. So, I created a visual "Cinematographic Guide" for actors to look at that involves all 5 senses and the basic learning styles. Visual, Auditory, Kinesthetic, and Reading/Writing Learning had to be present on this sheet for the maximum effect. I used this guide on actors in scenes to see how it looked on film. In order for me to see if it really had an effect on the actors, I had them run the scene twice. Once before the visual guide and another after to see if any new acting choices or subconscious choices were made in the scene. While touching up on the subjects I've explored, my overall hope is that I become a better film actor myself. The whole purpose is to find a key ingredient that film actors study/use which separate them from the average film actor. I wanted to create a cinematographic guide; specialized for actors. I figured if I went through the process of creating a tool that all actors could benefit from, deriving from a subject in film study, I would improve in camera acting. This could lead me to create my own content and develop my camera skills even further as well.

During my independent project journey, I worked with my friends/peers to help me with my project & vice versa. The knowledge that my friend Tommi had on the slasher genre helped me put the horror scene together and really gave me a true example to see if my guide was effective. Ieuan letting me film his "method for camera acting" workshop, gave me a good sense of how a camera actor can prepare before shooting.

I also composed an “average” scene (average meaning a scene without actors using my guide) with the clips I got from the workshop to see how it looked. I filmed & photographed other projects as well for documentation and research purposes. Those projects being Ella’s dreamscape project, Shalynn & Dionnes workshop on acting methods affecting actors, Kyra’s directed 10min play “Median Man,” Elahe’s music in film workshop, and Karen's “what acting methods fit with what genre” workshop. I learned how even just the presence of a camera filming a full wide shot can alter the decisions actors make or pressure acting choices.





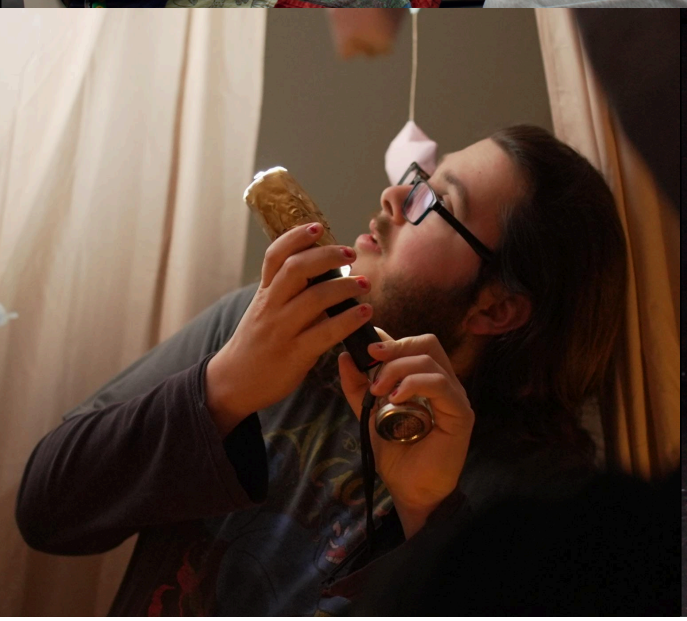




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Introduction

In order for me to prove how cinematography can teach you film acting, I had to learn the perspectives of a cinematographer. It all begins with the type of camera and how they function. There are many types of cameras used in film; Mirrorless Cameras, Film Cameras, Action Cameras, DSLR Cameras, Digital Cinema Cameras, Point and Shoot Cameras, Drone Cameras, Instant Cameras, and even Smartphone Cameras. Here are what the more current cameras do (some above). **Mirrorless Cameras** do not use a mirror mechanism or an optical viewfinder, distinguishing it from traditional DSLR (Digital Single-Lens Reflex) cameras. **Action Cameras** are a compact, lightweight, and durable digital camera designed to capture high-quality video and photos in dynamic, high-energy situations. These cameras are popular among adventure enthusiasts, sports professionals, and vloggers due to their portability and ability to withstand extreme conditions. **DSLR Cameras** (Digital Single-Lens Reflex Camera) use a mechanical mirror and optical viewfinder system, combined with a digital imaging sensor, to capture high-quality photographs. It is widely used by both amateur and professional photographers due to its versatility, image quality, and interchangeable lens system. **Digital Cinema Cameras** (more common in film) are a high-end video camera designed specifically for professional filmmaking and cinematic productions. These cameras prioritize image quality, dynamic range, and flexibility in post-production, making them ideal for movies, commercials, music videos, and other high-resolution video projects. **Drone Cameras** are mounted on a drone designed to capture images and videos from an aerial perspective. These cameras are used in many ways, from recreational photography to professional filmmaking, surveillance, and scientific research.

These next cameras lean towards older style filmmaking, but can still be used today. **Film Cameras** use photographic film to capture images. Unlike digital cameras, which use electronic sensors to create images, film cameras rely on chemically treated film that reacts to light to produce photographs. **Point and Shoot Cameras** AKA a compact camera is a

simple, easy-to-use digital or film camera designed for casual photography. It is known for its compact size, automatic settings, and ideal use for beginners. **Instant Cameras** (not as often used in film) are designed to produce printed photographs immediately after capturing an image. It combines traditional photography with a built-in development system that uses self-developing film, making it convenient for on-the-spot photo printing. It's important to recognize how cameras have developed over-time, I'll reference this later in my argument.

Here are things a camera operator must understand when using a camera for film purposes. First, your sensor size determines how well your camera does in lower lighting conditions and also what field of view your lens sees. The resolution is going to determine whether your footage is full HD at 1080P or 4K which is 4x full HD. Your frame rate is normally 24fps (frames per second) in a video and with 60fps or higher; you have the ability to slow your footage down in editing for those nice slow motion shots. Lastly, find a camera with an external microphone input (most should have them). You don't want to always rely on the onset microphones because they aren't always reliable. They also don't compare to a shotgun mic on your camera.

Majority of filmmaking is lighting and framing techniques, but it's really important to understand aperture, low-light, dynamic range, stabilization, color sampling, bit depth, LUTS, and the difference between an APS-C camera vs. a Full Frame one. Knowing these tools help you create/find a lighting condition that is suitable for your equipment to perform its best in. The in-body image stabilization feature helps reduce camera shake when filming handheld, especially useful for run-and-gun shooting, vlogging, or action shots. Some lenses come with built-in stabilization, which works in conjunction with or independently of in-camera stabilization.

<u>APS-C v.s Full Frame</u>

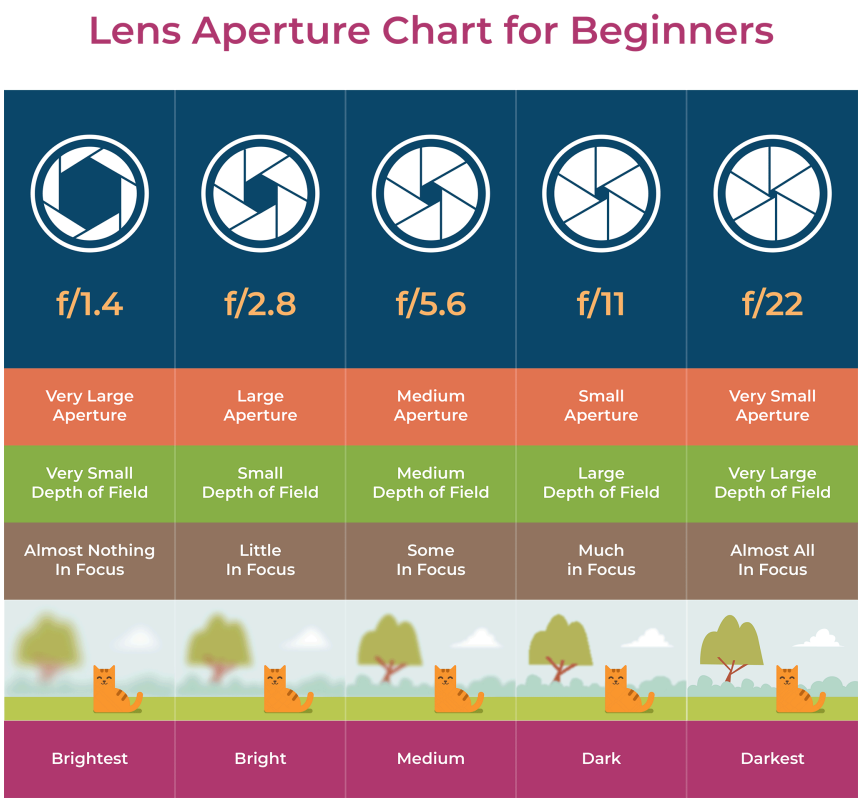
APS-C has a smaller (physically) crop sensor

Crop Factor: Amount compared to a full frame

Full Frame(0), APS-C(1.5x), MFT(2x)

Depth of Field (Bulque): When the subject is in focus, the background is blurred out, to give you that extra clear focus. Full Frame cameras are easier to get more depth of field, but you can get it on any camera.

Aperture: The aperture of a photographic lens can be adjusted to control the amount of light reaching the film or image sensor. In combination with variation of shutter speed, the aperture size will regulate the film's or image sensor's degree of exposure to light. Typically, a fast shutter will require a larger aperture to ensure sufficient light exposure, and a slow shutter will require a smaller aperture to avoid excessive exposure.



Low Light: Full frame cameras will do the best in low-light while MFT's are generally gonna do the worst (take that fact with a grain of salt b/c there's a whole lot of exceptions when it comes to low-light). It's not just the camera's sensor size that's gonna determine the low-light performance, but also your camera's processor plays a big role.

Dynamic Range/Image Quality: Gives you more focus on the entire frame rather than only certain parts (which you will get from a camera with less dynamic range), focus being color depth as well! Generally full frame

cameras will give you more dynamic range and better overall image quality. ***Important* DR is least affected by your sensor size.**

Now that we've covered the basics on how cameras operate, we start to understand what we are working with when recording. It's time to examine what other cinematographers have done to get some inspiration and then lean towards how cinematographers affect the film directors choice with the actor. So, what is a cinematographer?

Literature Review

A cinematographer studies the art and technology of motion-picture photography. It involves basic techniques such as the general composition of a scene; the lighting of the set or location; the choice of cameras, lenses, filters, and film stock; the camera angle and movements; and the integration of any special effects. All these concerns may involve a decent sized crew on a feature film, headed by a person variously known as the cinematographer, first cameraman, or lighting cameraman whose responsibility is to achieve the photographic images and effects desired by the director. Now what is it they do? A cinematographer, also known as a "Director of Photography," is in charge of the camera and the lighting crew. They're the person responsible for creating the look, color, lighting, and for framing of every single shot in a film. The film's director and cinematographer work closely together, as the main job of a cinematographer is to ensure that their choices support the director's overall vision for the film. The cinematographer may also act as the camera operator on more low-budget productions.

Here are the 6 <u>main</u> duties and responsibilities of a cinematographer

- <u>Chooses a visual style for the film</u>: A cinematographer determines the visual style and approach of the film. For example, a cinematographer on a documentary film determines whether to use re-enactments, or to rely heavily on photographs and found footage.

- Establishes the camera setup for every shot: A cinematographer decides which types of cameras, camera lenses, camera angles, and camera techniques best bring the scene to life. Additionally, a cinematographer works with the script supervisor and, if necessary, the locations manager to scope out each scene and design what the most effective vantage points for the camera will be. This helps preserve the intention and scale of the film.
- Determines the lighting for every scene: A cinematographer uses lighting to create the right visual mood the director aspires to achieve. They must know how to enhance an image's depth, contrast, and contour to support the story's atmosphere.
- Explores the potential of every location: A good cinematographer understands what visuals excite the director and can make recommendations about what shots to capture.
- Attends rehearsals: A cinematographer attends rehearsals with the actors since the blocking for a scene will likely change and evolve. During rehearsals, cinematographers adjust the camera in response to a particular gesture or action, and as actors adjust their body positions and blocking, to better fit the framing of the shot.
- Elevates the vision of the director: A good cinematographer will introduce ideas and concepts the director may not have considered.

Let's look at some past work and see what early films were like and how they approached it.

What were early films like?

At first, films were very short, sometimes only a few minutes or less. They were shown at fairgrounds, music halls, or anywhere a screen could be set up and a room darkened. Subjects included local scenes and activities, views of foreign lands, short comedies and newsworthy events.
The films were accompanied by lectures, music and a lot of audience participation. Although they did not have synchronised dialogue, they were not 'silent' as they are sometimes described. The first people to actually present a projected motion picture to a paying audience were the "Lumiere

Brothers” in 1895! They invented a camera, projector, and film printer all in one.

The Rise Of the Film Industry

By 1914, several national film industries were established. At this time, Europe, Russia and Scandinavia were the dominant industries; America was much less important:(Films became longer and storytelling/narrative became the dominant form. As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and dedicated cinemas built. The First World War greatly affected the film industry in Europe, and the American industry grew in relative importance. The first 30 years of cinema were characterised by the growth and consolidation of an industrial base, the establishment of the narrative form, and refinement of technology.

Color History

Color was first added to black-and-white movies through hand coloring, tinting, toning and stencilling. By 1906, the basics of colour separation were used to produce so-called ‘natural colour’ moving images with the British Kinemacolor process, first presented to the public in 1909.

Successful Cinematographers

Roger Deakins; One of the best cinematographers of all time! His style is notable for his use of natural and practical lighting, subtle camera movement, and innovative color palettes. One of the biggest things that separated Roger Deakins from other cinematographers, was he never asked himself how to light something, but instead how we wanted the lighting to make him feel. See lighting isn’t all about the technicality side of it, but most of it derives from the image you have in your mind.

Caleb Deschanel; One of the best current Hollywood cinematographers today. He is ideally known for his camera work on moving objects. No matter how fast or slow, he finds a dynamic way to film them. An interesting thing about Deschanel was he actually had a hard time watching movies, due to his experience. Although, there was something about a good film (in

his eyes) that just captivated him, inspired him, and kept him invested in what was on screen.

“What's so pure here is the ability to put all the noise and knowledge behind you and just enjoy cinema. As a writer, I often have trouble removing myself from the experience of the storytelling. But, man, when I get absorbed in a great movie, one that takes me on a ride that's unpredictable, I can't help but have fun.” - Caleb Deschanel

Rodrigo Prieto; A well known cinematographer who does great work on any genre! His focus is a lot on filters and the perspective of the character on screen. He believes film is subjective, meaning whatever the character is going through, is the message that is needing to be conveyed on screen. Personally one of my favorite cinematographers, because he does a great job telling the story through filming characteristics of an actor's character.

It is necessary to understand how cinematographers work/think because we get a sense of how to create our own style of cinematography. We begin to see what makes films successful and what the audience wants to see. Using the information that the video evokes emotion (to put it simply) we picture what we could see the characters doing to affect the audience. Bringing us closer to creating a first draft ‘guide’ on how cinematography can make you a better film actor.

What is “good” film?

Originally I was going to create a google form and ask the students/peers around me what they thought was a good film, to see what they all had in common. After discussing with a few I came down to the conclusion that their opinions were quite subjective/biased. Nothing wrong with that, but rather than giving specific choices that actors made, they gave me what happened in the film that they liked, which was based on their taste in genre. So I decided to scrap that idea and research what made a film successful. I found that a good film derives mainly from its **introduction**, **story/cultural impact**, **conclusion**, and **casting**. Looking back now I should have asked what the actor did that made them engaged with that genre, because technically they gave the right answer since “good” film is subjective. So why do those pieces create a good film? **Introduction** is like

an essay really (hooker), you want to make sure what is shown grabs the audience's attention, the first thing people think about when telling a story is how it all began (give them something unique to remember!). **Cultural Impact/Story**; great films are a product of their time. Sometimes a film can be good due to its relevance, possibly having it die off in the future. They often represent a moment or period in a particular place in history and have a definite cultural impact. **Conclusion**; you want the audience walking out with either a message (re-thinking a certain topic/ideology) or question what the message within the film actually was. Lastly the **Cast**; famous actors that are well cast in a great film, will retain that role as part of their legacy and solidify their character in the minds of the public. Whether through film criticism, popular culture or memes, a character that enters the mass perception of mainstream culture will increase the impact of the film. Being famous isn't a required thing though. Many great films have been made without stars, by lesser known actors giving fantastic performances. The role of holding up a story will always partially fall to the actors, so casting should never be underestimated. Which is a big reason why I believe the study of cinematography can help you understand film acting.

Methodology

Now that we understand successful films and "good" cinema, we need to establish the basic differences between "Acting For Camera" & "Cinematography." In order for this guide to work, it must include the basic requirements for both parties, mainly tailored for camera acting. This is so we can see what pieces we exactly need, to create a test that proves cinematography can enhance your film acting. Camera acting consists of learning the voice, body, and face. Most films directors will lean you towards "natural energy," this is so you make subconscious acting choices while looking as "normal" as possible. Reacting before you speak is key to give the editor as much as possible to work with. Be quick with your reactions though because you don't want the clip to drag out for too long (usually the director will let you know). A lot of big camera actors "isolate specifics" into their acting choices, those being physical choices/gestures

with their body repetitively, so that the camera can read what kind of character the actor is playing. Going back to acting “naturally,” most directors will tell you to act like the camera is not even there for the most natural effect. Don’t over-enunciate; mics are very sensitive and it’ll sound odd if you put too much emphasis on your vowels and consonants. Most directors will actually tell you to slur your language a bit, English is a lot easier to understand than most people think (on a mic). While Cinematographers work with everything that has to do with the camera crew/man, lighting crew, set-ups/angles, etc. you know the drill. The only thing that the two have in common is working directly with the camera. In order for this to work, we must see and understand the basic shot types of a cinematographer.

Our first shot type is the **Eye Level Shot**; this is when your subject is at eye-level. An eye level shot can result in a neutral perspective (not superior or inferior). This mimics how we see people in real life — our eye line connecting with theirs, and it can break down boundaries. Eye level shots are actually much less standard than one might initially think, because directors often prefer to place the camera at shoulder level to attain a much more cinematic look.

Next we have the **Low Angle Shot**; this shot frames the subject from below their eyeline. These camera shots most often emphasize power dynamics between characters. A low angle shot on one character is often paired with a high angle shot on the other character. When you've got a character who is powerful (or at least “feeling” powerful), the low angle shot will bring that extra bit of meaning to your shot.

Next is the **High Angle Shot**; the camera points down at your subject. It usually creates a feeling of inferiority, or “looking down” on your subject. But, again, with every other camera angle, there are many applications. The high angle shot is a versatile shot that can be used in many situations. The most common usage is to make a character seem vulnerable and powerless but there are always exceptions to the rule.

The **Hip Level Shot**; is when your camera is roughly waist-high. Hip level shots are often useful when one subject is seated while the other stands. Hip level shots can also be extremely useful camera angles for when you have action that occurs near the hip, like weapons being drawn, or someone reaching into their pocket. That's why it's also known as a “cowboy shot.”

The **Knee Level Shot**; is when your camera height is about as low as your subject’s knees. They can emphasize a character’s superiority if paired with a low angle. It's not as extreme as a ground level shot but it gets the same feeling across. These are ideal when you want to focus on characters walking.

The **Ground Level Shot**; is when your camera’s height is on ground level with your subject. This camera angle is used a lot to showcase a character walking without revealing their face, but it can help to make the viewer more active and use the actor's performance to build an idea of who this person is.

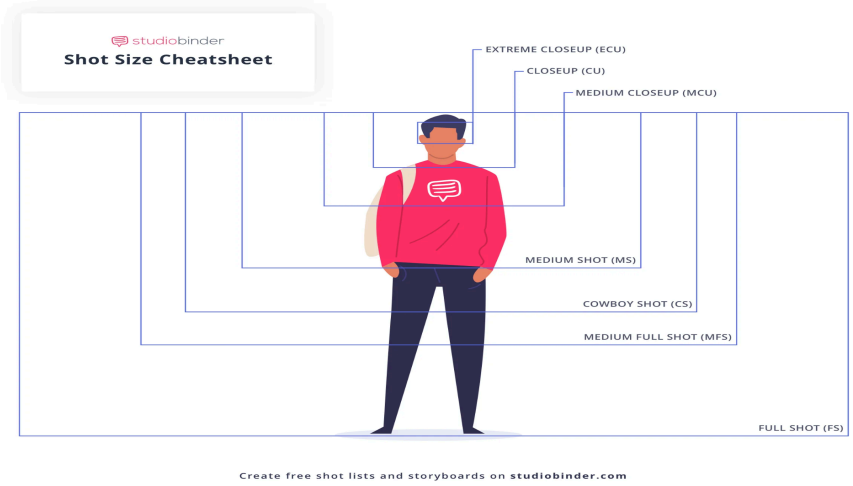
The **Shoulder Level Shot**; is a camera angle that is as high as your subject’s shoulders. Shoulder level shots are actually much more standard than an eye level shot, which can make your actor seem shorter than reality. Because the camera is aligned with the shoulder, it allows the actor's head to reach the top of the frame (reducing head room). It also places the actor's eye-line slightly above the camera and in return, the illusion of a slightly lower angle.

The **Dutch Angle Shot**; when the camera is slanted to one side. You can create a sense of disorientation, a de-stabilized mental state, or increase the tension. Think of the Dutch angle as “emphasis” for any tense or subjective moment. It's a great way to amplify whatever emotion, mental state, or suspense you're bringing to the scene.

The **Overhead Shot**; is from above, looking down on your subject. These are typically shot from 90 degrees above, anything less might be considered a high angle shot instead. An overhead shot doesn't need to be super high, but it can be. Overhead shots are great for providing perspective on a scene, but not just any perspective. It's often used as either a “neutral” or sometimes “complex” point of view.

Lastly the **Aerial Shot**; is captured from way up high. It establishes a large expanse of scenery. Many of the helicopter shots in “Black Hawk Down” are aerial shots. Affordable drones have made aerial photography more accessible to filmmakers. Once considered a big-budget luxury or stock-footage mainstay, original aerial photography is now within reach of almost any production.

If you didn't understand the shots above, here is a basic guide on them:)



Now that we see how shots are used to influence the story we understand the importance of the actor. Camera angles actually affect the directors input on what the actors do on camera. If we as actors can study these angles and how they affect your face/body, we would be able to “copy practice” these images in front of a mirror, but more importantly in front of a camera. Mimicking the facial expression or body shape that is most appealing on screen. Remember back in page 5 how i said it’s

important to recognize the difference between old and new cameras? Well this is what I mean; old cameras contain film and film cost money. Back in the day, you only had a few if not one take on a scene. Camera acting was crucial to be precise for the actor. Don't get me wrong, it is still expensive to re-do a scene because the equipment cost time/money to rent. Although with the new mirrorless cameras, it cost quite literally nothing to record then delete your last take. It technically increases the shutter count, reducing the life of your camera. But I believe this is well worth your time, considering the art of copy practice can actually lead you to perfect your film acting choices to a tea. Leading to less takes, saving a lot more time and money for the days you're on set with the team. But once again it's more than just studying these angels, but also the frame size as well. The issue with this, is not a lot of people want to study two degrees at once, because that's just insane.

Practical Portfolio

So I decided to run a test, and put to the test to truly see if cinematography can make you a better film actor. During my collabs I studied how individuals and actors reacted to the camera. I found that even when not acting, but anytime in general, people get nervous in front of the camera. People activate their fight or flight when a camera is pointed at them, due to them feeling like prey when being "watched." Here are some examples of those workshops. As you can see a lot of it (I feel personally) is good, but natural acting. I noticed this especially in Ieuans workshop for an acting method for camera acting. This is because I created a whole scene, as you see below.


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Now that we see how people react naturally to the camera, we can add the state of mind we would like them to be in with our guide. I wanted the guide to be accessible to everyone. So I decided to research the top learning types and get a good sense of how I'm going to structure this. I found there are 4 main types of learning; **Visual Learning, Auditory Learning, Kinesthetic Learning,** and **Reading/Writing Learning**. In order for my learning sheet to achieve the most impactful representation to the actors, I must incorporate all the learning types (in some way) on my guide sheet.

Visual learning is a type of learning style in which students prefer to use images, graphics, colors and maps to communicate ideas and thoughts. Visual learners must see information in order to learn it. These learners are likely to have a photographic memory and may use color, tone and brightness to recall information. In class, visual learners will benefit from seeing diagrams drawn out, for example, on a chalkboard and in slideshows. Visual learning refers to a mode of learning where students rely on graphic aids to remember and learn material. Visual learners can easily visualize objects, have a great sense of balance and alignment, are very color-oriented and can effortlessly envision imagery. Visual learners learn best by color-coding their notes, making to-do lists and using concept maps to organize their thoughts.

Auditory Learning means that a student learns most effectively by listening. They would prefer listening to a lecture over reading a textbook, or hearing the instructions for a project instead of figuring it out hands-on.
Best Way To Teach Auditory Learners

- Repetition
- Discussion/Conversation/Explanation
- Social Learning Experiences

Kinesthetic learning links the process of learning to physical activity. It is a learning style during which the learner has to feel or move in order to learn

more effectively. Also referred to as ‘tactile’, ‘hands-on’, or ‘physical’ learning, kinesthetic learning is part of the VARK model.
Best Way To Teach Kinesthetic Learners

- Physically friendly (to the body) activities
- Allow them to move
- Motivate them to create their own work
- Allow them to physically manipulate the situation

Read/writing learner primarily by reading and writing. They prefer to learn information by reading notes, handouts and textbooks. These learners make use of dictionaries and other reference materials. They also benefit by rewriting notes and rereading notes silently again and again.
Best Way To Teach Reading/Writing Learners

- Have them rewrite information
- Work well with handout instructions
- Multiple perspective writing
- Do well with lists

Now that we understand the basics of learning types, we can begin our test. I put actors through a regular film scene and let them do any technique they wanted for the camera. I copy practiced/re-created shots with a different script so the actors didn’t try and mimic the famous character/actors' acting choices. I wanted it to be as fresh as possible. So after the scene, I ran them through a quick workshop on what cinematographers do for actors (creating the setting to get them into character). And shot types to give them a familiar idea of what image the cinematographer/film director is looking for. Then ran the scene again to see how the information affected them. Below will be the before and after. Keep in mind that both these pictures were screen shotted at the exact same time of the line to get the maximum effect on showing the differences between their reactions.

Before:













After:





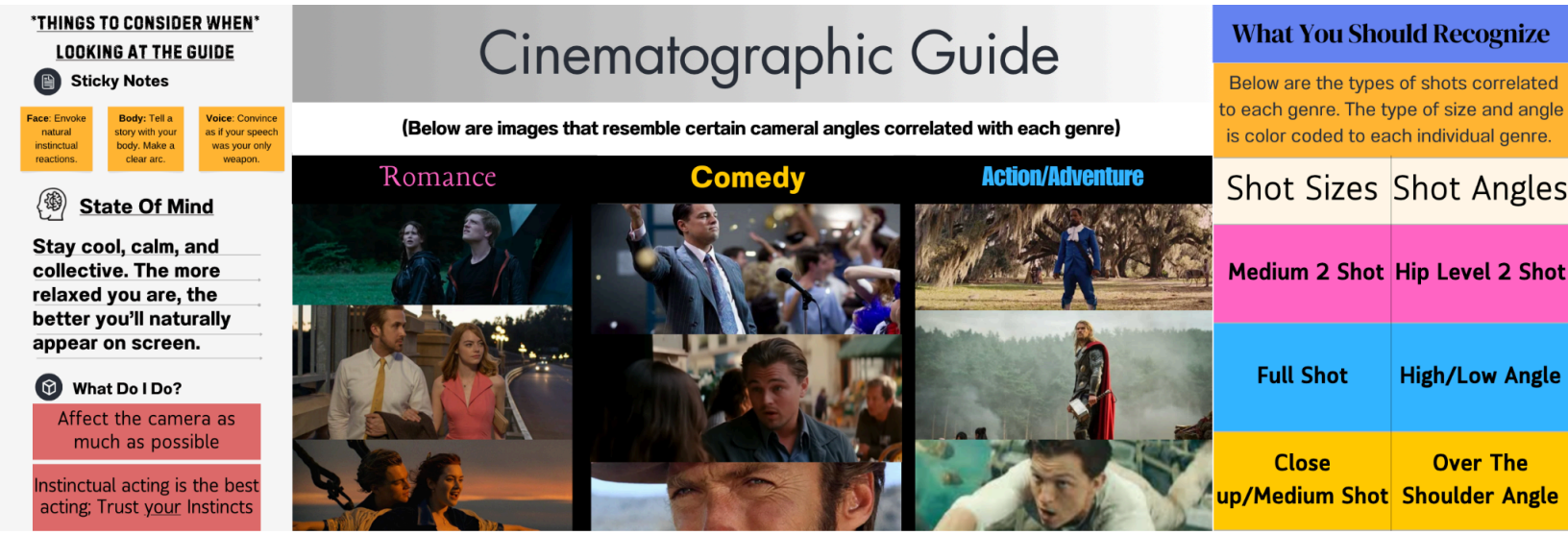








I personally feel the workshop was a success! The different choices may have been very subtle, but I found that the intentions for both actors were clearer and even the slightest actions invoke a strong message to the audience. Although the research was very difficult, I'd say the most difficult part was the editing and sound. I've never filmed let alone used an editing software before so I went through a lot of tutorials. Through trial and error I found a way to step-over each issue that came about in the software, especially the audio. I have not only become a better camera actor, but developed an awesome new skill in cinematography. With this skill set I feel I can further my camera capabilities even more and start leaning towards making my own content. When I go back home I want to work for the news team in town. I figured I could possibly be a backup cameraman or extra with the technological understanding I have now on what goes on in the background. With that being said, I don't plan on stopping acting, but rather still auditioning and possibly creating my own short films in the future! Here is the cinematographic guide I created and will continue to develop until it works at it's best:



Reflection/Conclusion

Beginning with types of cameras, studying sensor sizes, resolution, frame rate, mics, stabilization, crop factor, aperture, lowlight, dynamic range, etc.

to lighting and cinematography. After looking at basic camera angles I hope to dive into more complex ones that involve few to multiple people in a scene/setting. It will be nice to see how these camera angles can affect the feelings of the audience watching. Leading me to discover more movie genres (action, romance, adventure, comedy, fantasy, drama, horror, mystery, sci-fi, thriller, etc.) and how they use said camera angles to showcase/invoke the feeling of genre to the targeted audience. Hopefully by then I will have developed my own style of cinematography, whilst discovering new tools! I shall continue to replicate films through copy practice. I will then use the angles I have practiced and slightly alter them to see if I have made any discoveries on a new feeling or emotionally evoking image. Any new discoveries I make I will document. I would love to get some actors together and test out my camera skills and demonstrate the clips to future inquiries. My goal is to develop my guide so far that the actors that use it practically direct themselves. I would like to showcase a physical demonstration of me using the camera (or scale model of the camera) to give a visual representation of what that might look like as a possible aspect for the learning guide. I plan to continue to develop techniques that you can do while filming to get certain effects on screen. I would like to expand on many different camera types and what they are mainly used for. After I will see why one camera might be more beneficial than the other based on the result one tries to get on screen. My goal is to help actors learn how to act on camera, with their own camera. I will continue to see what directors might look for when selecting a camera actor. I will watch really successful movies and why they worked so well once again. Afterwards I may research the differences between theatre and camera acting. Perhaps proposing the question “what works better or sounds more interesting”. I will note details to look out for while watching theatre scenes so I can really take something away from the performance. I would like to continue researching the development of cinematography that has affected actors throughout time. The difference between what Charlie Chaplin had to go through compared to John Travolta (one of my fav actors haha). Both very physically gesturing actors, in different ways of course; but could it be that the different amount of takes and film capacity from both

timelines affected the way both actors had to act physically? Has the development of technology today changed the definition of what a “good” camera actor is? Or can a “bad” camera actor be a “good” one with enough direction and editing, because as long as they fit the type cast they'll get in. These are the questions I’ll continue to think about. I will then research if a good cinematographer can create a good actor or if their job is to solely make them look good. So can a cinematographer be a director? Vice versa of course, can a director be a good cinematographer? In the future I would like to create a sort of method to cinema acting. Specifically a method for each genre of cinema. Hopefully it is able to be incorporated with every angle within each genre. My overall goal is to make discoveries throughout this process and use this as experience to develop my skills. Maybe one day I can use these skills not only for film purposes, but for side work as a videographer or photographer for special events. For the future I think I would frame my questions better for more input from the other students. I would also like to spend more time filming rather than editing (not sure how haha). Time manage a bit better. I had a big idea to create a short film with all the actors, but I never came across it. I think my biggest takeaway was learning how to be a self creator. I just feel that nowadays big gigs are hard to come across and the most successful actors are the ones who create their own jobs. As a collaborator as well, in case someone needs a cameraman, I could step in. They say the most successful directors are those who know a little bit of everything, to be honest with you I agree, but I really think the most successful people in this industry are those who know a little bit of everything outside their field as well:)

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