

CHAPTER

4

Visual storytelling in cine-VR

Over the last few years, we have recognized at least three specific areas where the cine-VR expands upon the ideas of other media – creating a new visual language. Three areas in particular have helped us reconsider the way that we think about story in cine-VR:

- Narrative beats
- Framing imagery
- Cine(matic) movement

This chapter will explore just some of the ways we can leverage this new visual language of cine-VR. This will by no means be an exhaustive list as there is much to be explored and discovered. This is just the start!

To see some GRID Lab examples of how the various beats described below used to build emotion and tension in scenes, access the Vimeo link at the end of the chapter and watch:

- *Destiny – Homecoming*
- *For the Love of God*
- *Lula Mae – Birthday Party*
- *Moving In*

Narrative beats

In dramatic writing – be it literature, plays or scripts – a “beat” is considered the smallest unit of a story. A beat is used to conceptualize an action, a change, or a decision that moves the story forward, often sending the story off in a new direction. For instance:

- A burglar breaks into a home intent on stealing (beat 1; an action).
- The burglar sees unpaid bills on the table, realizing the owners are poor (beat 2; an intellectual change).
- The burglar sees children’s toys everywhere and feels guilty (beat 3; an emotional change).
- Finally, the burglar takes a hundred dollars from his own pocket, places it next to the bills, and leaves empty handed (beat 4; a decision).

Screenwriters also used the term “a beat” to imply that there is a pregnant pause in the story. For instance, a screenwriter might ink these words, describing the burglar: “The burglar creeps silently across the wooden floor until a loose board CREAKS loudly. The burglar freezes, and listens... a beat... before moving on”. Of course, the beat provides time for an action (listening), but the act of listening does not move the story forward. The word “beat” is simply a passage of time.

Cine-VR certainly uses both forms of dramatic beats in the same way as its predecessors – but with one critical adjustment. Historically, dramatic beats are designed for the *characters* to make decisions, come to realizations and take action. In cine-VR we need beats for *the audience* to do these things as well.

In cine-VR, we find that there are four new kinds of narrative story-telling beats to consider:

1. Environmental beats
2. Meet & greet beats
3. Curtain beats
4. Finding frame beats

Environmental beats

Consider that most films start each scene with an establishing shot. We might see the skyline of Chicago to establish where the story takes place. Next, we might see wide shot of a bar in Wrigleyville before we land inside the bar, and even more intimately around a table inside a booth in the bar where everyone is watching the final game of the 2016 World Series. That approach is not uncommon in film and could be accomplished in less than a minute of screen time.

In the theater, the printed program would tell us very specifically that Act I, Scene I takes place in a small Chicago bar during game seven of the 2016 World Series.

But in cine-VR, we haven't established these sorts of tropes yet. In fact, we often eschew them altogether. Think about it: it wouldn't be uncommon for a cine-VR story to simply begin inside the bar. The story could simply begin. The audience would be without their playbill or any sort of establishing shots to ground them in time or space.

In describing the beginning of a cine-VR experience, it wouldn't be unusual for someone to say: "Suddenly, I was in a crowded bar. I figured out that it was a sports bar, and then I began to realize that it is was the final game of the 2016 World Series, and that I was in Chicago with a bunch of Cubs fans".

It's important to note that in this description of the cine-VR experience, there is no mention of a story yet. There is no mention of specific characters yet. So far, the only realizations taking place are the ones going on in the audience's mind. And they all have to do with the relationship between the audience and their setting. In many ways, cine-VR drops us into locations as if in a dream.

To ground the audience a bit more, they need to be given time (a beat) to read their environment and to pick up clues as to *where* they are and *when* they are. These are called "environmental beats", and they allow the audience to establish the setting of the story in their own mind before the story gets under way.

Meet & greet beats

Similar to environmental beats are the "meet & greet beats". Meet & greet beats do for character what environmental beats do for the setting. They don't necessarily move the story forward, but instead, they give the audience a moment to understand who the characters in the story are. Most importantly, Meet & greet beats give the audience a chance to assess their POV: GOD, DOG, BOD or GRIFFIN and to bridge the persona gap.

An environmental beat is provided to help you establish where (and when) you are. You realize that you are not only in a bar, getting ready to watch game seven of the series, but that you are sitting at a table with three other characters and an empty chair. You're in a BOD POV, so you quickly figure out that you're a guest at the table, and that you are there with two women (Aisha and Amy), and a man (Clarence).

Curtain beats

Curtain beats borrow the concept of an end-of-act curtain from theater. In many plays performed on a proscenium stage, a curtain will literally be pulled closed across the stage between scenes. In addition to allowing time to change the set, pulling the curtain also provides the audience with a moment to catch their breath and to process the story they just witnessed.

In cine-VR, the curtain beat arrives at the same time (at the end of a scene) but for very different reasons.

A curtain beat comes at the end of a scene, and it hinges on the fact that the audience realizes that this is the end of the scene. However, the purpose of “the curtain” isn’t to give the audience time to reflect. No. In fact, the purpose is just the opposite. The purpose of the curtain beat is to propel the story forward.

Imagine this: After the scene with Aisha, Amy and Clarence in the bar, we transition to a parallel story: two undercover cops in an apartment in Wrigleyville. They plan to infiltrate a local bar where they suspect illegal gambling on the world series may be taking place. The scene introduces us to the two characters (Mutt and Jeff) and then ends when they exit the apartment door. The location is now empty and the scene has ended. But answer these two questions:

1. If you’re the audience, what are you looking at as the scene ends?
2. Where do you want the next scene to take place?

Odds are that:

1. You’re staring at the door through which Mutt and Jeff just exited.
2. You want the next scene to take place in the bar to see if Mutt and Jeff’s story will intersect with Aisha, Amy and Clarence.

This “curtain beat” – leaving the audience alone at the end of a scene, if only for a moment – provides anticipation and a sense of tension for the audience. They want to see what’s next. We also have a pretty good idea of where they are looking, which will allow the story to cut to the next scene without confusing the audience. See [Chapter 5](#) (*Shooting and editing*) for specific tips and techniques for editing in cine-VR.

Finding frame beats

Humans inherently seem to find beauty wherever they are. Entire books have been written about how to artistically craft a frame (we highly recommend Bruce Block’s *The Visual Story*).¹ Broadly speaking, artists use color, light, shape and balance to design their frames, and then use movement, contrast and leading lines to guide the audience’s eye within the frame – see examples in [Chapter 1](#) (*A new medium*).

While cine-VR by definition eliminates any actual frame from the medium, the audience inherently will seek out a pleasant frame. When looking around

a room, the character “framed” by a tapestry on the wall will hold attention longer. A character “framed” by colored light will be more pleasing to observe. A villain “framed” by the arch of a door may seem more menacing.

A finding frame beat simply gives the audience a moment to settle into the scene and discover the beauty of their surroundings.

In order to find a frame, however, in cine-VR we first have to create “a frame”.

Framing images

Composition can be broadly defined as “the nature of something’s ingredients” and comes from the Latin term *componere*, meaning “put together”. In the world of music, a composition is the result of placing multiple notes together in a pattern that creates form and harmony. When it comes to imagery, we first think of paintings, which are commonly held within a frame. Everything contained within the frame is the composition.

Scholars have studied history’s greatest works of art to decipher what made some compositions stand out. Over time, patterns and “rules” emerged. The best known of these is the Rule of Thirds, which dictates that a composition will be most pleasing if you divide the frame with two equally spaced vertical and two equally spaced horizontal lines, creating a grid of nine parts and then align significant compositional elements along those lines ([Figure 4.1](#)).

Knowing that the human eye can find a frame in nature, artists have explored that idea in two distinct ways. First, artists use their own observations and place a literal frame around what they observe (or imagine). Let’s revisit Pieter de Hooch’s *Courtyard of a House in Delft* ([Photo 4.1](#)). In and of itself, de Hooch’s image is framed – literally within a frame hung on a wall.

Artists have further explored the idea of framing by creating frames within a frame. De Hooch does this twice in *Courtyard of a House in Delft*. De Hooch’s use of frames within a larger frame provides insight to a cine-VR storyteller. In essence, de Hooch has created three paintings: first, the painting as a whole; second, the woman in the hallway ([Photo 4.2](#)); and third, the mother and daughter ([Photo 4.3](#)). Why shouldn’t we, as cine-VR artists, create this sort of opportunity for our audience? One of the best ways to guide the viewer’s eye is by creating frames within the 360° space.

With the advent of film, ideas about composition became even more complex, requiring artists to consider: How can we create meaningful composition if the frame can shift or change? No longer was the art form static. For example, an artist could start with subjects aligned along the Rule of Thirds, but if the subjects move, they might create discord with the rule. Likewise, a change could be instigated not by movement of the elements, but by movement of the camera. Exploration and experimentation eventually led to compositions that were completely new, such as the dolly-zoom credited to Alfred Hitchcock, an effect used multiple times in his 1958 film *Vertigo*.²



Figure 4.1 Example of Rule of Thirds from the film, *The Gold Rush*, directed by Charlie Chaplin

Cinematography by Roland Totheroh (public domain)

Throughout time, one aspect of composition has remained constant: the artist has had control of what the viewer would see inside the frame. The frame was the domain of the auteur. With the advent of cine-VR, we face a transformation more significant than the transition from still to moving imagery. With cine-VR, not only can the elements move within the frame, but the entire “frame” can be moved at any moment by the viewer.

Many artists shudder at the idea of allowing the viewer to control the frame, which is understandable. Artists have spent centuries working to control the frame, learning to leverage what an audience does or doesn’t see; working to reveal or conceal elements at precise moments to affect viewers with maximum impact.



Photo 4.1 Pieter de Hooch's *Courtyard of a House in Delft*



Photo 4.2 Detail 1 of de Hooch's *Courtyard of a House in Delft*



Photo 4.3 Detail 2 of de Hooch's *Courtyard of a House in Delft*

However, we believe that rather than seeing cine-VR as a loss of control it should be seen as an opportunity to re-imagine new ways to affect the audience – ways never before conceivable. This is an exciting time as we are presented with a once in a generation opportunity to explore and experiment with a completely new form of art.

Stretching the frame

We believe that the audience will be inherently drawn to frames that they find within their cine-VR environment. In fact, we believe that they will seek them out. They will be drawn to an internal frame. For instance, as previously discussed, de Hooch placed two frames within his painting *Courtyard of a House in Delft*. The audience can see the entire image without moving their head.

But imagine if we placed this image inside of cine-VR –instead of placing the two internal frames side by side, we placed them far enough apart that the audience would have to move their head to see one and then other. Further, what if we created a set so that the entire visual experience of moving from one frame to the other was beautiful? In effect, we have created a unified frame – a frame that stretches beyond what the human eye can see naturally. We have stretched the frame, which is essentially what is done in film through the use of a dolly shot. In cine-VR the frame is stretched not with a dolly move, but with the movement of the audience's head. We call this stretching the width of the frame.

The same can be said for stretching the height of the frame. Imagine if you wanted to include the location of the Eiffel Tower in your cine-VR story. With

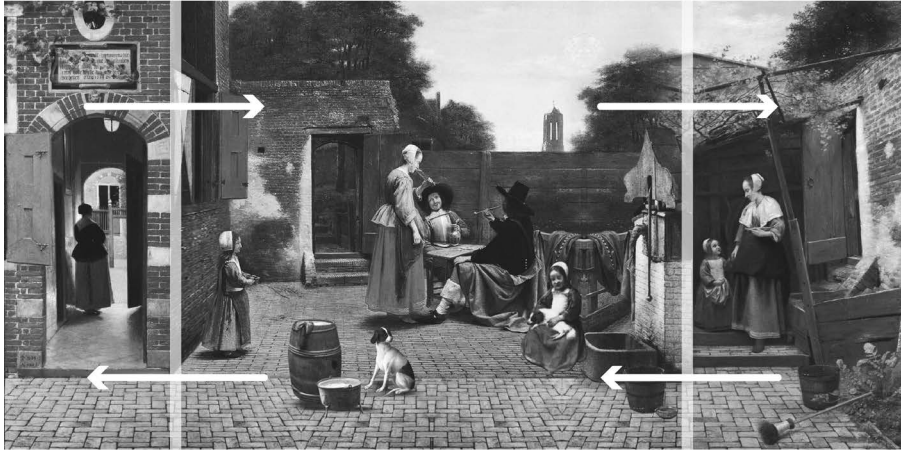


Figure 4.2 Example of a horizontally stretched frame inspired by paintings of Pieter de Hooch

Created by Adonis Durado

traditional media you might choose to move the camera far enough away to get the entire tower into frame ([Figure 4.3](#)).

However, knowing that the tower is interesting from a wide variety of angles, you can stretch the image vertically and invite the audience to view each section – from bottom to top – at their leisure.

Breaking the frame

Rather than stretching a frame (where a pleasant image continues as the audience moves their head), an exciting technique is to force the audience to break the frame – force them to look away at something completely different. Often, the imagery in between the two frames is not pleasant. Audiences will look quickly from one image to another – essentially editing in their head.

Typically, we “break the frame” in two different ways.

Forcing choice

If you create separate images, separate stories or separate locations within a single 360° space, then you are essentially forcing the audience to watch one aspect of your story while ignoring others. For instance, imagine a cine-VR story where the bank robbers have eluded capture and have made it back to their hideout. Imagine the north half of the screen being that scene.

Now imagine the south half of the screen being a scene of the outside of their hideout, and we can see that three police cars are slowly creeping into view. From the audience’s perspective, they are standing in the middle of the

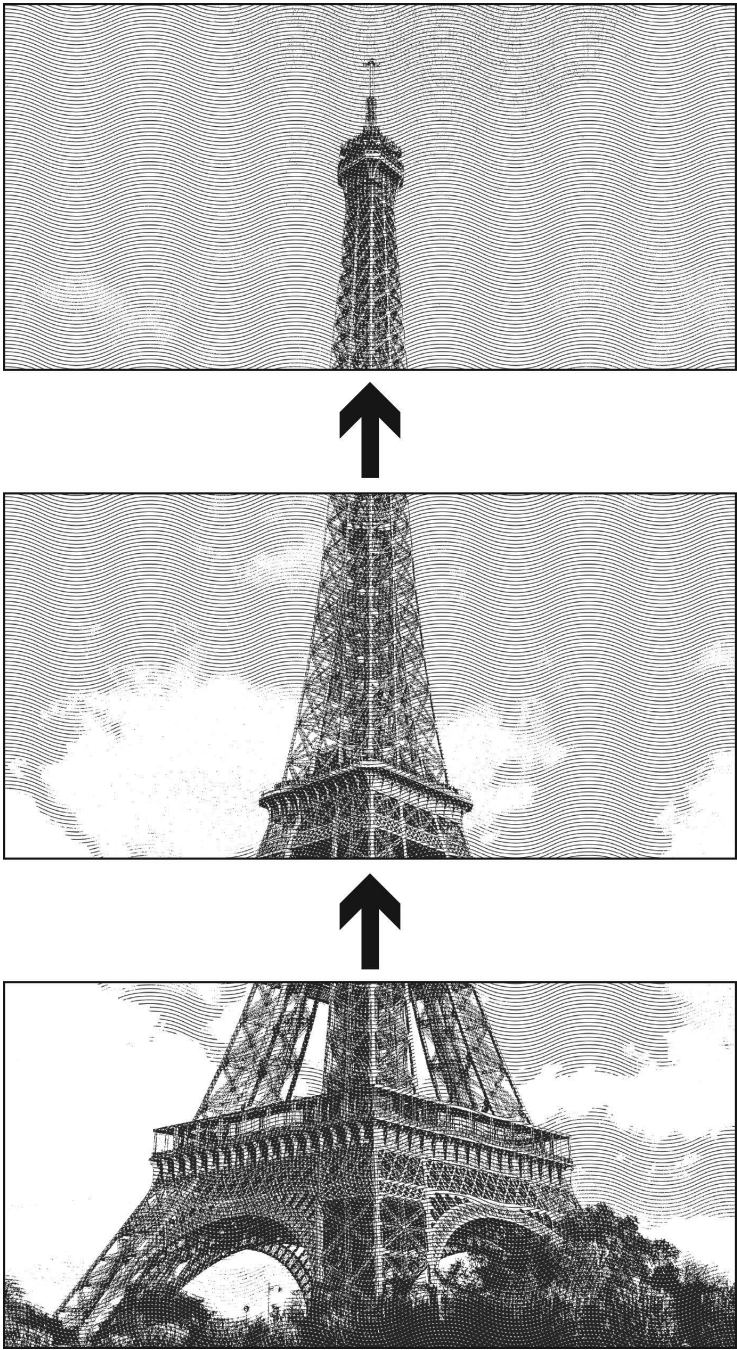


Figure 4.3 Example of a vertically stretched frame inspired by the Eiffel Tower
Created by Adonis Durado

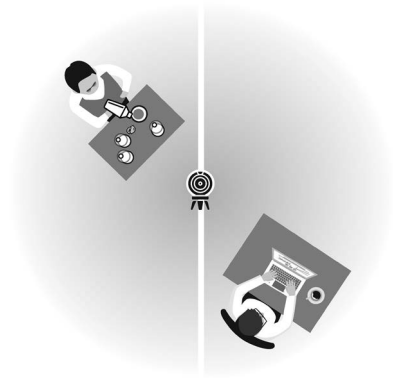


Figure 4.4 50-50 choice set up

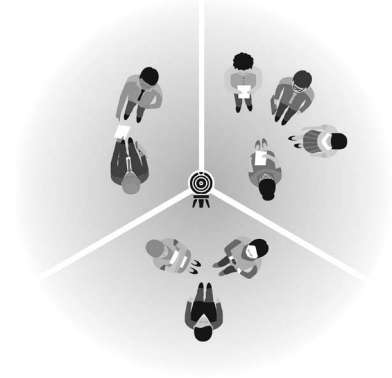


Figure 4.5 Mercedes choice set up

wall – able to see both inside and outside of the hide out. This forces the audience to choose a frame: do they watch the cops? Or the robbers?

When forcing the audience to choose between two images, we call it a 50-50. But a cine-VR environment can be split three ways (the Mercedes); or into four quadrants (the Four Square). Examples of each might be:

50-50: During a mystery, Character A tries to poison Character B's drink on one side of the scene, while on the other side of the screen Character B gathers evidence from Character A's desk (Figure 4.4).

Mercedes: A cocktail party where you might block three different social groups, forcing the audience to choose only one group to observe at a time (Figure 4.5).

Four Square: A child cleaning their room might play well as a four square where the child can be seen in each corner of the room simultaneously. This approach is psychologically similar to a montage in film, giving the audience the feeling of the four actions taking place over time (Figure 4.6).

A third technique is to provide a split-screen effect. This method evenly divides your 360° sphere into two halves and has a variety of applications. Imagine a typical family dining room, where two parents sit listening as a teenager provides a recounting of how the family car came to be damaged after a night out. As the explanation evolves, our 360° sphere

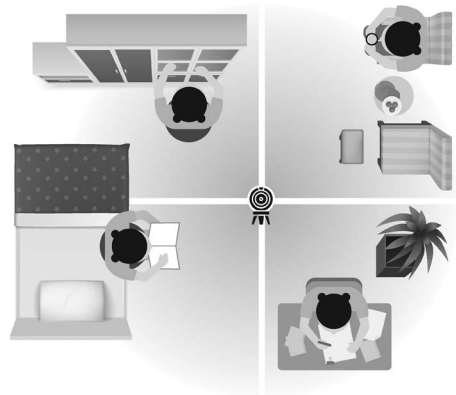


Figure 4.6 Four Square choice set up

dissolves to two halves, in one of these we see the events unfolding just as the teenager is describing them, while in the opposing half of the sphere we see what could only be presumed to be a more accurate representation of what occurred.

The split-screen approach could be used anytime you wish to convey two versions of a story. Another application of the split-screen could involve following two different character's paths. Imagine two burglars leave a bank, one goes left, the other right. In cine-VR we're able to present what happens to both of them simultaneously. Yet another involves just one character faced with a choice. In their right hand is a gun, in their left a phone. One version of the character walks to the right holding the gun, the other drops the gun and walks to the left dialing their phone.

Of course, traditional media has used split-screen scenarios within the confines of a 4:3 or 16:9 frame for decades. However, this is dramatically different than with traditional media where every viewer saw the entirety of content. With split-screen in cine-VR, the viewer has the choice of which aspect of the story they observe, and which parts they don't but no matter what, they're only seeing a fraction of the 360° sphere. This offers new ways to engage the viewer and increases the re-watchability of content.

Diverting choice

Forcing choice provides options to the audience that are equally interesting, giving the audience directorial agency to find their own story. Diverting choice keeps directorial control with the cine-VR storyteller. You can divert the audience's choice of frame through blocking and editing.

Let's first consider blocking. Imagine that you are following the hero as she pontificates about the meaning of life. The hero moves around the room, capturing our attention despite the other characters in the space. Then suddenly, she exits the room – leaving an empty frame for the audience. A curtain beat, if you will.

The audience will hold on that image momentarily, hoping for our hero to return. But if she doesn't, one of two things will likely happen:

- Either another character will enter that space and “steal” the audience's attention, or
- The audience will begin searching the cine-VR space for another point of interest. Their attention will float until their eye is grabbed by movement, light or color, or until their ear is grabbed by a sound.

Often, a director interested in controlling the audience's point of interest will use the former approach (where the point of interest is “stolen”). We call this a “hand off” because the director is intentionally handing the point of interest from one character to another. Often this is done by physically passing a prop from character to character or by verbally handing over the scene through dialogue. This technique might be seen in a wedding scene where one character grabs our attention by making a toast; when their moment is through, another

character rises (grabbing our attention, and the frame) while the first character sits down or fades back into the crowd. Our attention has been handed from one point of interest to another without us even knowing it.

To continue the football analogy, we can divert choice through a technique called “The Long Bomb” where one character throws the audience’s attention across the room in one fell swoop. Imagine that same wedding scene and a toast is coming to an end. Suddenly, the person making the toast stutters to a stop and shouts, “Johnny?!” All the guests turn to the other side of the room and gasp. We turn too – only to find a very angry man standing in the doorway. Our frame (of the toast-er) has been diverted by a “long bomb” thrown to the uninvited guest across the room. We’ll discuss these, and other blocking techniques, in more detail in [Chapter 6](#) (*Directing*).

In similar fashion, movement of the camera can also obscure or reveal elements of the frame and divert the audience’s choice for a frame. For example, consider a 360° camera mounted to a shopping cart. As our character pushes the shopping cart through the store, elements are both obscured and revealed. This process, along with other well considered camera movements can direct the attention of the viewer and provide opportunities to control how a story unfolds.

Obscuring elements within the frame can also create anticipation. By blocking something a viewer is likely to be interested in, you create a pent-up desire. This can motivate a cut to a new camera position, which reveals the object of the audience’s desire. Remember, with 360° video, every time you cut from one clip to another you have the opportunity to re-orient the sphere and direct the audience’s attention.

Editing is perhaps the simplest approach to diverting the audience’s attention. You can simply cut to a parallel story in a new location. Every time you cut, the audience is forced to find a new frame. Of course, you can manipulate that process by either providing the new frame right in front of them after the edit – or you can cut to a boring frame, forcing the audience to find a new frame.

When cutting from one shot to another, viewers will need a brief moment to re-orient to their new position. Less time may be needed as cine-VR audiences acclimate to the medium, but currently it is wise to give a moment or two of extra time whenever you have a cut, especially if there is a change of location. These transitions can also be less jarring if you connect your frames when editing.

Connecting the frames

Just as with traditional filmmaking, continuity across cut points can help them disappear. Ideally, the viewer will be immersed in the story, not paying attention to or even realizing that the story is cutting from one shot to another.

In this area, many of the tried and true rules from filmmaking carry over to cine-VR. It is important to carry consistent blocking, lighting, set-design, mood and tone from shot to shot, from frame to frame. With that said, there are some cine-VR centric considerations to keep in mind.

Audiences are much more sensitive to camera height in cine-VR than they are in traditional media. There is no way to tilt the camera up a little or down a little to play with camera height. In cine-VR any change of camera height will most likely be picked up on by the audience. This isn't to say that there may not be very good reasons to change camera height, but it is to say that if the camera height is going to change, you should know why.

Other ways to make cuts from shot to shot more seamless include diegetic noise, movements that wipe the frame and building a desire within the viewer to move. If someone, or something moves into the line of sight of the viewer, let that build for a beat and then cut to a new shot revealing what was hidden. You may find that you want to hold the outgoing shot a little longer than you expect based on traditional filmmaking standards. Let the viewer get to the point that they're leaning to the side or lifting their head trying to see. Build the pressure, then release. Play to their emotions.

To see some GRID Lab examples of how we break and connect the frame to tell stories, access the Vimeo link at the end of the chapter and watch:

- *He Loves Me (not)*
- *Lost Broken Alone*
- *Lula Mae – Food Pantry*
- *Lula Mae – Many Roles*

Cine(matic) movement

Emotion is a key aspect of a powerful cine-VR experience and one of the tools we have to tap into emotional responses is movement. Essentially, there are three kinds of movement that will affect the audience emotionally:

- Character and object movement
- Camera movement
- Head movement

Character and object movement

Characters and objects move within the story itself. The rain on the windowpane, the limp of one of the characters tired from an exhausting day – these are movements that affect the way that the audience interprets the emotion of the scene.

Theater and film often use these techniques. The movement of light and reflections can play across a cine-VR scene to guide our eye, as well as to raise our emotional level. Characters too can use their movements to engage our interest and to interpret the emotions of a room. Each character will move in their own unique way – but so too will crowds. An anxious crowd moves differently than one that is lackadaisical.

In cine-VR, we can also compare and contrast within the circular space. To the north, we might find a still image, with little or no movement, but if we turn south a scene of active characters all in motion might be seen.

Contrast in cine-VR is key to making an image or an emotion stick. A slow character contrasted with a quick character will make both stick out in the audience's mind. So too if a fast-moving character is seen within a slow-moving crowd.

Objects also carry emotional significance. A lone tire of bicycle spinning after an accident. Or a lone, empty swing... swinging in an abandoned playground. Leaves blowing across an empty street. Balloons floating in a bright blue sky – clouds floating past behind them. Remember: motion captures our eye, and therefore it influences our thoughts.

Camera movement

Filmmakers have long known the emotional power of moving the camera. As with traditional filmmaking, camera moves in cine-VR can either be motivated or unmotivated. Motivated camera moves occur because the camera is part of a diegetic element in the story. If your story is taking place on a boat, and the boat moves, the camera will move with it. The audience feels it's natural that the camera moves. In fact, it would probably be more noticeable and feel less natural if the camera *didn't* move. This holds true for any number of instances where the camera is moving in sync with some element of the story, including characters. We've done stories where the camera is discretely attached to a character in some way, and that leads to a motivated camera movement. The audience doesn't notice the camera movement, because it feels like it's supposed to happen.

Motivated camera moves should be embraced with cine-VR as they can have a powerful impact on your audience. We often hear viewers saying, "I felt like I was really there!" Would it feel more dramatic to you if you were "really there" standing in the room, or if you were "really there" storming off with the protagonist as their grandmother yells at them in the store. Imagine the emotional impact of being "really there" in a car chase or speeding across the water on a jet ski. Motivated camera moves allow viewers the opportunity to journey with your characters on their journey, to go from observing it, to being a part of it.

Unmotivated camera moves occur when the camera moves for no apparent reason. The most obvious example of this with traditional filmmaking is a slow push or pull. That tense moment, when a character is saying something dramatic, or experiencing a revelation and the camera slowly pushes in on them, adding tension. That's an unmotivated camera move. These can also occur in cine-VR, but they're less common. Unmotivated camera moves can throw a viewer off balance, quite literally. If they are standing, they may actually lose their balance, and if they're seated, they may lose their lunch. This may change with time as audiences become more adapted to cine-VR experiences, but for the time being it is best to tread lightly.

Another reason unmotivated moves aren't as common is that they can be quite tricky. It's challenging enough to remove lights, directors, camera supports and other unwanted elements from 360° frames when they are static. Removing those elements with a moving shot is infinitely more challenging. This isn't to say it can't be done. Motion control rigs go a long way towards making such shots possible, but they aren't for the faint of heart.

If it seems that the emotional influence of cine-VR camera moves is still relatively unknown, that's because it is. We are still in the early days of the medium and audiences must be given time to adapt. The first time an audience sat in a theater and watched a film of a train approaching the camera, many got up and ran out in fear. As audiences acclimate to any medium, the dramatic becomes subtle and the subtle imperviable. Rest assured that over time, camera movement in cine-VR will evolve to become an indispensable aspect of how we share stories.

Head movement

We may not think about it in our day-to-day lives, but the influence of when (why and how) we move our heads is something to strongly consider when directing a cine-VR story. One small but powerful example occurs in a chase scene. If you've ever been chased, then you know that part of the fear and excitement comes from not being able to see the person chasing you. They're behind you. You can only stare forward trying to navigate the world through which you are running. Maybe your head can turn back momentarily to see if you are still being chased, but your head must whip back pretty quickly to ensure that you don't trip!

Imagine though, a first-person cine-VR story where you are being chased. In a Copernicus set up (where you can revolve 360° at any time), you could simply turn around and watch the person chasing you. Compare this to a Newton set up (where you are in a fixed chair and must make a concerted effort to turn your head and body 180° to look behind you). In a Newton, if you are forced to look forward while you are being "chased" in the story, then the act of turning your head to see the person chasing you will create a sense of fear and excitement similar to being chased in real life.

Similarly, an argument between two characters on opposite sides of the 360° camera will force the audience to crane their necks from side to side to follow the argument. This will either force the audience to physically strain to follow the argument, or it will force the audience to choose one character or the other to watch. Either way, the physicality of turning their heads will have an emotional and philosophical effect on the audience.

While we're still early in our exploration of the influence of head movement on story and emotional impact, we believe that this is an important consideration in cine-VR – one that goes far beyond the impact in other visual media. Traditional forms of media place every aspect of the story into a tight field of view, allowing the audience to simply stare ahead and absorb what is

in front of them. In contrast, cine-VR engages the audience and invites them to look around, to explore. In that sense, we consider it to be more in line with sporting events or three ring circus performances than film or theater.

Further, we've found mechanical ways to force the audience to move their heads while in cine-VR. One approach is to replicate the effect of placing the camera on a very slow-moving record player. By keyframing this re-orientation of the sphere in post, the image rotates very slowly as the scene plays out – as if the audience were seated in the middle of a lazy-susan. Of course, the audience can just go along for the ride, but we have found that the audience will want to follow the story and characters – and therefore fight against the slow circular pull of the mechanical movement. In a Copernicus set up, this becomes more of a tug-of-war. In a Newton, there is a sense of frustration because the chair itself becomes an obstacle. This frustration is not necessarily a negative. If worked into the story, the tension between audience body and mechanical obstructions can enhance the emotion and mood of the piece.

A similar effect can be created in the transitions from one scene to another. Imagine a transition effect similar to a merry-go-round where various images spin counter-clockwise within the frame. Consider it to be a quick form or montage. Perhaps there are three aspects to the story:

- A mother shopping for her daughter's Christmas presents.
- The daughter planning to run away from home.
- And the older sister racing home to stop her sibling from leaving.

If each of these stories were revolving round us in a Mercedes split, but with a merry-go-round transition/montage, then the audience would be forced to move their head to follow the aspect of the story they find most intriguing. Or, perhaps, they won't be able to follow the merry-go-round images as it circles their head. Instead, they'll catch glimpses of all three stories – hopefully putting them in the frantic mindset of any one of the three characters.

To see some GRID Lab examples of how we use movement to enhance our stories, access the Vimeo link at the end of the chapter and watch:

- *Destiny - Thrift Store*
- *El Campo*
- *Lost Broken Alone*
- *Lula Mae – Birthday Party*

Coda

By considering new ways to conceptualize beats, frames and movement, the cine-VR storyteller is able to break new ground and force the constructs of other media off to the side. It is important, yes, to understand the history of visual

storytelling. But it is equally (and perhaps more) important to develop a new visual language to describe the unique effects that cine-VR has on its audience.

For examples of how techniques and ideas from this chapter have been utilized in actual cine-VR productions, please visit: <https://vimeo.com/channels/cinevr> (**password:** 360storytelling).

Remember: please use a headset and headphones whenever possible.

Notes

1. Block, Bruce. *The Visual Story* (United States: Focal Press, 2007).
2. *Vertigo*, directed by Alfred Hitchcock (1958; United States: Paramount Pictures), Film.