

## **The creative role of special effects and color psychology as one of the elements of the dramatic image and its impact on the recipient of the artwork**

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### **Abstract:**

The color correction and special effects programs are one of the means of artistic formation that highlight a wide range of meanings that any artwork covets to communicate its goals, or in a more accurate sense, transform the writing represented in the paper script into a set of feelings within the recipient of the artwork, which in turn is one of the most important objectives of the artwork. A successful artwork is the one that can invade the human soul and make it in a state of unification with the main idea of the artwork.

The treatment of color and focus on it comes in the presented picture, because the dramatic picture, which presents its elements of color, has become an important part and aspect of what is presented. The psychological effects of colors represent one of the three main effects associated with color, these psychological effects are concerned with examining the effect of color on the psyche of the individual and this means that the use of colors in the presented image leads to a specific emotional impact on the viewer who is receiving, and these emotional responses create a live and tangible effect on the target recipient through what is presented.

The emotional effects of different colors vary among individuals, and we note that the establishment of such emotional effects on the basis of objective factors will create a kind of congruence between these influences and previous experiences similar to them, which leads to the strengthening of the idea presented through the work presented to the viewer.

After entering digital technologies in photography and montage, the growing development began in the work of tricks and effects, and this technology opened the doors of imagination wide open to everyone who finds in himself the ability and talent of unlimited creativity in moving characters and determining their actions, as actors appear on the screen as if they embody reality, but this is the final image. The result of the imaginary world that is achieved through technical employment (computer), which is directly involved in drawing dramatic actions, as we find that most of scenes and visual effects are not real, but rather a virtual reality whose goal is to resemble reality in order to convince the viewer of what he sees (Virtual reality means a semi-realistic representation of things, bodies, people and their environments, in DOI: 10.21608/MJAF.2022.138369.2763

addition to the interactive idea between the computer user and the objects, and the more the image affects the recipient, the stronger the dramatic action.

### **Research problem:**

How to achieve a distinct dramatic content for the image through modern technical developments in the field of post-production, which is represented in color correction and special effects programs? With the technical developments in the field of image, there are many steps and stages post filming, and these stages are able to control the dramatic content and the way it is presented to the recipient, so the director of photography must keep pace with this technical development to produce an image that carries the message or vision contained in the artwork.

The problem lies in the following question:

How can the director of photography adapt the technical aspect in the post-production stages through his work and coordination of ideas whose artistic vision depends primarily on visual effects, whether color correction or special effects, in order to highlight the dramatic meaning in a way that gives realism to the scene through which the recipient can be prepared to be consistent with the dramatic work?

### **Research goal and importance:**

The research aims to study the effect of using color correction and special effects in the scenes to simulate the dramatic content until it is accepted by the recipient, as well as studying the creative role of color correction programs and special effects and the indications that these programs can add to the content of the artwork in order to reach the dramatic meaning required to be communicated from the work makers to the viewer.

### **Research Methodology:**

The descriptive approach will be used by identifying the selection of the most appropriate design for the dramatic idea, how to read the image through color correction programs? And how we can adjust the color values through those programs? As well as the way in which the required visual effect can be designed to be convincing to the recipient.

The analytical approach of some dramas will also be used, and how to use color correction programs and special effects, and their role in communicating the dramatic content through the use of opinions of experts, as well as opinions of a group of audience, which has the minimum visual culture of the dramatic image.

### **Research hypotheses:**

- If visual effects are used in addition to reaching the optimal form of the color correction method in the dramatic image, the dramatic meaning will be achieved and affect the delivery of the idea to the viewer.
- If special effects are designed properly in coordination with the director of photography, the viewer will have credibility.

- The director of photography can represent a link between what is filmed in reality and what is designed by those programs so that his role is positive in favor of the artwork.

### **Search questions:**

What are the most important visual effects programs?

Is the design of visual effects resulting from modern programs in that field capable of achieving a dramatic meaning?

Is the color correction able to create a general atmosphere affecting the psychological return of the viewer?

### **Research results: -**

- Colors represent a group of different and varied feelings, which in turn are reflected on the psychological state of the recipient, which makes him able to unite with the dramatic events. Therefore, the director of photography must study the dramatic dimension of the work to choose the color layer that suits the dramatic situation to be presented.

The procedures that take place in the dramatic work after the filming stage have become at the heart of the work of the director of photography, which he must follow up and supervise himself in all stages.

- Colors have a psychological, physiological (organic) and semiological (semantic) dimension. Therefore, the target element must be identified within the artwork for its ease of visibility and the influence of the recipient on it.

- - Visual effects programs have been able to offer a huge revolution in the field of dramatic image industry in terms of form and content, developing dramatic thought in terms of content and translating it into an image that the recipient can believe and be convinced of its illogical events.

- There must be a permanent dialogue between the director of photography, the director of work, the color corrector and the graphic designer, so that they can all work as one harmonious unit, as this is reflected on the dramatic meaning on the screen.

Research recommendations:

- The necessity of studying the standards of image quality in general and keeping pace with development always so that we are close to the requirements of the labor market.

- Modernizing and increasing the chromatic correction factor and supplying it with modern techniques and the necessary equipment so that we can keep pace with the foreign labor markets.

- Color correction operations in Egypt are among the operations that are still nascent so far, so those in charge of production operations in the labor market should pay more attention to them and spend more on their equipment.

- The research recommends for students of photography colleges and institutes to enter the labor market in areas of color correction, because this adds more artistic and creative aspects than others, not because they are familiar with the rules and general requirements for photography, which facilitates the language of dialogue and understanding between them and the directors of photography during work.