

## COMMUNICATION POTENTIAL OF FRAME COMPOSITION STRUCTURE IN TELEVISION MESSAGE

**Research methodology.** To achieve the goal the following methods were used: *typological analysis* – to systematize the television programmes of information broadcasting on the basis of common features and properties for the further research; *scientific literature analysis* – to form a theoretical and methodological basis in the chosen research line; *induction*; *monitoring*, *content-analysis* (using the synopsis storyboard) – to track patterns and quantitative characteristics of visual components in the news.

**Results.** Having analyzed a number of researches on frame composition structure on television, we can conclude that the video frame composition structure in a news message is an optimal placement of the shooting object within the frame, that is characterised by:

- technical convenience of video creation in the general process of the news making;
- ease and simplicity of visual information perception for a viewer;
- maximum richness of information within one video frame.

At the present stage of information technologies development, preference is given to the immediacy of event displaying on any visual information medium. If the semantic charge of video has resonant meaning, then quality and professionalism of video sequence creation in the news takes the secondary place and the main thing remains a fact fixation in any way. In such cases, creating of quality video depends on the operator skills. This is evidenced by analyzed methods of the frame composition structure in information Ukraine television programmes, such as «Podrobytsi» («Inter»); «Vikna-novyny» (STB); «TSN» («1+1»); «Fakty» (ICTV); «Podii Tyzhnia» («Ukraina»). There were revealed types of the frame composition structure, which can intensify the communicative potential of video content, and the main mistakes: lack of balance, aesthetic harmony, centering and actualization of key moments.

**Novelty.** For the first time, the research attempted to analyze the methods of video frames construction and to define the level of communicative potential depending on composition structure in information items on Ukrainian leading television channels.

**Practical significance.** Analyzed methods and recommendations on frame composition structure can be used during the information items video shooting to improve the quality and intensify the communication messages of video content.

**Key words:** image, shooting, frame, composition, communication, television.

### I. Introduction

Among the many characteristic features of information product on television, such as promptness, relevance, interestingness, the «picture» construction is important. The theory and practice of television product making pay a lot attention to the study of the frame composition structure. It is namely the frame composition, where the researcher A. Kniaziev emphasizes the importance of such elements, as the integrity, unity of mood, style and rhythm of image and action, taking place in the frame [8].

In spite of a large layer of scientific and methodological researches and practical studies devoted to the problem of frame composition structure on television (D. Arizhon [1], E. Boid [2], M. Volynets [3], S. Medynskiy [11], G. Millieron [12], P. Word [14], R. Shyrman [15] and others), we offer to study this aspect on example of Ukrainian modern news items to define the optimal methods for viewer perception of visual information construction methods.

### II. Setting goals and research methods

The article object is to reveal the communicative potential of visual component in information Ukrainian television programmes «Podrobytsi» («Inter»); «Vikna-novyny» (STB); «TSN» («1+1»); «Fakty» (ICTV); «Podii tyzhnia» («Ukraina»).

To achieve the goal the following methods were used: *typological analysis* – to systematize the television programmes of information broadcasting on the basis of common features and properties for the further research; *scientific literature analysis* – to form a theoretical and methodological basis in the chosen research line; *induction*; *monitoring*, *content-analysis* (using the synopsis storyboard) – to track patterns and quantitative characteristics of visual components in the news. The content-analysis, as well as monitoring, allows to define the typical organisational construction of video sequence of information items on some television channels, to trace their dependence on the programmes topics, air

time, content subject, to study communicative potential of video sequence in general and some of its components. The content-analysis and monitoring were used during the study of situation on television channels, which further allowed to conduct a comparative analysis with a model of optimal perception by viewers, discovered within the experiment. This type of documents analysis to a higher degree corresponds to quantitative approach in sociological research with its orientation to authoritative objective knowledge [6, p. 213].

### III. Results

In modern television journalism, considering the audience needs and particularities of viewers perception, a need arises to formulate the clear principles of work with visual component of television information in the professional journalist activity. For example, the presumable assumption (hypothesis) of this research we consider the fact, that the method of space organization within the video frame forms the level of its communication potential.

Consider the way of visual information convey. It is obvious that the form of event formulation will have different level and character of creative efforts depending of programme genre. For example, the subject of art programmes is the internal, sensual human world, the reality in its esthetical context [2, p. 108]. With the help of a large arsenal of visual and expressive means of video shooting and editing, endless possibilities of the author's idea implementation in publicistic and art programmes are created, where the preference is given to the pictorial sign system.

The subject of information and publicistic programmes is a social situation in its two main aspects: events, that is changes in the situation itself, and problems, caused by these changes [2, p. 108]. In the informative programmes, unlike with other genres, the word is often dominant, and function of image is just about the illustration an event quickly and accurately. This is the root of the quality video production problem. Despite of the high promptness of news television product creation, the modern journalism requires a high level of operator work skills, and a quality of shooting have to be on the world standards level. A. Kniaziev

The composition frame concept is interpreted by researcher A. Kniaziev as «the selection of details and objects, their positioning within the frame in such a way that allows the maximum saturation of the frame with visual information and express the main opinion of the authors» [8]. V. Yehorov elaborates that the frame composition allows «to help the viewer to relate this image to own previous experience, to awake his/her interest and the need to delve in the material of programme» [7].

The shooting stage of a story or report is a technological process and is conditioned by the following factors:

- the operator captures the real event (even aesthetically unattractive «picture» should be truthfully reflected in the story);
- the possibility to record takes is limited (usually there is no possibility to optimally construct a frame composition);
- the response speed is more important than the author's intention implementation. The frame composition organization in the news is constructed in such a way that it is easy for the viewer to absorb the information and without effort to understand what it is about. P. Word notes that even in news programmes that claim objectivity and where the camera plays the role of a neutral observer, the effect on the viewer will depend on the choice of frame boundaries and the camera location. Each time we click on the «record» button, we consciously or subconsciously make decisions that affect communication [14, p. 13].

In the news, we see increasing dogmatism in the construction of the frame and entire video sequence, where the main principles become:

- convenience of video fixation;
- clarity and simplicity of the image;
- speed of news preparation.

It is worth mentioning the so-called «postcard» style of video sequence construction in the news [5]. The video sequence consists of postcard-like frames that clearly show the event object, place, characters, time, main action.

Researcher K. Havrylov, referring to the independent nature of the video sequence in the news, notes: «In each event, there are so many various “pictures” that will be useful for the video sequence that the reporter has complete freedom in their choice and replacement. » The researcher explains the video sequence in the story as «a visual change of the images of reality (event), which is subordinate to the dramaturgy of the story but has no independent meaning» [5].

Thus, if the event is not of resonant importance, then in the information message preparation, you can limit yourself to archive footage that is relevant to the subject, but «the event recorded on the film in all details, is more likely to be covered, than the event of maybe greater public importance, but not captured on the video camera» [13]. In addition to the ethical considerations on the old video usage, American researchers of information television F. Bernas and T. White, in the Video Deceptions section that devoted to the video tricks, raise the issue of the appropriateness of archival footage using,

citing the example when television specialists resort to such techniques while neglecting time limits. For example, use long-shot footage of the war to cover a new battle of that very war. In some cases, stations include to the run-in a footage of a completely different war to show military operation in a particular country. Such falsifications, if exposed (which is often the case), give grounds to revoke the broadcasting license of channel [16, p. 10].

Recently, in an era of rapid development of information technology, a phenomenon such as mobile journalism as a subtype of citizen journalism has become important in television journalism. In the evening newscast, the presence of a video fixation of an event recorded on a mobile phone or camera by an accidental witness is not a surprise for anybody.

So, it's important to note that in the process of producing television news, video sequence can be:

- *first*, the unit of information and hold the basic semantic meaning. Without video it is difficult to understand what and how it happened –is this any extraordinary event, plane crash, tsunami, storm and so on. Promptness becomes more important than a quality video sequence;
- *secondly*, associative accompaniment of the journalist's words (when the visual sequence takes the secondary importance and only illustrates the narration). The quality of the video sequence must meet all the criteria and requirements of the news format of a particular channel, as it is possible to select the best, pre-arranged footage.

Here are some examples of video frames that violate the principles of composition construction, obtained in the process of video synopsis storyboarding, and as a result we can prove neglecting of such basic principles of quality composite construction, such as:

- *balance* – composition forms of a frame, in which all parts of the image are balanced with each other (Fig. 1);



Fig. 1. Examples of unbalanced composition frame construction

- *aesthetic harmony* – its violation within one single frame leads to poor quality of the entire TV programme product (Fig. 2);



Fig. 2. Examples of violations of aesthetic harmony of the video frame

– *centering and actualization of key moments* – absence within the frame weakens the communication messages of video content (Fig. 3).



Fig. 3. Examples of frames with absence of centering the main

The communication potential of a composition weighted video frame in an information message is characterized by certain features:

- the clarity and logic of what is displayed within one single video frame distinguishes it from video recording in other types of television programmes;
- due to the priority of promptness in the news, the quality and professionalism of the video shooting may be of secondary importance, while exclusive and unique frames from any medium of visual information are preferred. In this context, we consider it appropriate to focus on the classification of S. Medynskyi's frame construction. Among the varieties of composition combinations of the image, the researcher distinguishes «closed» and «open»; «stable» and «unstable» types [11, p. 30].

The *closed composition* construction means that all the lines of interaction of the depicted objects are directed to the story and composition center. The action that takes place inside a closed composition begins and ends within it [11, p. 30]. For example, we observe that most of the frames in the information field on television are constructed exactly on this principle. Therefore, in the news video shooting, preference is given to closed compositions. With this kind of composition, you can answer most of the questions raised to the viewer, within one shot.

The principle of *open composition* has a greater emotional impact on the viewer and, at the same time, requires the use of operator techniques, such as scaling or panning, using of close-ups with a further explanation of their location in a general context, which also affects the length of the cutting phrase, as well as using multiple frames only in a continuity shot. «The open composition is based on lines that diverge from the story center, showing connections of objects trying to move beyond the frame. Cause-and-effect relations are revealed outside the picture plane and need to be continued and completed in other shots» [11, p. 30]. On Ukrainian television channels, we observe minimal use of the open composition organization of the frame in the news, as it involves the use of non-news video recording means.

In constructing a frame composition, when preparing the video sequence, it is important that the main objects are located in the frame space. S. Medynskyi gives a characteristic of the *stable* and *unstable* composition construction concepts.

The researcher characterizes the *stable composition* as one where the main composition lines intersect at right angles in the middle of the plane [11, p. 30]. The stable composition construction is more common in news stories than unstable ones. Because in a case of the steady composition, the subjects of shooting are evenly located and give the impression of calm and stability, in modern news the frame is mostly constructed so that the entire composition structure can be easily perceived by the viewer.

The *unstable composition* is created when the lines of interaction of objects intersect at sharp angles and give the impression of dynamics and agitation [11, p. 30]. Calculations during the content analysis on the frequency of unstable composite construction prove that in the news on Ukrainian television channels («Inter», «1 + 1», «Ukraine»), on average, one story has 15–20% of frames with unstable composite construction (Fig. 4).

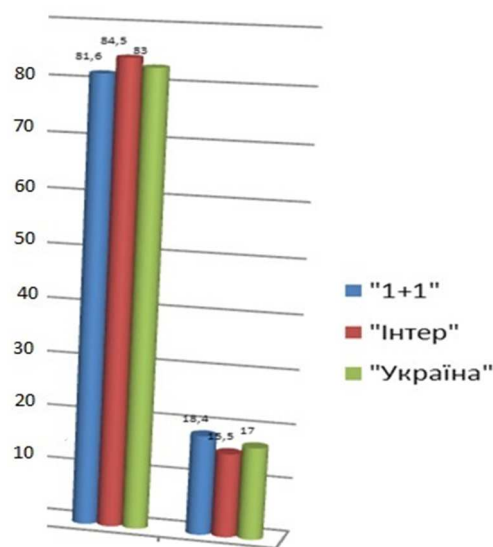


Fig. 4. Elements of visual structure of a television story: stable/unstable frame composition

#### IV. Conclusions

Thus, as an example of unstable composition construction we can consider the use of amateur or operative video in the news, as well as the result of shooting with a hidden camera; an unstable frame can be a result of shooting from a lower point, which deprives the support, which is the ground. Therefore, it is quite usual for such a video to be demonstrated, despite the fact that the news prefers a clear and technically comfortable frame composition construction.

Having analyzed a number of researches on frame composition structure on television, we can conclude that the video frame composition structure in a news message is an optimal placement of the shooting object within the frame, that characterized by:

- technical convenience of video creation in the general process of news production;
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At the present stage of information technologies development, preference is given to the immediacy of event displaying on any visual information medium. If the semantic charge of video has resonant meaning, the quality and professionalism of video sequence creation in the news takes the secondary place, then the main thing remains a fact fixation in any way. In such cases, creating of quality video depends on the operator skill. Studying the rules and methods of composition structure, P. Word notes that composition, being the «core» of visual communication, is considered a talent from God, either given or not [14, p. 38].

Studying the main features of the frame construction for news message in the conditions of professional work of the camera crew, we find the following trends:

- the use of a *closed composition structure* (simplifies the editing process, within one frame the viewer receives more information);
- the use of a predominantly *stable frame composition* (the rejection of sharp angles, the balanced location of the shooting objects within the frame).

Thus, the composition construction of a frame of news video sequence is characterized by simplicity and ease of perception for the viewer. The degree of richness of the frame by expressive means is usually minimized.

*Directions for future research.* One of the important aspects of further study of the selected problematic is an in-depth analysis of the practical application of the principles of video frame composition construction in information television programmes. In a further study, it is intended to conduct a comparative characteristic of the way video image is organized in programmes of various genres in modern television production.

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#### Кияшко Ю. П. Комунікаційний потенціал композиційної структури кадру в телевізійному повідомленні

**Методологія дослідження.** Для реалізації мети використано такі методи: типологічного аналізу – для систематизації телепрограм інформаційного мовлення на основі загальних ознак і властивостей для подальшого дослідження; аналіз наукової літератури – для формування теоретико-методологічної бази за обраним напрямом дослідження; індукції; моніторингу, контент-аналізу (за допомогою розкадрування сюжетів) – для відстеження закономірностей і кількісних характеристик візуальних компонентів у новинах.

**Результати.** Проаналізувавши низку досліджень з композиційної побудови кадру на телебаченні, доходимо висновку, що композиційна конструкція відеокадру в новинному повідомленні – це оптимальне розташування об'єктів зйомки в межах кадру, що характеризується:

- технічною зручністю створення відео в загальному процесі виробництва новин;
- легкістю й простотою сприйняття візуальної інформації для глядача;
- максимальною насиченістю інформації в межах одного відеокадру.

На сучасному етапі розвитку інформаційних технологій перевага віддається оперативності відображення події на будь-який носій візуальної інформації. Якщо смислове навантаження відео має резонансне значення, якість і професіоналізм створення відеоряду в новинах поси-

датимуть другорядне місце, то головним залишиться фіксація факту у будь-який спосіб. Створення якісного відео в таких випадках залежить від операторської майстерності. Про це свідчать проаналізовані прийоми побудови композиції кадру в інформаційних українських телепрограмах «Подобиці» («Інтер»); «Вікна-новини» (СТБ); «ТСН» («1+1»); «Факти» (ICTV); «Події тижня» («Україна»). Виявлено типи композиційної структури кадру, що здатні підсилити комунікаційний потенціал відеоконтенту, а також основні помилки: відсутність врівноваженості, естетичної гармонії, центрування та акцентуації ключових моментів.

**Новизна.** У дослідженні вперше зроблено спробу проаналізувати способи побудови відеокадрів і виявити ступінь комунікаційного потенціалу залежно від композиційної структури в інформаційних сюжетах на українських провідних телеканалах.

**Практична значущість.** Проаналізовані прийоми і рекомендації щодо побудови композиції кадру можуть бути використані під час відеозйомки інформаційних сюжетів з метою підвищення якості і підсилення комунікаційних меседжей відеоконтенту.

**Ключові слова:** зображення, зйомка, кадр, композиція, комунікація, телебачення.