ANALYSIS OF THE APPLICATION OF CINEMATOGRAPHY TECHNIQUES IN THE USE OF VISUAL EFFECTS IN THE YOUTUBE VIDEO KAMEN RIDER GEATS EPISODE 1

Abstract

This study aims to analyze the application of cinematography techniques in the use of visual effects in the YouTube videoKamen Rider Geats Episode 1. The research employs a qualitative descriptive approach with systematic visualobservation as the primary data collection method. The object of analysis consists of selected scenes that prominently demonstrate cinematographic construction within action-driven sequences. The analytical framework is based on Joseph V. Mascelli's 5C cinematography theory, encompassing Camera Angles, Continuity, Cutting, Close-Ups, and Composition. The findings reveal that cinematography in Kamen Rider Geats Episode 1 is applied in a highly structured and coherent manner. Camera angles are strategically used to construct power relations and narrative perspective, while variations in shot scale support emotional emphasis and spatial clarity. Continuity principles, including the 180-degree rule and match on action, play a crucial role in maintaining spatial orientation during fast-paced action scenes. Cutting techniques regulate narrative rhythm and intensity, and compositional strategies such as the rule of thirds and depth of field establish visual hierarchy within complex frames. Overall, the study demonstrates that classical cinematography principles remain essential in contemporary platform-based audiovisual production. Despite the heavy reliance on spectacle and visual effects, visual clarity and narrative coherence are primarily achieved through disciplined cinematographic techniques. This research contributes to digital cinematography studies by reaffirming the relevance of classical cinematic grammar within YouTube-distributed tokusatsu content.

Key words:-
Cinematography, continuity, composition, tokusatsu, YouTube

Introduction:-

Over the past five years, the rapid growth of internet-based video platforms has fundamentally transformed the global audiovisual production and consumption ecosystem. YouTube has evolved from a mere distribution channel into an alternative cinematic production space that actively shapes new visual languages through the interaction of creators, algorithms, and audiences (Rozi et al., 2025). In this environment, cinematography quality has become a key factor in differentiating content, influencing audience engagement, and establishing aesthetic legitimacy within digital audiovisual works (Lu et al., 2024).

Recent studies indicate that YouTube content increasingly adopts classical cinematic conventions, such as camera angles, frame composition, editing rhythm, and visual continuity, in

order to enhance cinematic value and viewing experience (MacDowell, 2025; Pantenburg, 2024). This shift marks a transition from amateur video aesthetics toward more structured and intentional cinematic aesthetics. Consequently, cinematography analysis in the context of YouTube can no longer be considered marginal, but rather an essential component of contemporary visual communication studies (Torjesen, 2024).

Parallel to this development, advances in visual effects (VFX) technology and virtual production have significantly altered how audiovisual worlds are constructed. VFX is no longer merely a post-production embellishment, but has become an integral part of visual design from the pre-production stage, directly influencing camera placement, actor blocking, lighting decisions, and spatial composition (Silva Jasaui et al., 2024). Research on in-camera visual effects and real-time rendering demonstrates that cinematography and VFX are increasingly interdependent both structurally and aesthetically (Leininger et al., 2025; Bodini et al., 2024).

This growing interdependence requires an analytical approach that treats cinematography and VFX as a unified visual language. Separating camera techniques from digital effects risks obscuring the production logic and the visual meaning generated on screen (Wei et al., 2025). Within this context, Joseph V. Mascelli's 5C cinematography framework Camera Angles, Continuity, Cutting, Close-Ups, and Composition remains highly relevant for analyzing how visual structure is constructed and communicated to audiences, including within digital, platform-based audiovisual works (Azzarelli et al., 2024).

The need for an integrated analysis becomes particularly evident in Japanese tokusatsu, a genre historically dependent on visual illusion to construct science-fiction worlds and spectacular action. Tokusatsu relies on precise camera choreography to ensure that visual effects—such as explosions, transformations, and giant creatures remain legible, dramatic, and convincing (Azman, 2025; Rawle, 2024). In contemporary tokusatsu, the integration of CGI with live action positions cinematography as a decisive factor in sustaining the credibility of visual spectacle.

Kamen Rider Geats, as part of the long-running Kamen Rider franchise, represents the evolution of modern tokusatsu within an advanced digital production environment. The first episode of the series, distributed via YouTube, presents high-speed action sequences, character transformations, and large-scale environmental destruction that depend heavily on the coordination between cinematographic techniques and digital visual effects (Sakamoto, 2024). At the same time, YouTube as a platform expands the series' global reach, making it a relevant object of study within platform-based audiovisual culture.

Although numerous studies have examined cinematography in YouTube content and the application of VFX in digital film and television production, many of these studies still treat cinematography and VFX as separate analytical domains or focus primarily on industrial and technological dimensions (Turriate-Guzmán et al., 2023; Tsiavos, 2025). Research that specifically investigates how cinematography techniques are applied to support and enhance the

effectiveness of visual effects within a single audiovisual work particularly within the tokusatsu genre on YouTube remains limited.

Based on this research gap, the study entitled "Analysis of the Application of Cinematography Techniques in the Use of Visual Effects in the YouTube Video Kamen Rider Geats Episode 1" is considered significant. This research aims to examine how cinematography techniques, grounded in Joseph V. Mascelli's 5C framework, are strategically applied in conjunction with visual effects to maintain action continuity, guide audience focus, and create a coherent and immersive visual experience on YouTube. By doing so, the study is expected to contribute theoretically to digital cinematography studies and practically to platform-based audiovisual production in the era of advanced visual technologies.

Research methods

Research Design

This study employs a qualitative descriptive research design to analyze the application of cinematography techniques in the use of visual effects (VFX) in the YouTube **video** Kamen Rider GeatsEpisode 1. A qualitative approach is considered appropriate because the research focuses on interpreting visual meaning, aesthetic strategies, and narrative functions embedded in audiovisual compositions rather than measuring numerical variables or testing hypotheses. Qualitative descriptive research allows the researcher to examine visual phenomena as they naturally appear and to explain how cinematic techniques operate within specific contexts.The study is grounded in visual analysis, emphasizing the interpretation of images, camera movement, shot composition, editing patterns, and their interaction with digital visual effects. This approach enables an in-depth understanding of how cinematography functions as a visual language that supports and enhances the effectiveness of VFX within a platform-based audiovisual work.

1) Object of Study

The object of this research is the YouTube video "Kamen Rider Geats Episode 1", published on the official YouTube channel distributing the series. This episode was selected because it represents the opening narrative of the series and introduces core visual elements such as action choreography, character transformations, environmental destruction, and digital effects that are central to the tokusatsu genre.The total duration of the episode is approximately 24 minutes, and it contains numerous action-driven sequences that rely heavily on the integration of cinematography and visual effects. The unit of analysis in this study is not the episode as a whole, but specific visual scenes and shots that demonstrate the application of cinematography techniques in relation to VFX usage.

2) Data Types and Sources

The study utilizes two types of data: primary dataandsecondary data**.**Primary data consist of visual data obtained directly from the YouTube video Kamen Rider Geats Episode 1. These data include scenes, shots, camera angles, camera movements, editing transitions, compositional arrangements, and the appearance of visual effects such as CGI characters, particle effects, explosions, digital environments, and transformation effects.

Secondary data are drawn from academic literature, including international journal articles, books on cinematography and visual effects, and prior studies related to digital audiovisual production, YouTube aesthetics, tokusatsu, and Joseph V. Mascelli's cinematography theory. These sources are used to support the theoretical framework, contextualize the findings, and strengthen the analytical interpretation.

3) Data Collection Techniques

Data collection was conducted using systematic visual observation and documentation. The researcher repeatedly watched Kamen Rider Geats Episode 1 to identify scenes that prominently display the interaction between cinematography techniques and visual effects. Each viewing focused on different analytical aspects, such as camera placement, shot scale, editing continuity, spatial orientation, and the positioning of VFX elements within the frame.

During the observation process, selected scenes were documented by recording time codes**,** shot descriptions**,** andvisual characteristics. Screenshots and written visual notes were used as supporting documentation to ensure accuracy and consistency in analysis. Scenes were selected based on their relevance to the research focus, particularly those involving action sequences, transformations, and large-scale digital environments.

4) Analytical Framework

The primary analytical framework used in this study is Joseph V. Mascelli's 5C cinematography theory, which consists of:

1. Camera Angles – analyzing how camera height, perspective, and orientation shape the visual meaning of characters and actions.
2. Continuity – examining spatial and temporal coherence across shots, including screen direction, action flow, and visual consistency.
3. Cutting– analyzing editing techniques such as straight cuts, match cuts, montage, and cross-cutting in relation to action and effects.
4. Close-Ups – examining the use of close-up and extreme close-up shots to convey emotion, narrative emphasis, or symbolic meaning.
5. Composition – analyzing framing strategies such as rule of thirds, depth of field, balance, and visual hierarchy within the frame.

This framework is applied to interpret how each cinematography component supports or enhances the visual effects presented on screen. VFX are analyzed not as isolated digital elements, but as visual components that interact with cinematographic decisions.

5) Data Analysis Procedures

Data analysis follows a qualitative descriptive analysis model, adapted from the interactive model of Miles and Huberman, which consists of three main stages:

1. Data Reduction
   At this stage, the researcher selects and categorizes visual data that are most relevant to the research objectives. Scenes that do not significantly involve cinematography–VFX interaction are excluded. The remaining scenes are grouped based on dominant cinematography techniques, such as angle usage, editing continuity, or compositional emphasis.
2. Data Display
   The reduced data are organized into descriptive tables and narrative explanations. Each selected scene is presented with detailed descriptions of cinematography techniques and the corresponding visual effects used. This stage allows patterns and relationships between visual techniques and digital effects to become visible and comparable across scenes.
3. Conclusion Drawing and Verification
   The final stage involves interpreting the displayed data to identify recurring strategies in the application of cinematography techniques. Conclusions are drawn regarding how these techniques function to enhance the clarity, impact, and narrative coherence of visual effects. Verification is conducted by comparing findings with established theories and relevant literature to ensure analytical validity.

Results and Discussion

Results

This section presents the empirical findings derived from systematic visual observation of Kamen Rider GeatsEpisode 1. The analysis focuses exclusively on the application of cinematography techniques**,** examined through Joseph V. Mascelli's5C framework: Camera Angles, Continuity, Cutting, Close-Ups, and Composition. From the episode's total duration of approximately 24 minutes, 27 key scenes were identified as representative units of analysis due to their intensive use of cinematographic strategies in action-driven sequences.Overall, the findings indicate that cinematography in Kamen Rider Geats Episode 1 is applied in a highly structured and intentional manner. Rather than functioning merely as a technical recording tool, cinematography operates as a visual system that regulates spatial clarity, narrative rhythm, and audience orientation within fast-paced tokusatsu action scenes.

Table 1. Dominant Cinematography Techniques Identified in Kamen Rider Geats Episode 1

No	Cinematography Component	Techniques Observed	Primary Visual Function
1	Camera Angles	Eye Level, High Angle, Low Angle	Perspective control, power hierarchy
2	Shot Scale & Close-Ups	CU, ECU, MS, LS, ELS	Emotional emphasis, spatial framing
3	Continuity	180° rule, screen direction, match	Spatial coherence

		on action	
4	Cutting	Straight cut, match cut, montage, cross-cutting	Narrative rhythm
5	Composition	Rule of thirds, depth of field, balance	Visual hierarchy

Source: Field observation, 2025

1) Camera Angles

The findings reveal that camera angles are systematically employed to construct narrative perspective and character dominance. Eye-level shots dominate early action sequences, positioning the audience on equal perceptual footing with the characters. This choice enhances immersion and minimizes perceptual distance between viewer and on-screen action.High-angle shots are frequently used to expose environmental scale, particularly during city-wide action scenes. These shots provide spatial orientation and emphasize vulnerability or exposure. In contrast, low-angle shots are consistently applied to heroic characters following decisive actions, visually reinforcing dominance, strength, and narrative authority. This patterned use confirms that camera angles serve as a core semiotic device rather than a stylistic variation.

2) Shot Scale and Close-Ups

Variation in shot scale constitutes one of the most prominent cinematographic strategies in the episode. Close-ups and extreme close-ups are primarily used to convey emotional states, narrative tension, or symbolic objects. Human characters are often framed tightly during moments of fear, confusion, or realization, anchoring the spectacle-driven narrative in emotional legibility.Medium shots function as transitional frames that balance facial expression with bodily movement, while long shots and extreme long shots are extensively used to establish spatial context and action geography. These wide framings are essential for maintaining clarity during large-scale confrontations, ensuring that character positioning and movement remain intelligible.

3) Continuity and Spatial Orientation

Continuity principles form the structural backbone of the episode's cinematography. The consistent application of the 180-degree rule ensures stable spatial orientation throughout complex fight sequences. Characters retain coherent left–right positioning, allowing viewers to follow rapid movement without confusion.Match on action is repeatedly employed to sustain motion across cuts. Actions such as running, attacking, or leaping continue seamlessly from one shot to another, preserving temporal logic. This continuity strategy prevents visual fragmentation and reinforces realism within fantastical scenarios.

4) Cutting and Editing Rhythm

Cutting techniques are used strategically to regulate narrative tempo. Straight cuts dominate dialogue-driven scenes, prioritizing clarity and narrative efficiency. In contrast, action sequences rely heavily on match cuts, montage, and cross-cutting to intensify rhythm and compress narrative time.Montage sequences emphasize action density and escalation, while cross-cutting connects parallel events occurring in different locations. These techniques expand narrative

scope while maintaining coherence, demonstrating that editing functions as a temporal organizer aligned with narrative momentum.

5) Composition and Visual Hierarchy

Composition plays a critical integrative role in organizing visual information within each frame. The rule of thirds is consistently applied to position key characters off-center, allowing visual space for environmental cues or implied threats. Depth of field techniques create layered compositions, guiding viewer attention between foreground action and background context.This compositional discipline establishes a clear visual hierarchy, ensuring that even densely populated frames remain readable and narratively purposeful.

B. Figure Placement

Figure 1 below visualizes the conceptual relationship between the five cinematography components as applied in Kamen Rider Geats Episode 1.

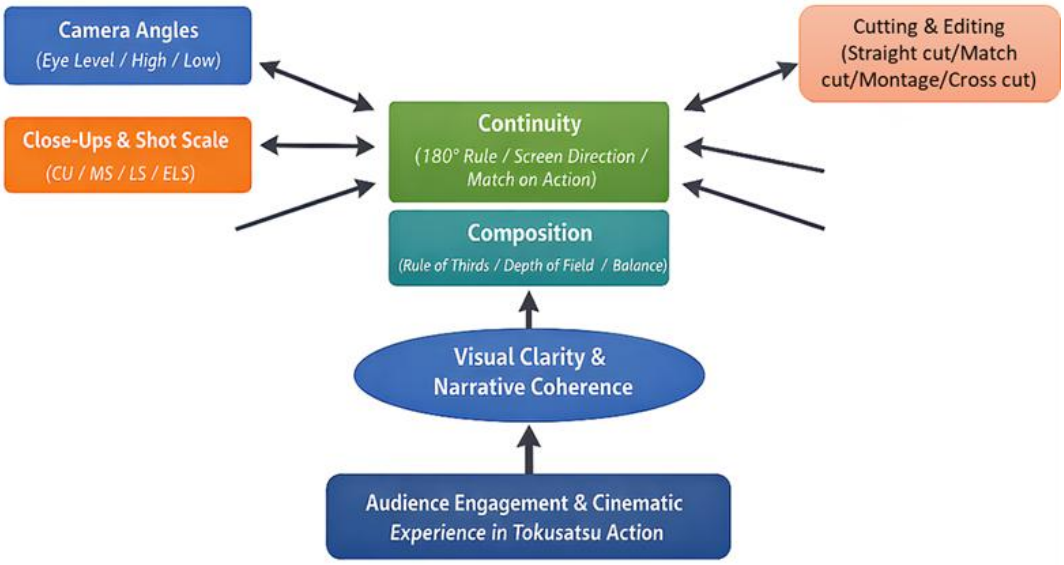

Figure 1. Relationship 5C Cinematography Framework in Kamen Rider Geats Episode 1

The figure illustrates how Camera Angles, Shot Scale, and Cutting operate as dynamic mechanisms that feed into Continuity and Composition, which together ensure visual clarity and narrative coherence, ultimately shaping audience engagement in tokusatsu action scenes.

Conclusion

The results demonstrate that cinematography in Kamen Rider Geats Episode 1 operates as a cohesive visual system rather than a collection of isolated techniques. When interpreted through Mascelli's 5C framework, the episode reveals a disciplined alignment between camera angles, shot scale, continuity, cutting, and composition.

From a theoretical perspective, these findings reaffirm the continued relevance of classical cinematography principles in contemporary, platform-based audiovisual production. Despite the genre's reliance on spectacle and speed, visual clarity is preserved through strict adherence to continuity rules and compositional balance. This supports Mascelli's assertion that strong visual storytelling depends on structural coherence rather than visual excess.

Furthermore, the findings suggest that tokusatsu action requires heightened cinematographic discipline. Large-scale action and rapid movement increase the risk of visual overload; therefore, techniques such as stable screen direction, controlled shot scale transitions, and hierarchical composition become essential for maintaining narrative intelligibility.

In the context of YouTube as a distribution platform, the episode demonstrates that cinematic-level cinematography has become an expected standard rather than an exception. The application of professional cinematographic grammar positions Kamen Rider Geats not merely as digital content, but as a cinematic experience adapted for platform-based viewing.

C. Conclusion and Implications

This study concludes that Kamen Rider Geats Episode 1 demonstrates a highly disciplined and systematic application of cinematography techniques, effectively structured through Joseph V. Mascelli's 5C framework. The findings reveal that camera angles, shot scale, cutting, continuity, and composition are not employed as isolated stylistic choices, but as an integrated visual system that maintains spatial clarity, narrative coherence, and rhythmic control within fast-paced tokusatsu action. Despite the genre's emphasis on spectacle and speed, the episode consistently adheres to classical cinematographic principles, ensuring that complex action sequences remain legible and emotionally grounded for the audience.

From a theoretical perspective, this study reinforces the continued relevance of classical cinematography theory in contemporary digital and platform based audiovisual production**.** The successful application of Mascelli's 5C framework in a YouTubedistributed tokusatsu series demonstrates that traditional cinematic grammar remains essential for organizing visual meaning, even within technologically advanced and effects-driven contexts. This finding challenges assumptions that digital production environments diminish the importance of cinematographic discipline, instead showing that such environments may increase the need for structured visual control to prevent perceptual overload.

In terms of practical implications, the results suggest that cinematography should be positioned as a foundational design strategyin platform-based audiovisual content, particularly for action-oriented genres. Content creators, cinematographers, and audiovisual educators can utilize the 5C framework as a practical guide for maintaining visual clarity and narrative intelligibility in complex productions. Moreover, for industry practitioners working within YouTube and similar platforms, the study highlights that audience engagement is strongly supported by coherent cinematographic construction rather than spectacle alone. Future research may extend this framework to comparative analyses across episodes, genres, or platforms, or integrate audience reception studies to further examine how cinematographic clarity influences viewer experience and engagement.

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