



REVIEWER'S REPORT

Manuscript No.: IJAR-55966

Title: Analysis of the Application of Cinematography Techniques in the Use of Visual Effects in the YouTube Video Kamen Rider Geats Episode 1

Recommendation:

- Accept as it is
- Accept after minor revision.....**
- Accept after major revision
- Do not accept (*Reasons below*).....

Rating	Excel.	Good	Fair	Poor
Originality		-		
Techn. Quality		-		
Clarity		-		
Significance		-		

Reviewer Name: Dr Gulnawaz

Detailed Reviewer's Report

The manuscript entitled “*Analysis of the Application of Cinematography Techniques in the Use of Visual Effects in the YouTube Video Kamen Rider Geats Episode 1*” presents a focused qualitative study examining cinematographic construction through Joseph V. Mascelli’s 5C framework. The topic is relevant within contemporary digital media studies, particularly given the increasing scholarly attention to platform-based audiovisual production (lines 29–41). The abstract (lines 1–20) clearly outlines the research aim, theoretical framework, and general findings, and the methodological structure (lines 85–171) is coherently organized. The use of systematic visual observation and the adaptation of the Miles and Huberman analytical model (lines 150–170) demonstrate methodological awareness. The Results section (lines 173–229) is logically structured according to the 5C components, and the discussion of camera angles (lines 188–196), continuity (lines 207–214), and composition (lines 223–229) reflects consistent analytical application. The manuscript successfully argues that classical cinematographic grammar remains relevant within YouTube-distributed tokusatsu content (lines 243–247, 265–271), which is a meaningful theoretical contribution. However, while the descriptive analysis is clear, the study would benefit from deeper critical engagement with the interaction between cinematography and visual effects, as the Results section primarily emphasizes cinematographic technique rather than explicitly demonstrating how VFX integration reshapes or constrains those techniques.

At the same time, several areas require refinement. First, although the introduction identifies a research gap (lines 70–76), the distinction between this study and prior research remains somewhat generalized

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and could be sharpened conceptually. The manuscript repeatedly emphasizes that cinematography and VFX should be treated as unified (lines 49–55), yet the empirical findings (lines 173–229) focus almost exclusively on classical shot construction without consistently analyzing specific VFX moments in technical detail. More concrete scene-based microanalysis—particularly of transformation sequences or digitally constructed environments (lines 101–107)—would strengthen the claim of integrated analysis. Additionally, the presentation of Table 1 (lines 185–186) is functional but somewhat schematic, and the study would benefit from clearer visual referencing of the 27 identified scenes (line 178) to enhance transparency. Minor language polishing is also recommended to improve flow and remove occasional redundancy, particularly in the conclusion sections (lines 238–255 and 256–281), which partially repeat similar claims. Overall, the manuscript demonstrates strong structural coherence and theoretical grounding but would benefit from deeper analytical specificity and tighter integration between cinematography theory and VFX practice before publication.

Recommendation: Minor Revision

The study demonstrates clear theoretical grounding, a coherent qualitative methodology (lines 85–171), and a structured analytical application of Mascelli's 5C framework (lines 176–229). The topic is relevant and contributes to digital cinematography and platform-based audiovisual studies. However, several improvements are necessary before publication. Specifically, the manuscript would benefit from deeper integration between cinematography analysis and explicit visual effects (VFX) examination, as the empirical section (lines 173–229) tends to emphasize classical shot construction more than the dynamic interaction between camera techniques and digital effects. Additionally, clearer scene-level referencing of the 27 analyzed scenes (line 178), refinement of Table 1 presentation (lines 185–186), and minor language polishing—particularly in the concluding sections (lines 238–281)—are recommended to enhance clarity and analytical precision.

The core argument is sound and well-supported, and the revisions required are primarily related to analytical depth and presentation rather than structural or methodological flaws. Therefore, publication is recommended following minor revisions that strengthen the explicit linkage between cinematography and VFX analysis and improve overall clarity.