The Framer's Manual

Edition III; The Dramatic Sequencing

SG

ScapeGoats
The Framers Manual III

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Foreword

Statement of Intent

Ecological traps are observed environments of spatial manipulation that result in pressures on natural species populations, as the harm they elicit is greater than the benefits the organism gains from inhabiting the environment. Ecological traps, therefore, are a new form of dangerous environmental condition that calls for the need for a greater protection of animal life in the face of human activity. The project proposes that these protections argue towards a new form of 'legalhood'. The way to enact this 'legalhood' in these trap contexts is through 'framing'. 'Framing' provides the narrative tool that exposes the agency, or lack thereof, of animals in their given context and, therefore, highlights the need for legal protection.

Framing narratives

The project proposes that the method to contextualise this shift towards a 'legalhood' for more-than-humans (for the focus of ScapeGoats, this is animals) is through 'framing' in the legal sense. In essence, framing is a form of storytelling, and it could be argued that our understanding of the world is through the narratives we create.

Framing is an important element of the methodology as it requires a shift in mentality. It requires the audience to consider two notions; that an action is plausible within its contextual environment and, more importantly, that the perpetrator is not only able to perform those actions but also behaviourally likely to do so.

Therefore, whether the framing is believed or not, convicted or not, the factual behaviour it is based on exposes a series of behavioural responses the organism in question can elicit, and therefore a series of behavioural responses that could be judged within a legal system. However, what these responses essentially equate to is the agency in which an organism

has within any given environment. What the methodology of framing achieves is not only the exposing and understanding of an organism's agency, but also the alignment of this agency within a far broader set of legal parameters. By doing this, we, as the audience, not only understand the agency that an animal does have within an environment but also the agency it does not have; an agency that is, as yet, unafforded. The lack of agency to defend itself, both legally and ennvironmentally. The most pertinent part of this juncture is when these behavioural responses are as a result of human interference.

Therefore, by affording them this legal definition and exposing their agency within environments of human interference, we then may perhaps be able to find a route out of ecological traps, as we begin to be able to correlate the behavioural agency of animal life within these human-made infrastructure of spatial manipulation.. Ecological traps, therefore, become the justification for such endeavours.

"We attempt to gain some kind of control over the world by telling stories about it: we attempt to master it through narratives."

'Documentary'

What the project, inadvertently, aims to achieve is the creation of a conspiratorial mindset; one in which the audience to the framing narrative is instinctively invited to immediately question what they are told. In part, this is perhaps afforded by the societal view of the legal system as a 'calibrator' of truth. It manifests as an environment where truth should 'prevail', and allows all, in part, to play the role of judge and juror. Also in part, this mindset is created through a morbid fascination with crime and truth. This has been seen most prevalently with the explosion of true crime documentaries on platforms such as Netflix. The project looks to utilise the ways in which this form of media is able to disseminate factual information alongside unconventional narrative tools.

This approach opposes the perhaps expected approach one might turn to to visually represent the information of an ecological trap; a nature documentary. The nature documentary sets out to tell the unquestionable truth, or at the very least to expose the audience to the facts of the natural world they may not have been aware of. The use of the true crime documentary instead, over this approach, seeks to promote a critical mindset with regards to information on the natural environment and to question authority and its legal institutions and systems. This then becomes a choice of visual representation that plays on, what could be perceived as, a growing lack of trust and faith that we have as a contemporary society, and a questioning of whether a conspiratorial mindset, created through framing, can actually incite greater action and empathy than otherwise.

Agency

As suggested, the overriding goal of the 'framing' methodology is to expose an agency of organisms within given environmental contexts. The urgency to attempt these framings and to endeavour for such a 'legal hood' is to begin to consider how we can start to engage in a form of world building that is in the interest of a larger ecological web than purely human. Nature and animals, when protected, are often protected legally or by rights in line with the interests of humans, rather than a greater interest of the animal itself. By arguing towards giving animals this 'legal hood' will allow for any person, community or group to advocate on its behalf in a legal setting and potentially afford protective measures. This is where other forms of

agency can emerge. The affordances granted by the 'legal hood' are not far removed from the idea of 'personhood', but rather than proposing a duplicitous meaning to that concept, the 'legalhood' I argue for suggests that animals, through the agency they have within the environments they reside, can be held accountable and have accountability taken for their actions based on behavioural decisions. What this affordance aims is to find protections for animal behaviours, conditions and actions that are derived from a direct interference with humans, be it directly or through manipulated space.

Dramatic Sequencing

The following pages is the dramatic sequencing process for creating the first episode of ScapeGoats. The use of dramatic sequencing, a key proponent of screenplays by famous directors as Walt Disney and Sergei Eissenstein, allow for the exploration of narrative alongside visual, filmic and transitional effects. It begins to question how an audience may view information, how frames should transition and how information and narrative can be linked.

The following sequences contain four key pieces of information:

The 'key' frame

The initial image is the main frame of the scene - this is the scene or shot being expressed.

The 'set' camera location

Each scene, although based on real life locations, is treated as a set in the production of false narratives. The way in which the camera, and therefore the audience, move around the scene is vital to telling a narrative of events. It may be that certain views are taken at certainn times, it may be that the same view is repeated, and it may be that the scene is returned to - all to aid narrative.

The concept sketch

The concept sketch is the framework of the frame, the structural component that is central to the narrative. This is the basis to which the rest of the frame will be constructed. The framework, in most cases, is the evidence of the scene.

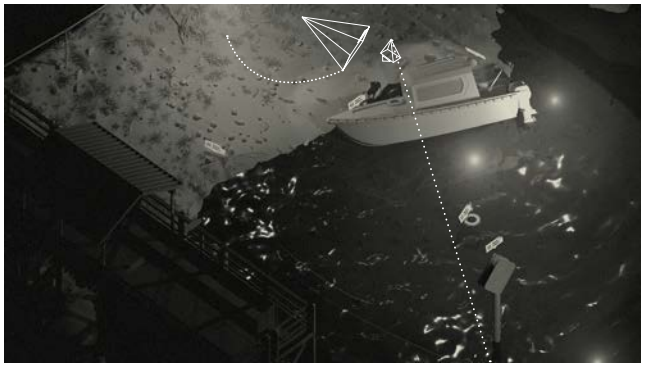
The visual movements and phrases

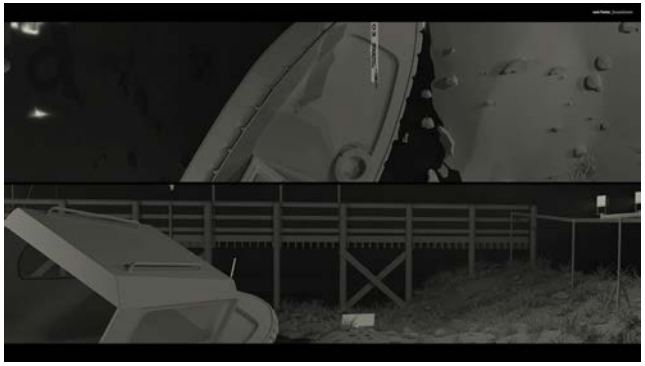
The final graphic is the visual movements and phrases of the scene. This is, in essence, the visual movement of the viewers eyes, with the length of the scene. By showing this, it highlights how the viewer is led visually through the scenes and the narratives are connected through the length of the film. Visual phrases, the numbers, relate to the key events within a frame. This would be when the audiences attention is taken from one key element of the scene to another.

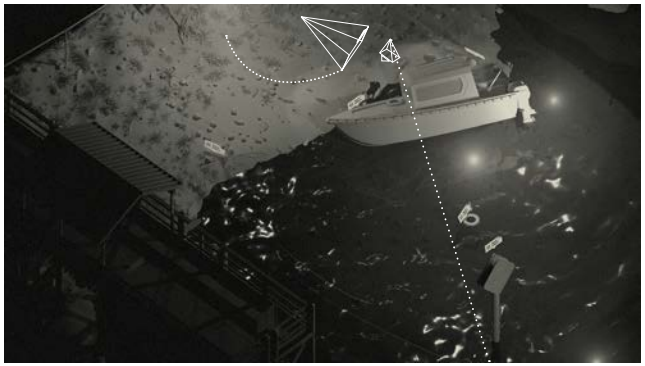
01
Episode 1; The Sea Cow

ScapeGoats
The Framers Manual III

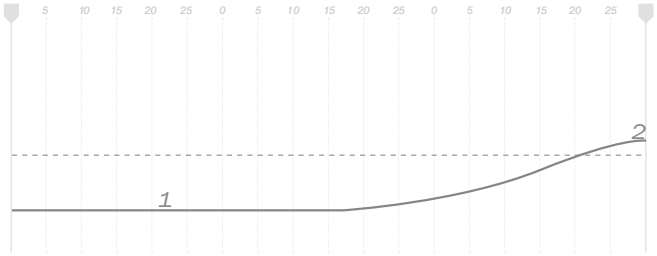
Shot 1
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

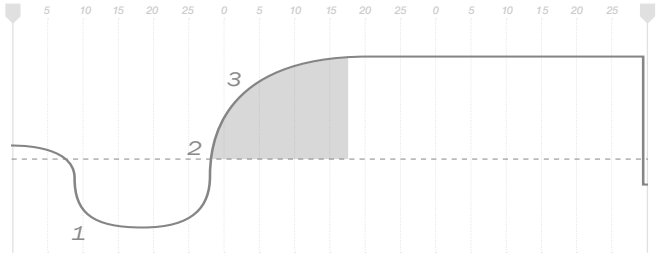






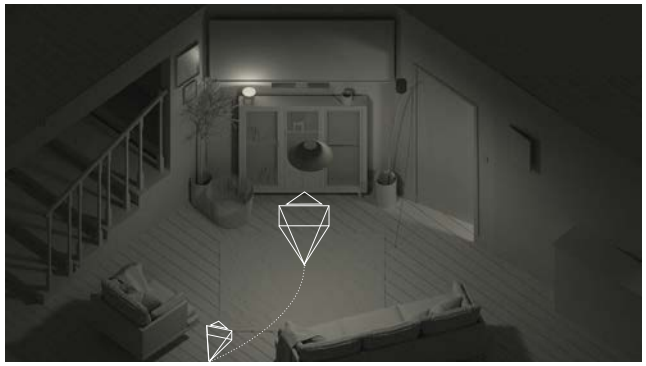
Shot 2
Scene Frame
Camera Locations
Pictoral Diagram
Movement in Frame +
Visual Themes

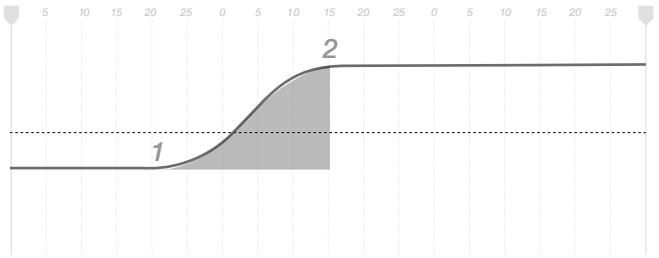




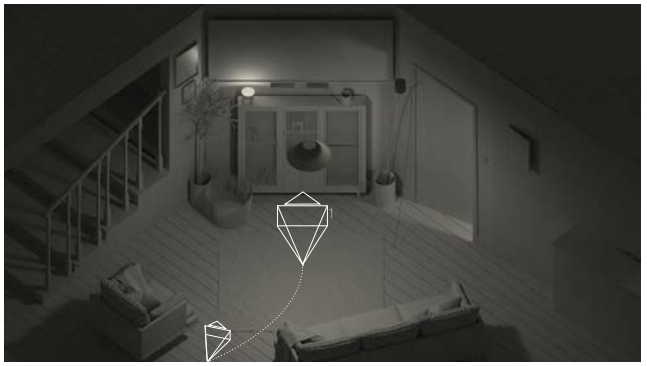
ScapeGoats
The Framers Manual III

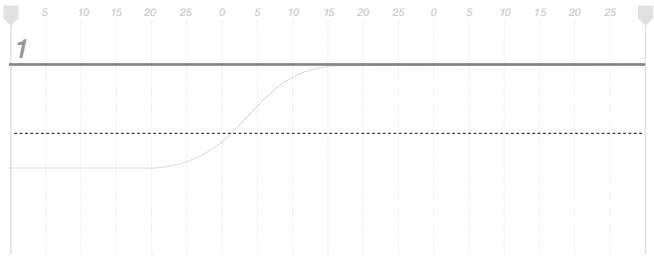
Shot 3
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame





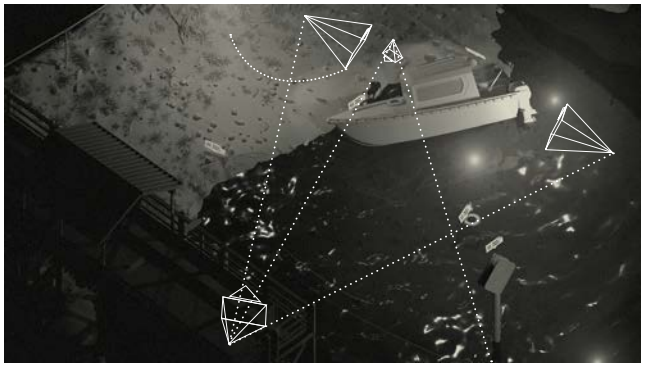
Shot 4
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

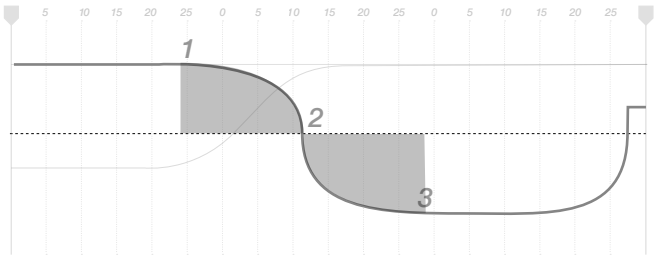




Shot 5

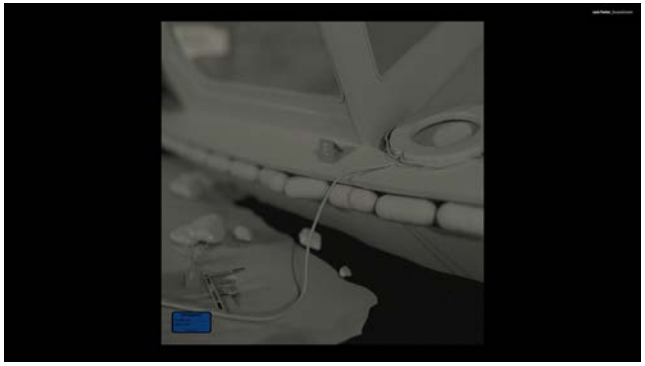
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

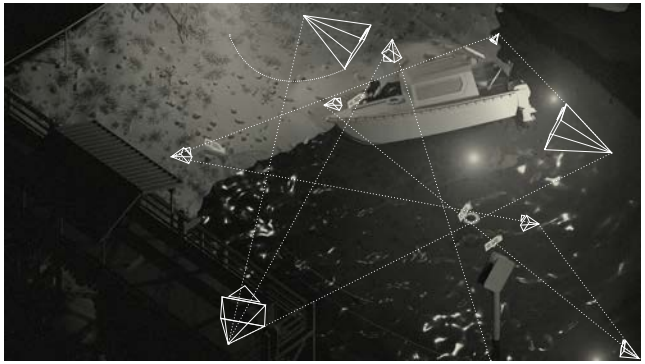


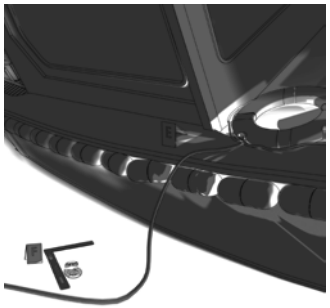


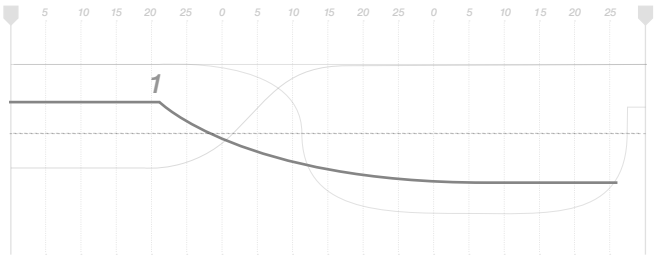
Shot 6

Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

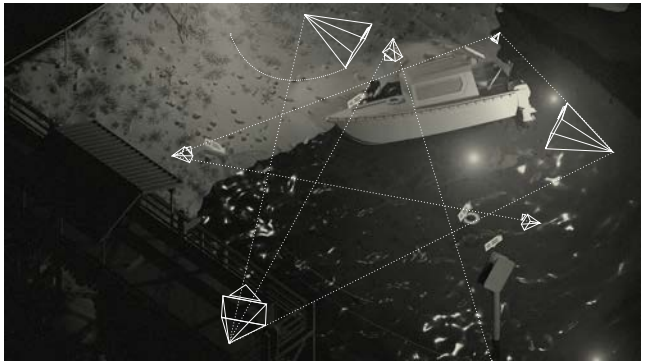


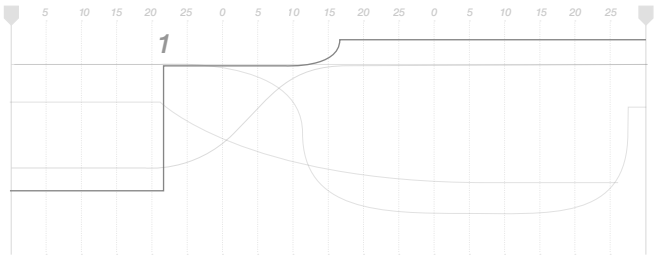




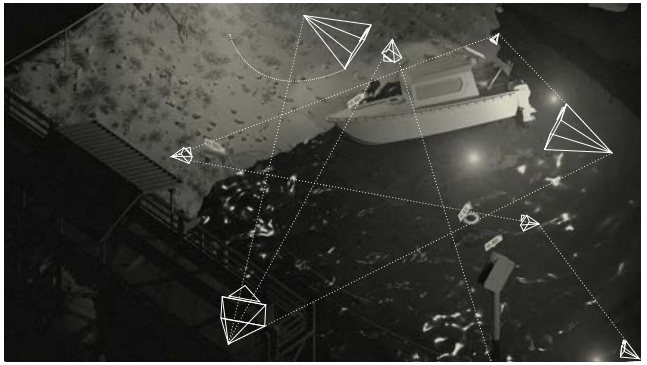


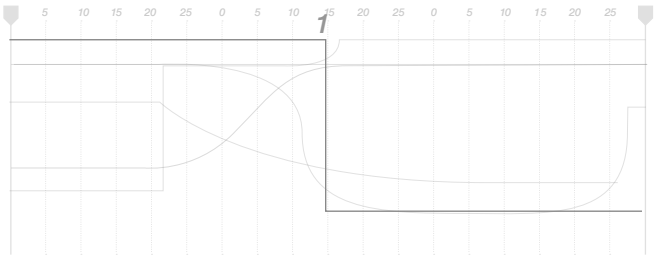
Shot 7
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



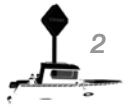


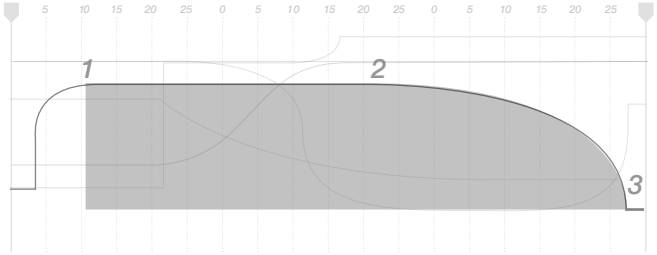
Shot 8
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



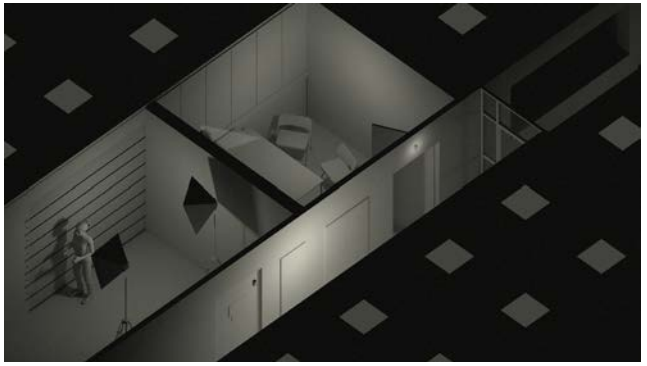


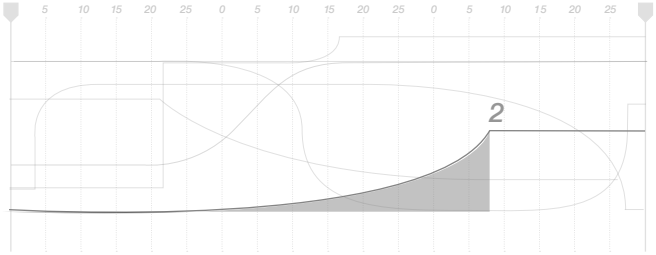
Shot 9
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



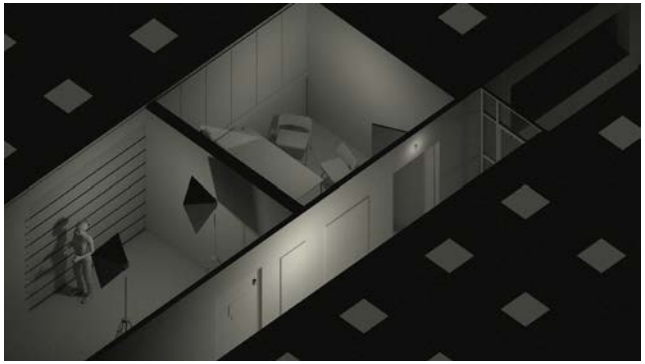


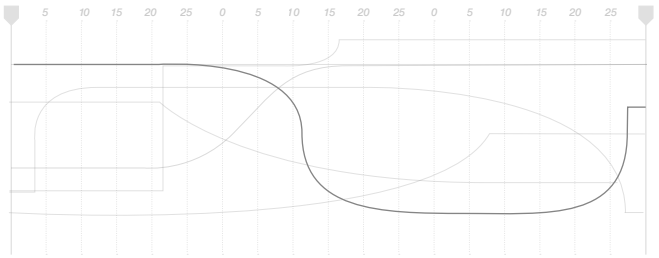
Shot 10
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



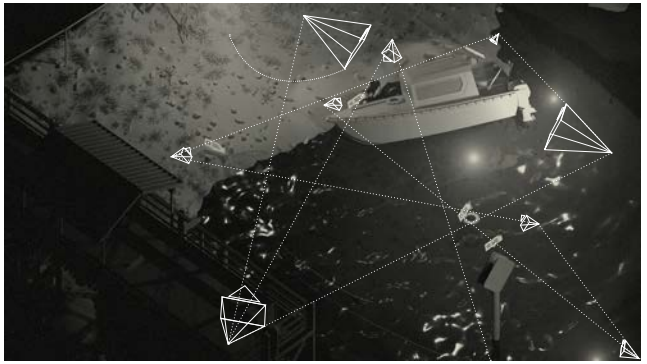


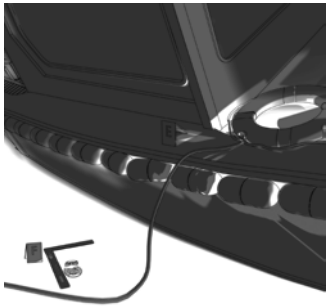
Shot 11
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

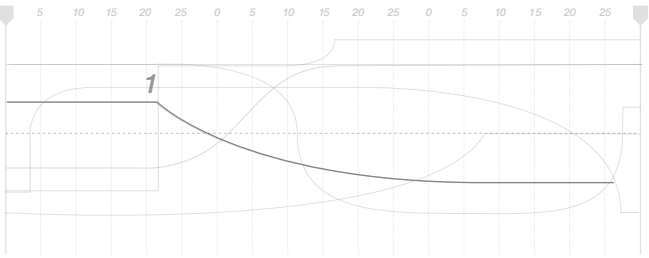




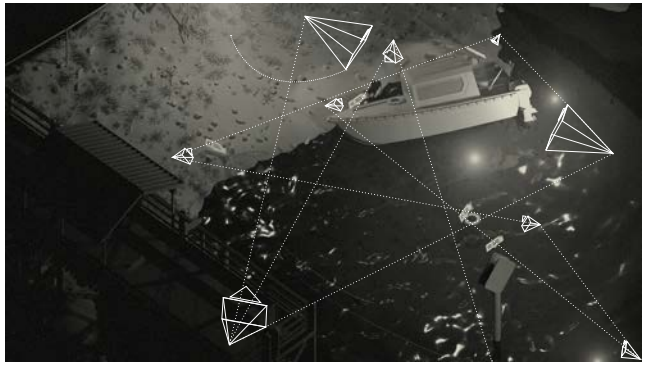
Shot 12
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

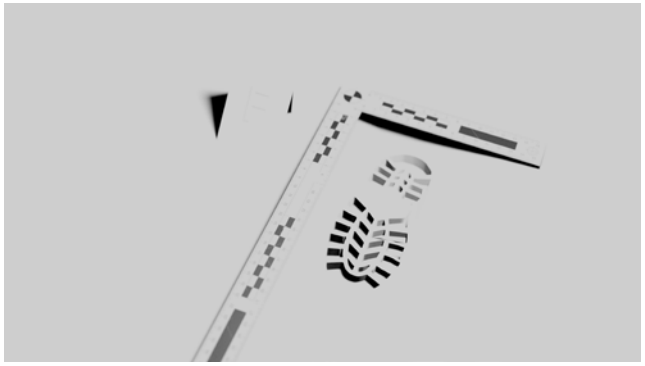


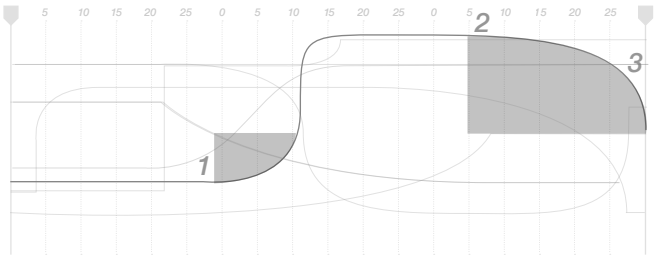




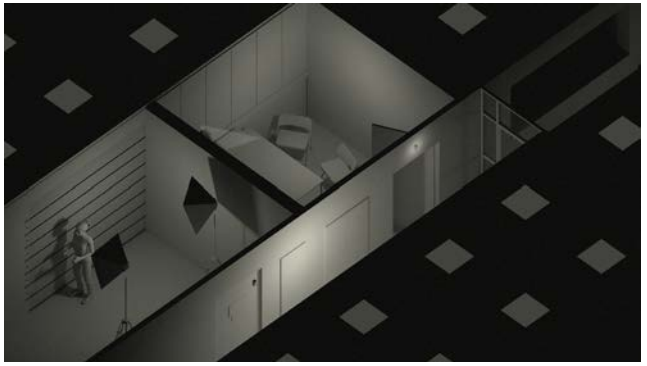
Shot 13
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

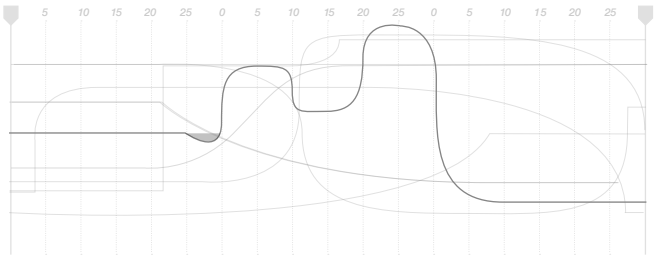






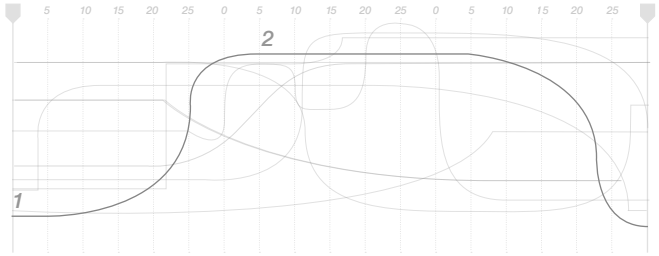
Shot 14
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame





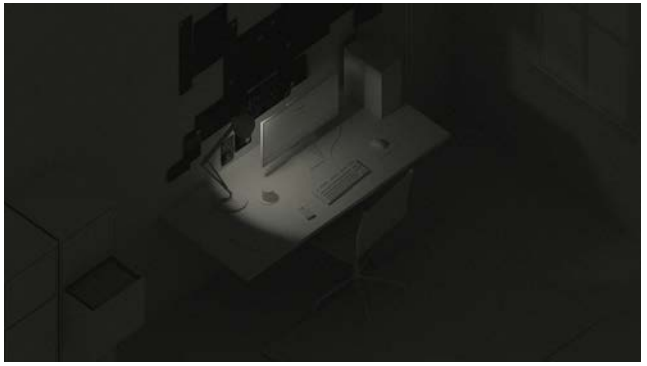
Shot 15

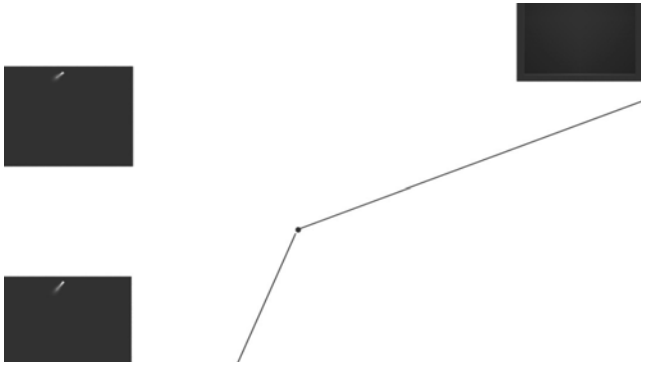
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

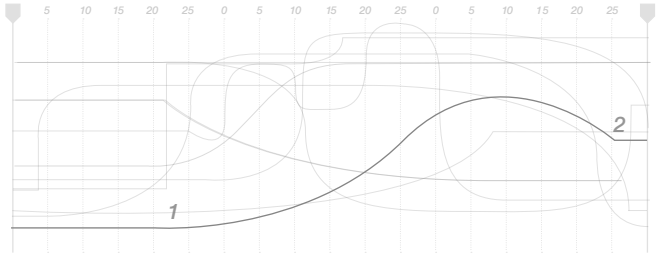


Shot 16

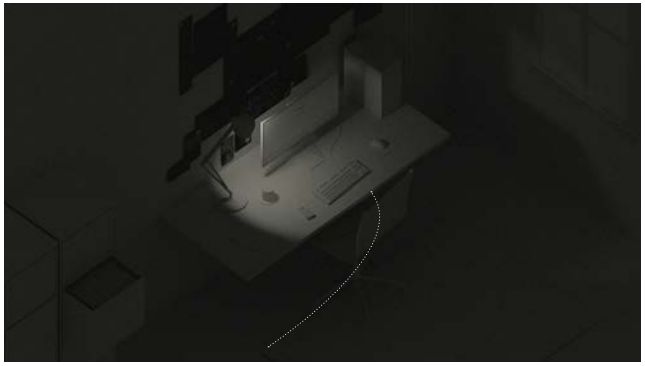
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

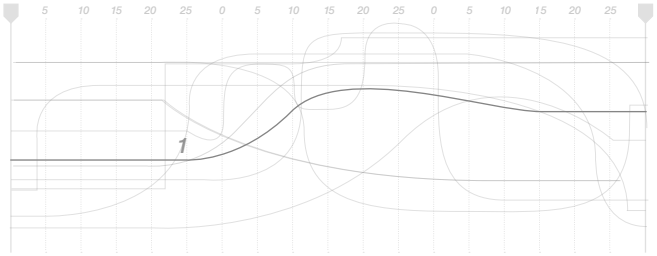




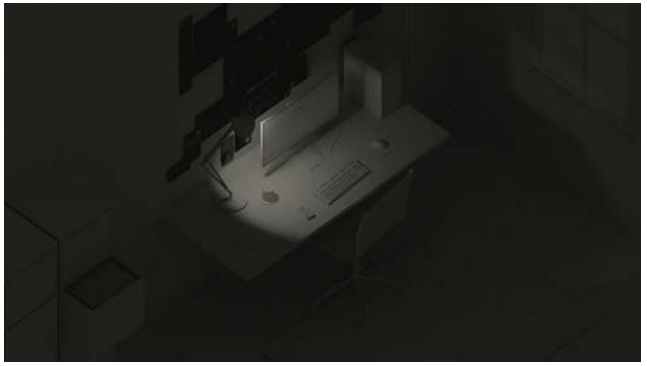


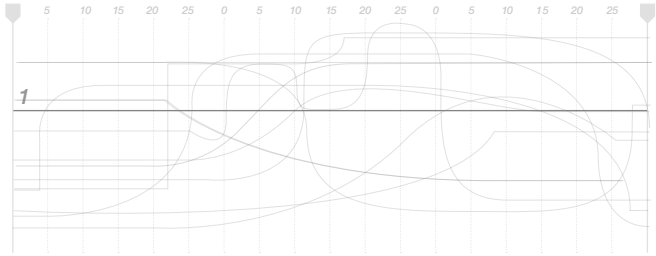
Shot 17
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



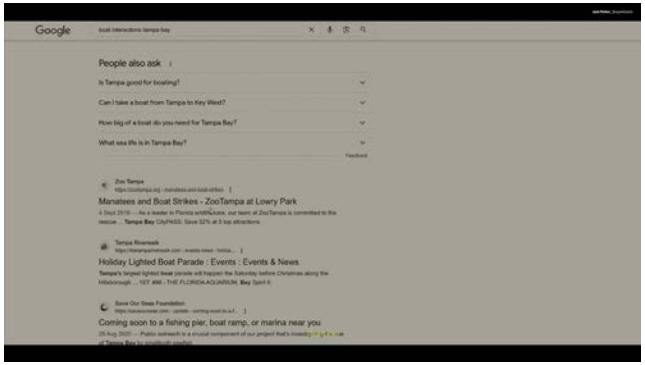


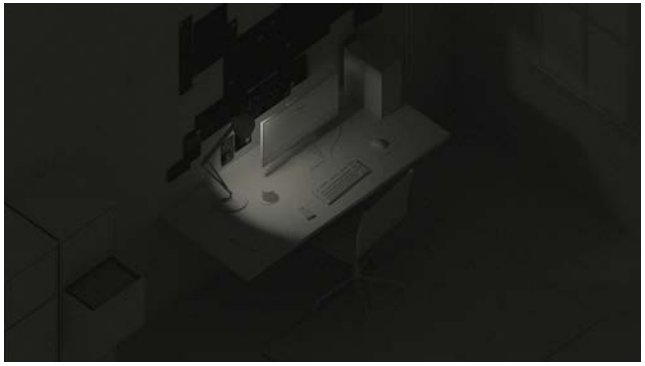
Shot 18
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

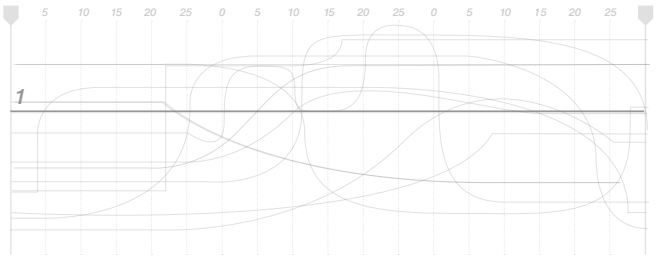




Shot 19
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

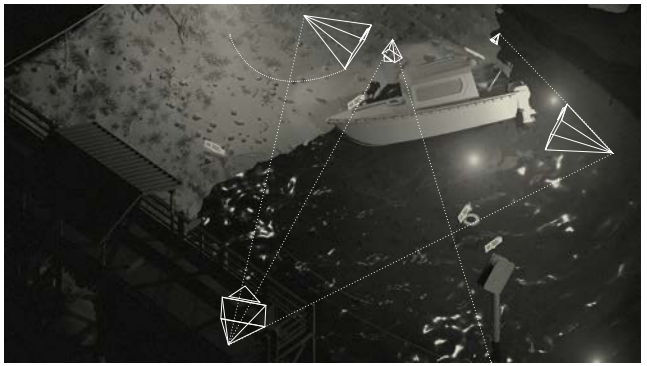


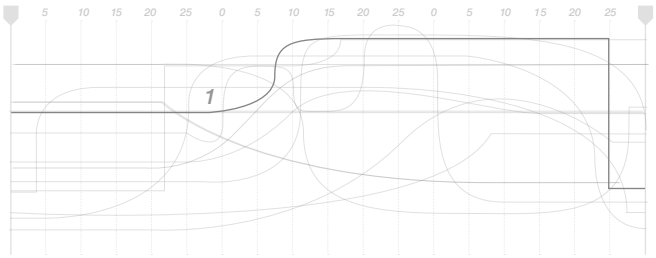




ScapeGoats
A Frame-Up Methodology

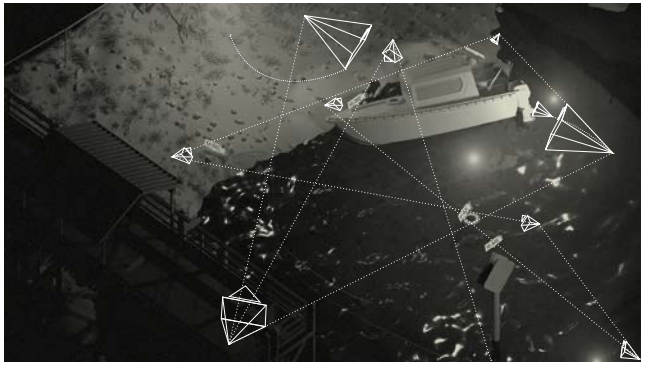
Shot 20
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

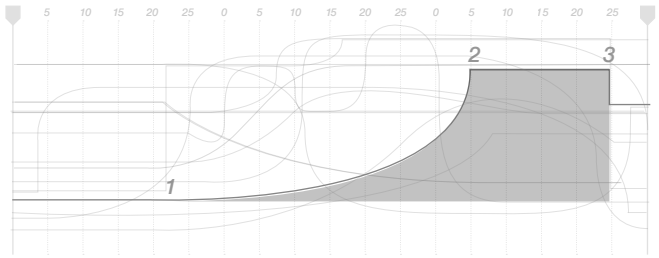




Shot 21

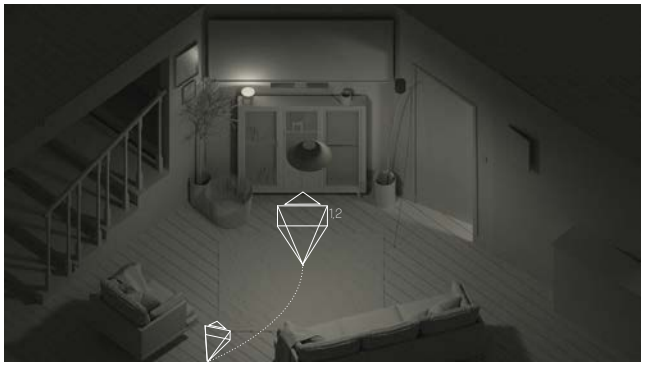
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

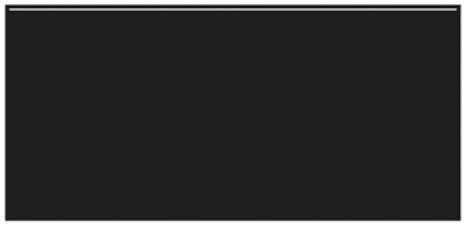


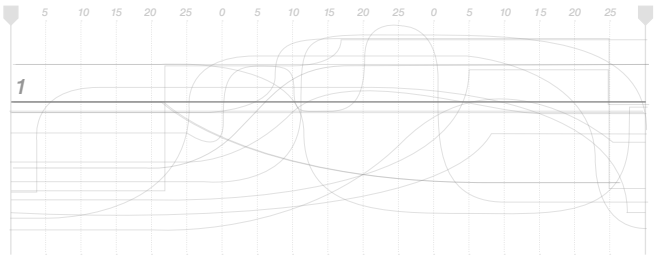


Shot 22

Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

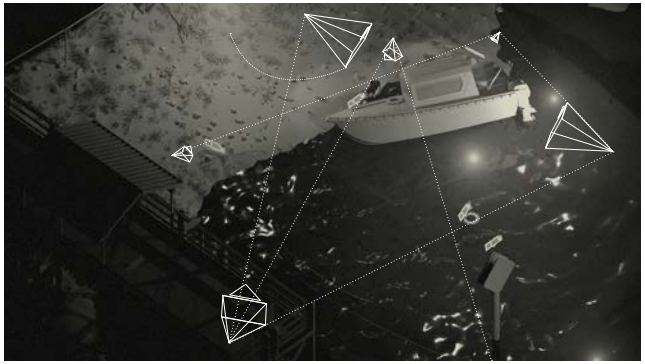


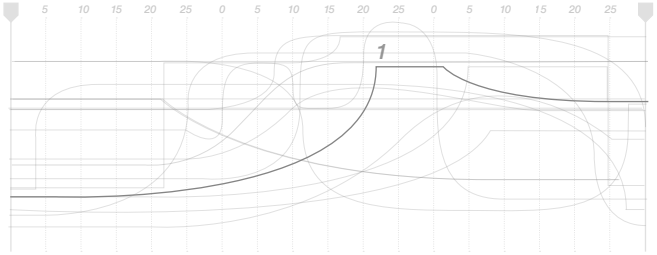




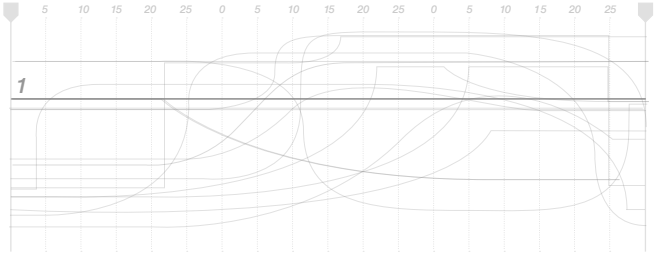
ScapeGoats
The Framers Manual III

Shot 23
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame





Shot 24
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



Shot 25
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

SCENES CUT

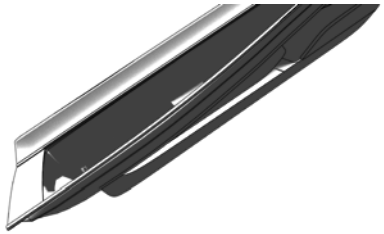
SCENES CUT

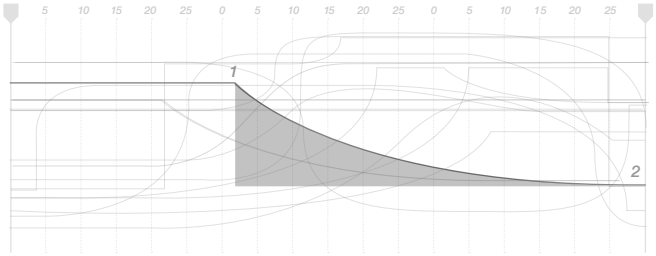
Shot 26
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

Shot 27
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

SCENES CUT

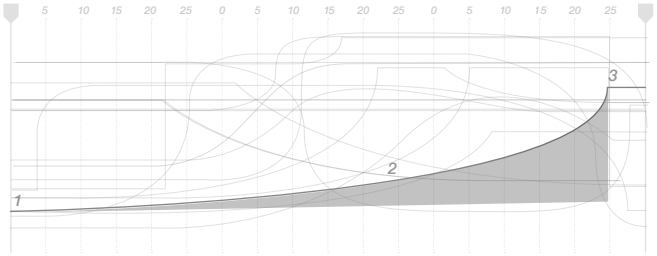
Shot 28
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame





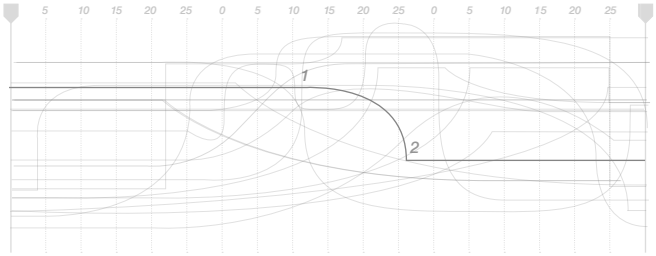
ScapeGoats
The Framers Manual III

Shot 29
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



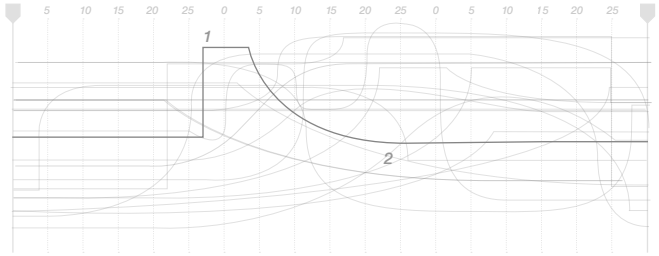
Shot 30
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

1

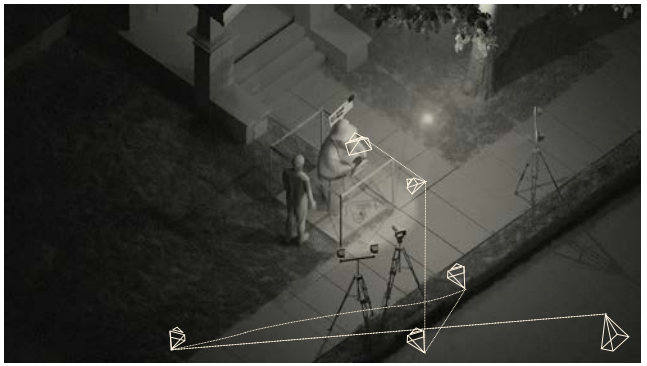


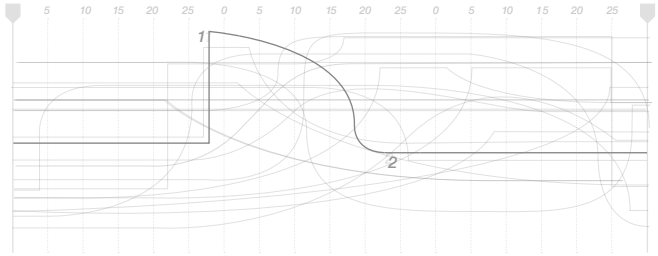
ScapeGoats
The Framers Manual III

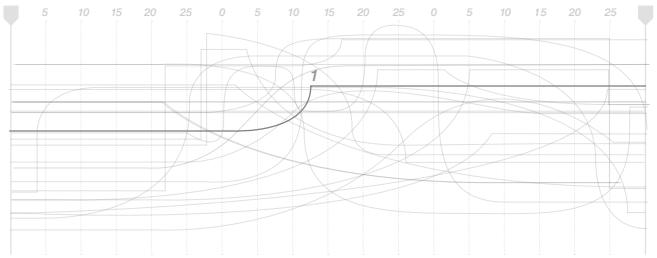
Shot 31
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



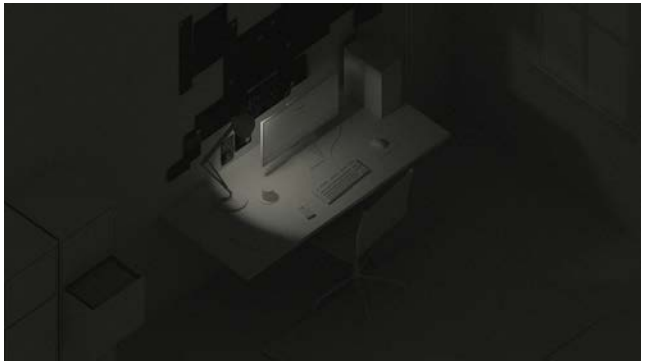
Shot 32
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

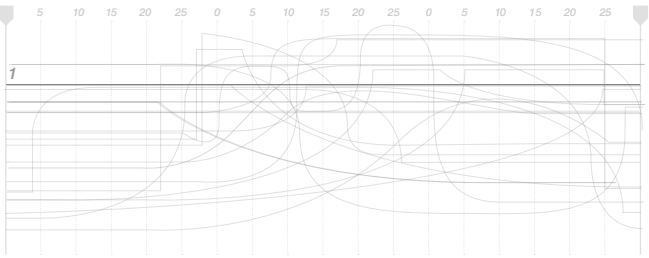






Shot 33
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

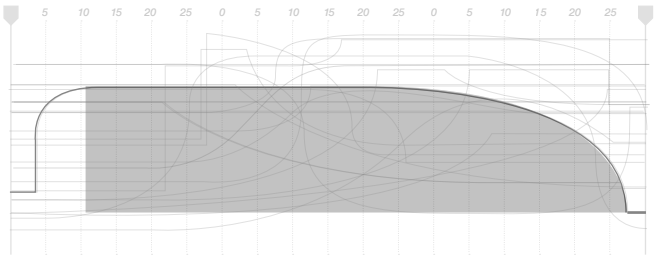




Shot 34
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

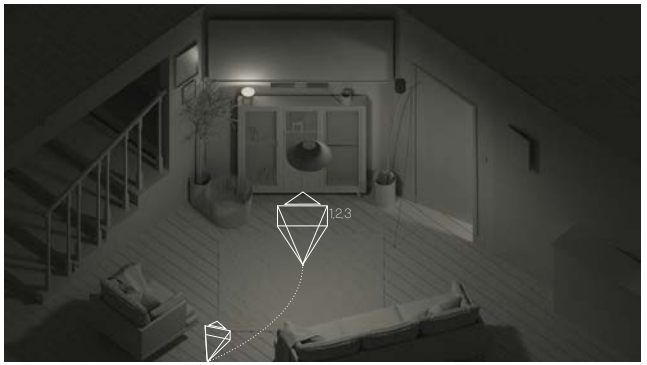
Shot 35

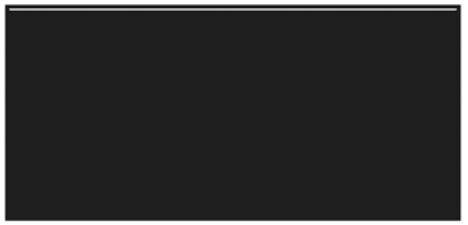
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

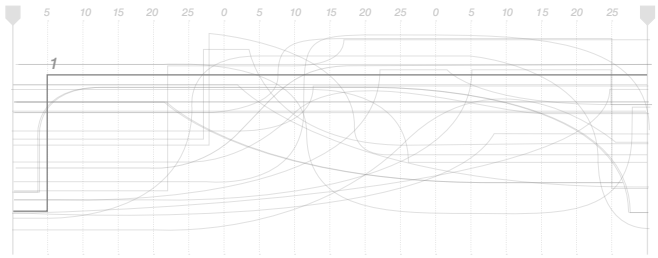


Shot 36

Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

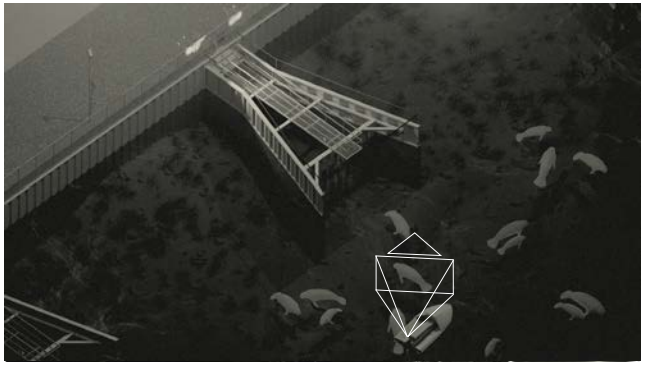


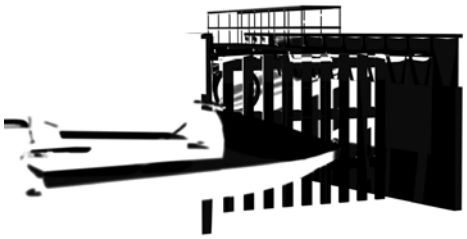


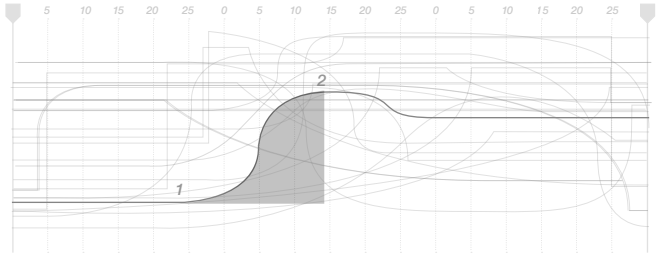


ScapeGoats
A Frame-by-Frame Methodology

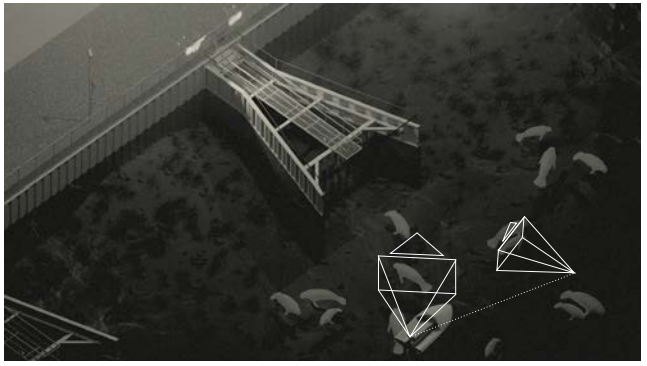
Shot 37
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

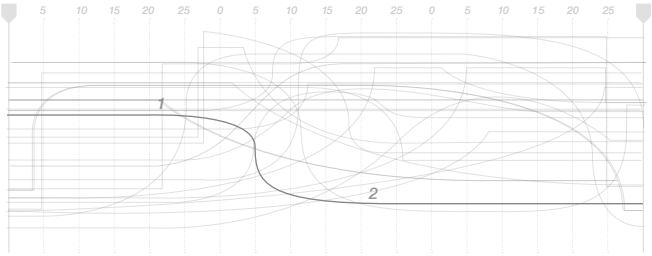






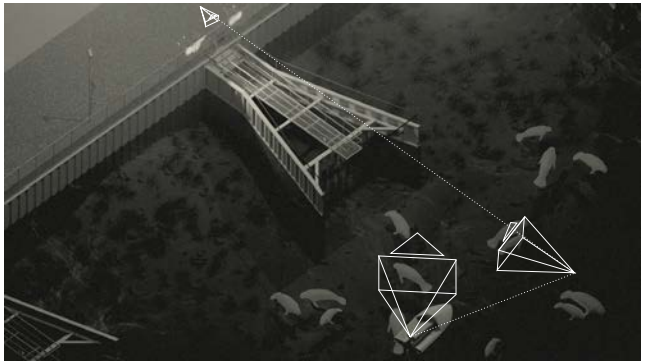
Shot 38
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

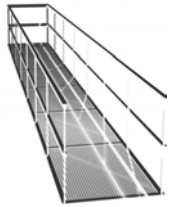


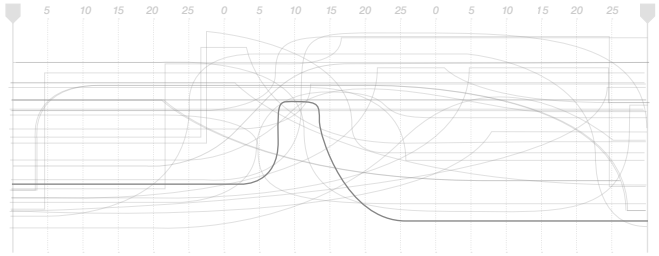


ScapeGoats
The Framers Manual III

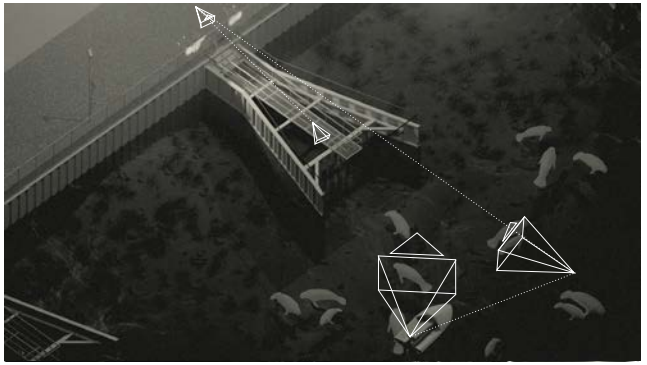
Shot 39
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

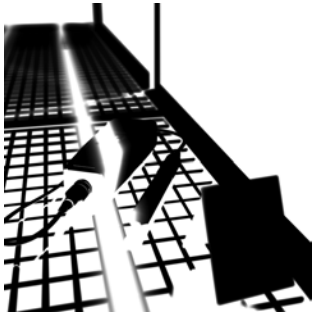


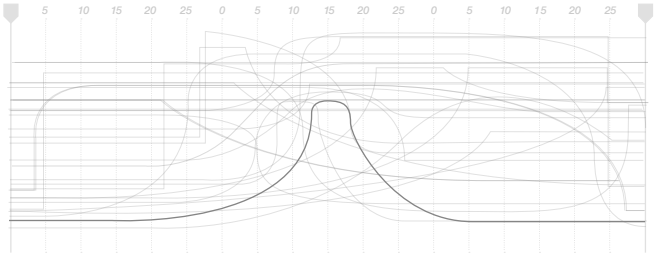




Shot 40
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

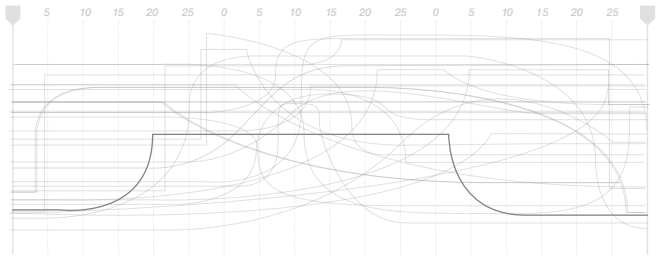


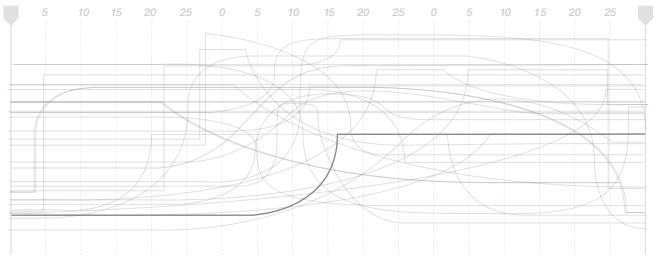




ScapeGoats
The Framers Manual III

Shot 41
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

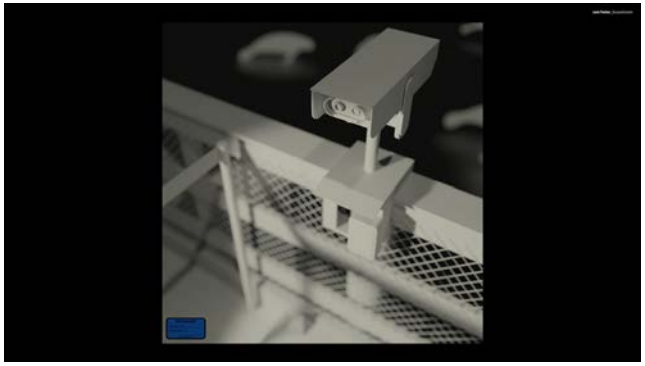


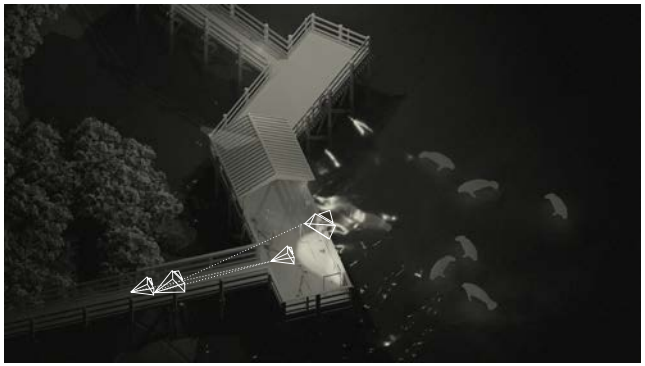


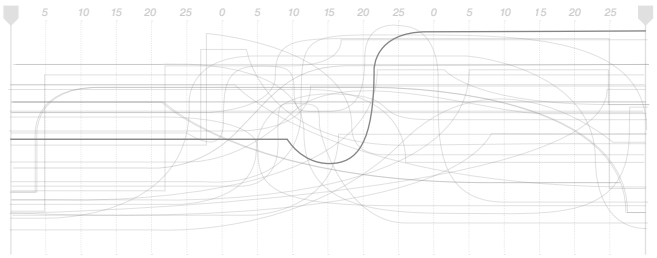
Shot 42
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

Shot 43

Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

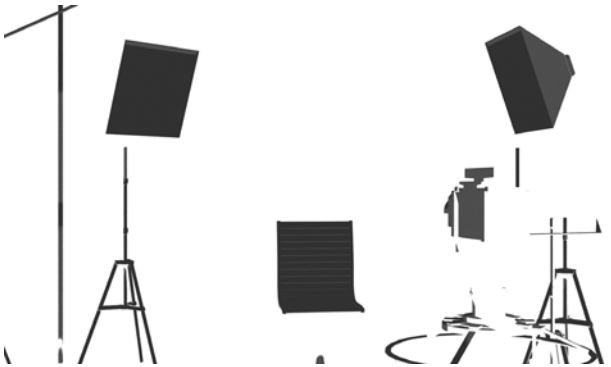


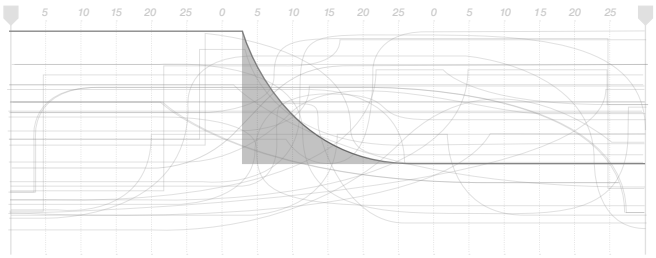




Shot 44

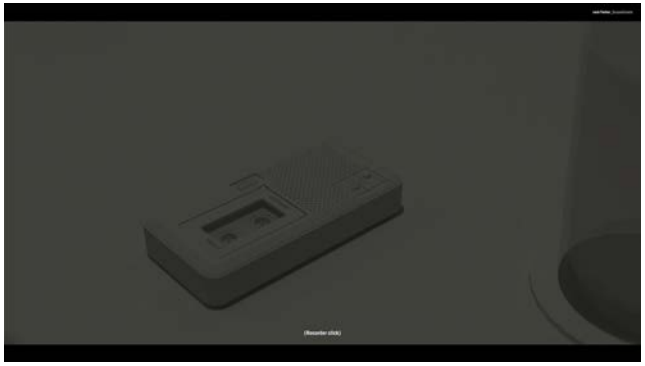
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

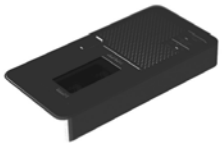


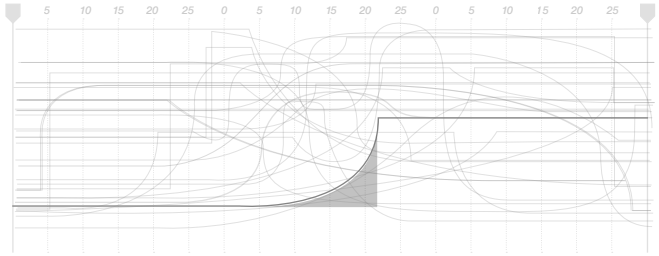


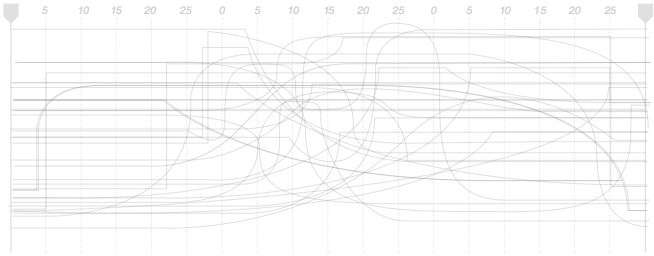
ScapeGoats
The Framers Manual III

Shot 45
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame





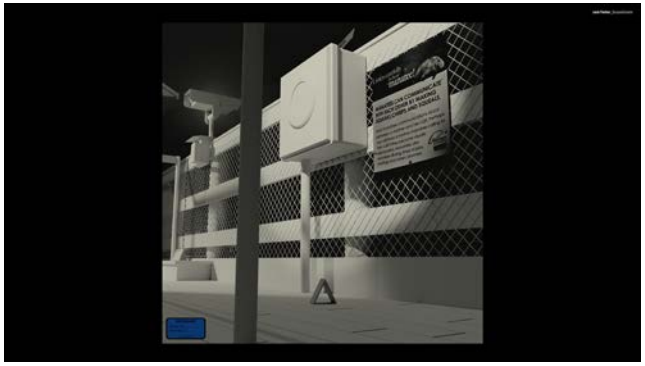


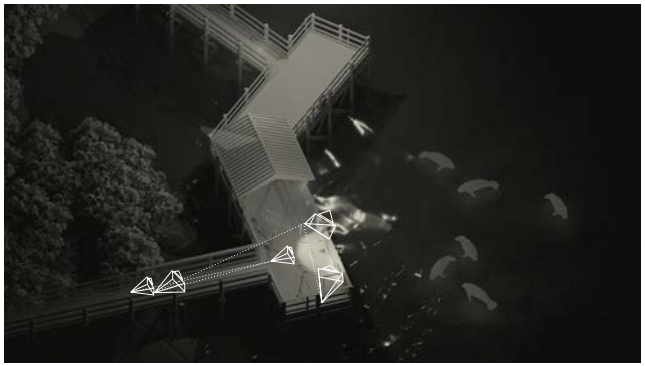


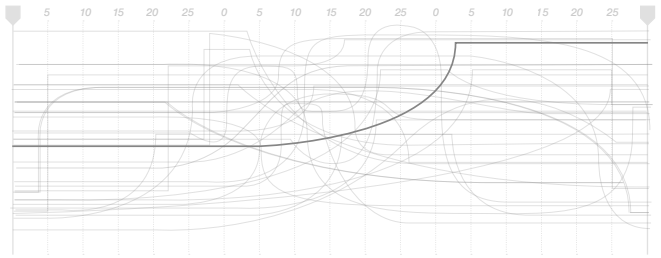
Shot 46
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame

Shot 47

Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame







Shot 48

Scene Frame
Visual Themes
Camera Locations
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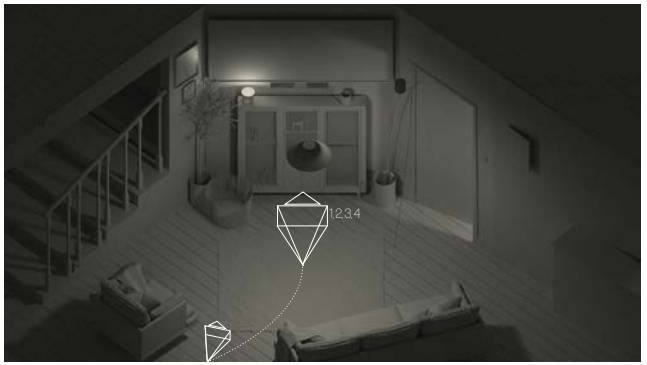
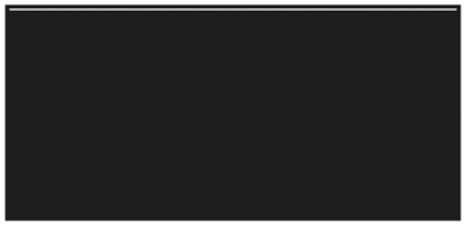
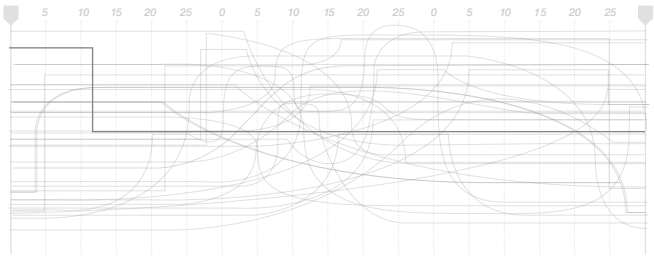
Movement in Frame







Shot 49
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
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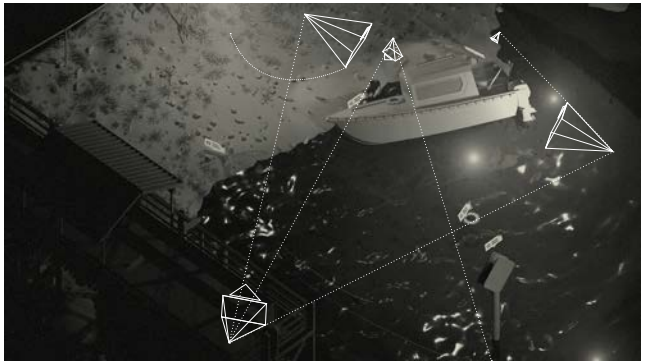

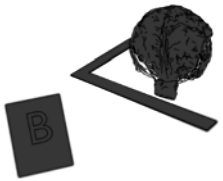

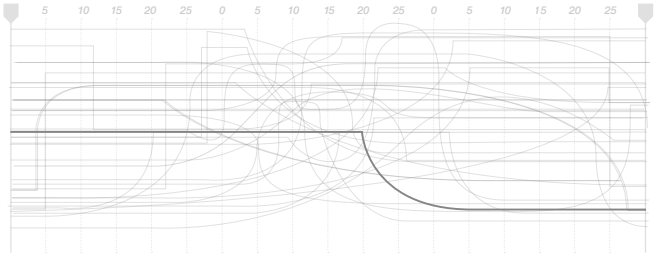

Shot 50
Scene Frame
Visual Themes
Camera Locations
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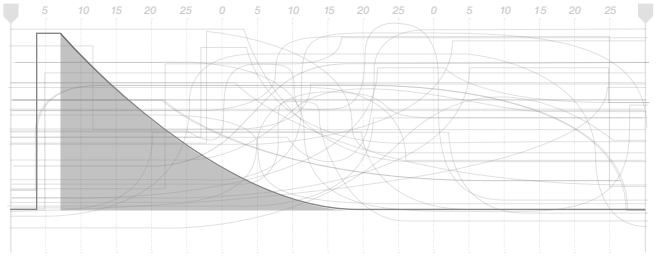

Shot 51
Scene Frame
Visual Themes
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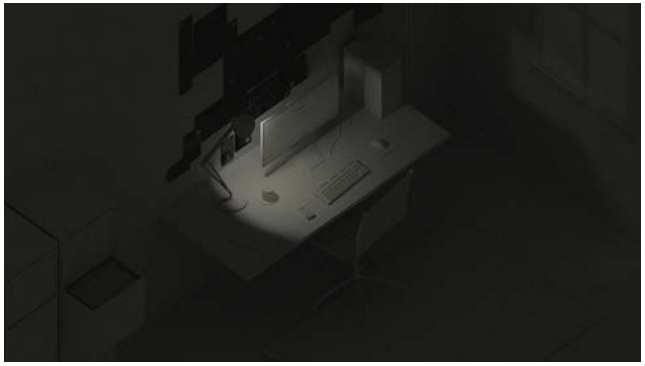
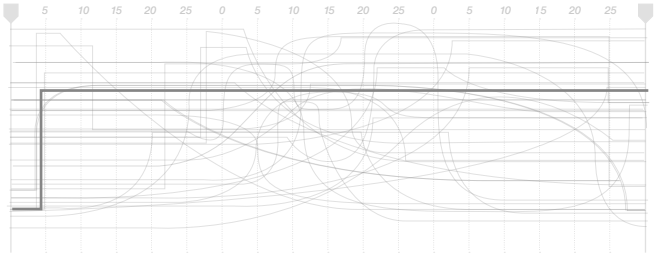
Pictoral Diagram
Movement in Frame





Shot 52
Scene Frame
Visual Themes
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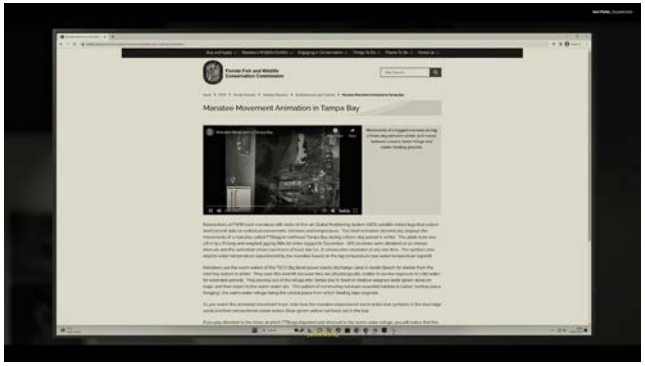
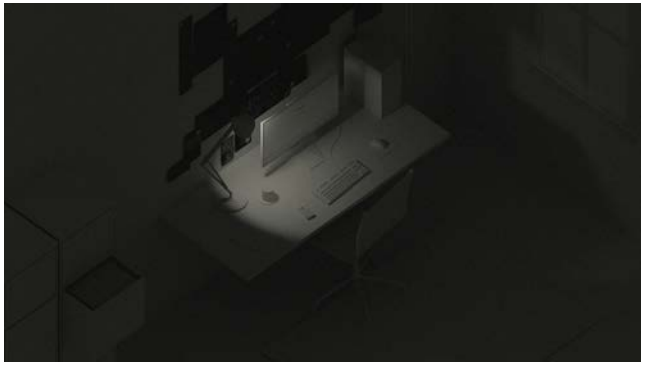
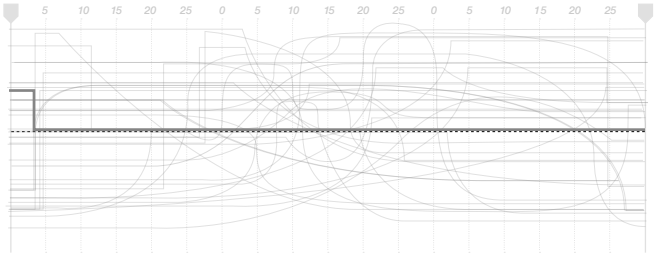
Pictoral Diagram
Movement in Frame







Shot 53
Scene Frame
Visual Themes
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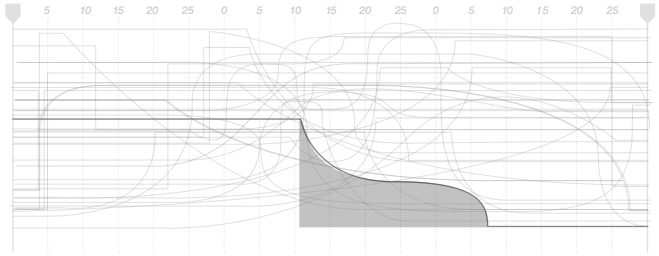
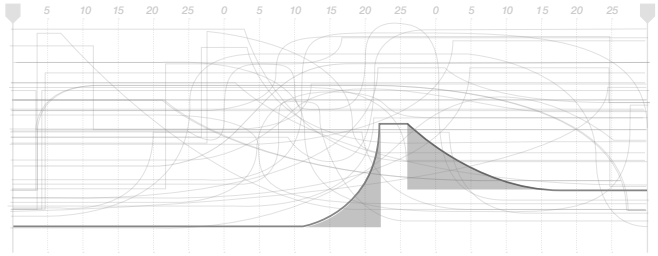


Shot 54
Scene Frame
Visual Themes
Camera Locations
Pictoral Diagram
Movement in Frame



Shot 55

Scene Frame
Visual Themes
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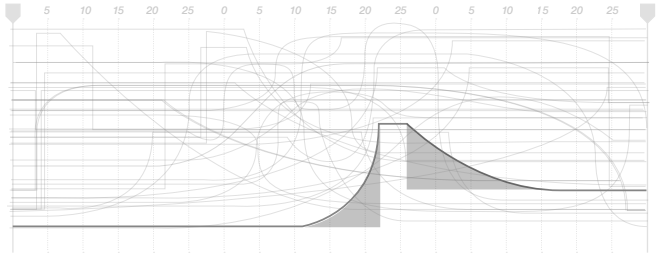
Movement in Frame



Shot 56

Scene Frame
Visual Themes
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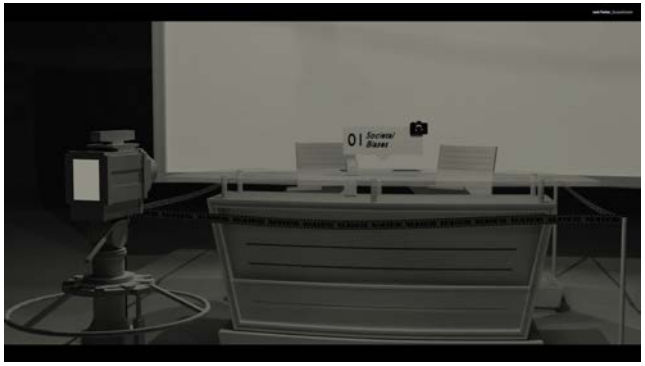

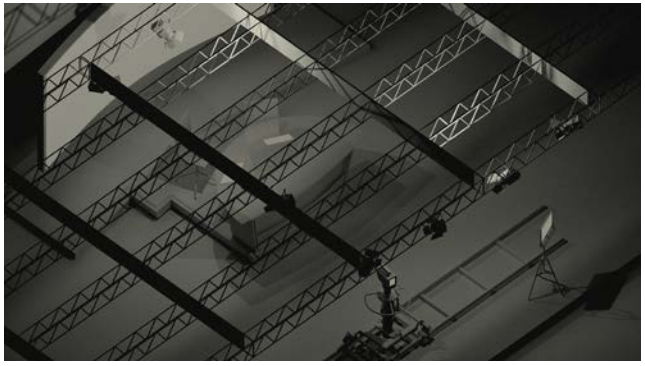

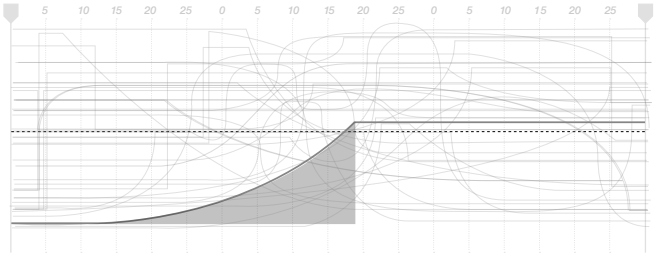

Shot 57
Scene Frame
Visual Themes
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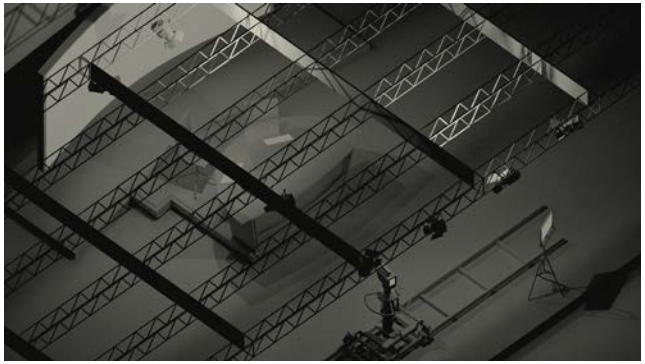

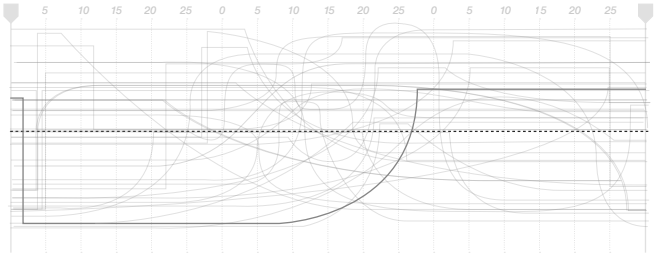

Shot 58
Scene Frame
Visual Themes
Camera Locations
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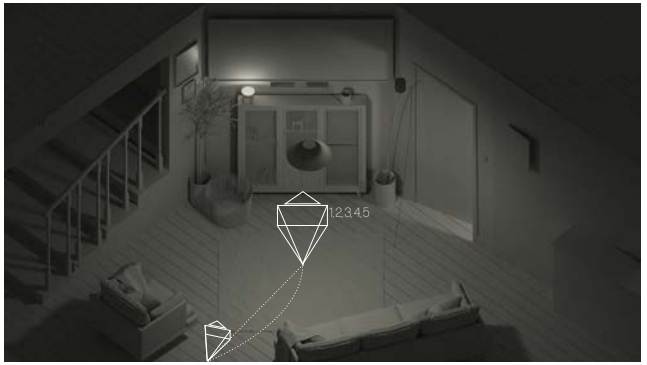
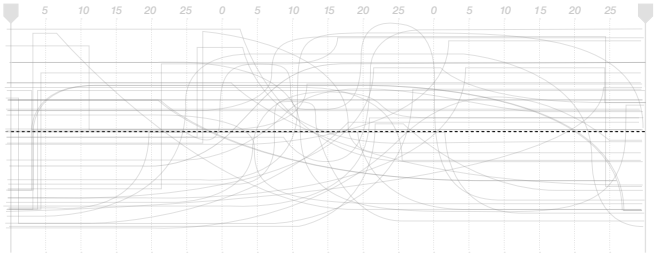
Movement in Frame





Shot 59
Scene Frame
Visual Themes
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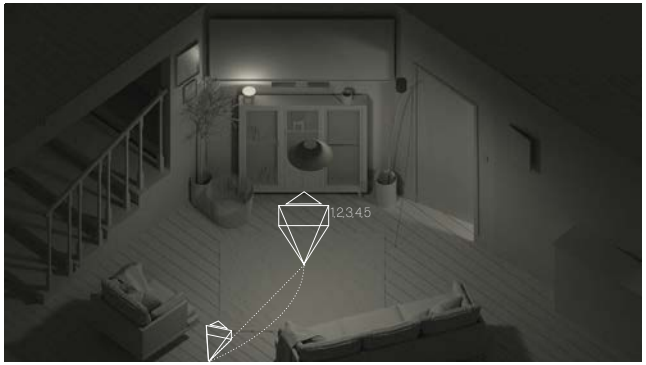
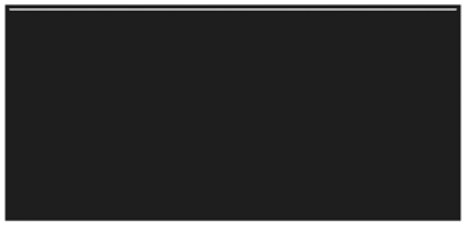
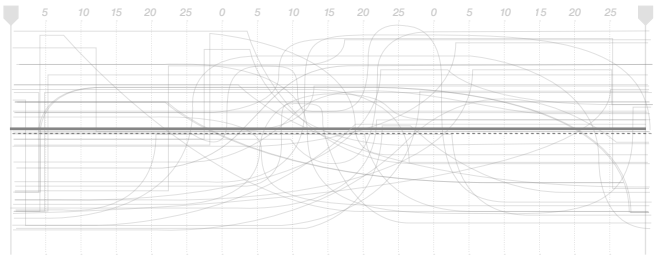
Movement in Frame







Shot 60
Scene Frame
Visual Themes
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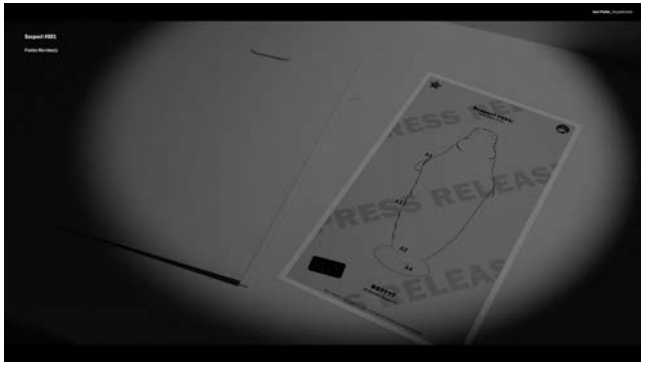

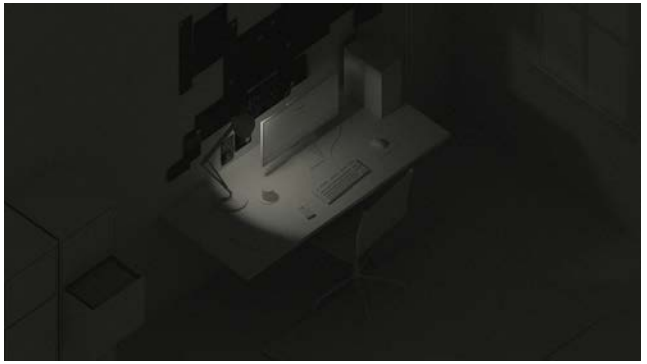

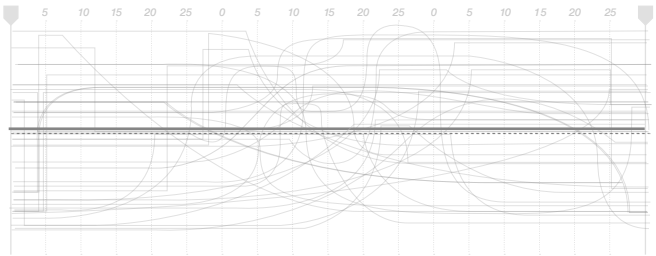

Shot 61
Scene Frame
Visual Themes
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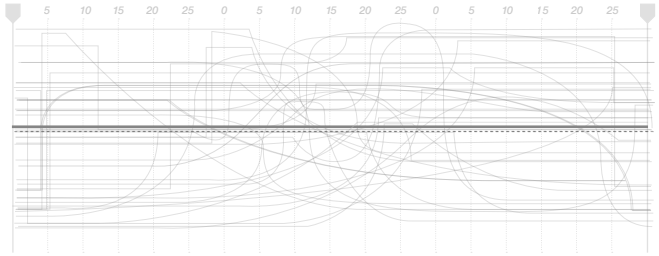

ScapeGoats
The Framers Manual III