

# Story through Frames: A Content Analysis of Camera Shots of The BBC produced Sherlock Holmes

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## Abstract

*The BBC produced program Sherlock Holmes is a fictional investigative television series which is a modern-day adaptation of Sherlock Holmes created by noted British author Sir Arthur Conan Doyle. The BBC Sherlock is famous for its production design and story treatment. Programs production team of the BBC Sherlock brilliantly used all the seven basic camera shots which are based on screen ratio. The researchers have analysed those shots through qualitative and quantitative data by using observation and content analysis methodology for the collection of samples. The researchers have selected three episodes as samples (one each from the first three seasons) through systematic random sampling.*

**Keywords:** *Sherlock Holmes, BBC, Types of Shots, Camera Techniques, Steven Moffat*

## Introduction

Sherlock is a British drama television series based on Sir Arthur Conan Doyle's Sherlock Holmes investigating stories. Created by Steven Moffat and Mark Gatiss, Benedict Cumberbatch and Martin Freeman stars as Sherlock Holmes and Doctor John Watson respectively in this Thirteen-episode series divided into four seasons (three episodes each) airing from 2010–2017, and a special episode airing on 1 January 2016. The series is set in the present day, while the one-off special trait a Victorian period fantasy resembling the

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original Holmes stories. Sherlock is a co-production of the British network BBC and the American station WGBH Boston for its Masterpiece anthology series on PBS, along with Hartwood Films, with Moffat, Gatiss, Sue Vertue and Rebecca Eaton serving as executive producers. The series is fundamentally filmed in Cardiff, Wales, with North Gower Street in London used for exterior shots of Holmes' 221B Baker Street residence.

Sherlock has been nominated for many prestigious awards including BAFTAs, Emmys, and a Golden Globe, winning several of them in a variety of categories. The show won in three categories at the 66<sup>th</sup> Primetime Emmy Awards including Outstanding Writing for a Mini-Series, Movie or a Dramatic Special for Moffat, excellent Lead Actor in a Mini-Series or a Movie for Cumberbatch, and Outstanding Supporting Actor in a Mini-Series or a Movie for Freeman. Two years later, it won Outstanding Television Movie. In addition, the show was also honoured with a Peabody Award in 2011.<sup>1</sup>The third series has been privileged to become UK's most-watched drama series since 2001.<sup>2</sup> Sherlock has been sold to 180 territories.<sup>3</sup>

All of the series have been released on DVD and Blu-ray, alongside tie-in editions of selected original Conan Doyle stories and an original soundtrack composed by David Arnold and Michael Price. In January 2014, the show launched its official mobile app called Sherlock: The Network.<sup>4</sup>

There have been many TV Series on a similar theme as Sherlock like *Elementary*, *True Detective*, *White Collar* and an even older Sherlock Holmes series which was produced and aired in 1965-1968. But the reason why The BBC Sherlock has been chosen for this research is that it is completely different in the visual aspects when compared to other similar productions. The series is widely known for its Transitions and Effects used. Hence, it gives a broader scope for the research on the pure visual treatment of a creative production.

The series also introduced the creative effect of *Text-on-Screen* in 2010 which further became the trademark of the show and a reference point for many others to follow. A brilliant story treatment and a wonderful production design of the BBC, Sherlock incorporates special effects in the story which provides a mesmerizing viewing experience to the viewer.

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1 (Masterpiece: Sherlock: A Study in Pink (PBS), 2010)

2 (sherlock is most watched drama series for over a decade, 2014)

3 (Sherlock In Five Languages | BBC, 2012)

4 (Jeffery, 2014)

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## **Review of Literature**

Little has been written on the quantification and the content analysis of the Camera Shots used in a Television Series and their role and importance. However, a few studies are used in this research that have stressed upon the relationship of the camera shots used in a scene and their impact on the viewer.

Cardwell (2015) opines that the relationship between the size of the face and the frame of the screen is primarily a psychological reality; the feeling of closeness, that is, a relationship between the face or the object in close up and the spectator. He argues that a camera shot plays a fundamental, determining role in forming and framing television's spaces accurately defining the character both narratively and spatially.

Johnston (2015) in his study explains how shots can create a feeling of intimacy between the characters. The study throws light on the growth and development of the television style. The research describes various factors like tensions within television production, between different conceptions of what television should be in terms of style and how it should relate to its audiences. Johnston opines that the audience needs to be engaged with this process of experimentation with the camera shots.

## **Objectives of the study**

- i) To study the Camera Shots used in the BBC Sherlock.
- ii) To understand the significance of the Camera Shot Placement throughout the series.

## **Methodology**

In the present study, the researcher has followed an exploratory research design. The required data was collected through video observation research and content analysis methodology. Content analysis may be defined as a methodology by which the researcher seeks to determine the manifest content of the written, spoken, or published communications by a systematic, objective and quantitative analysis (Zito, 1975:27). As it is clear from the definition, this process is basically descriptive and certain well-defined textual codes or elements are teased out by measuring the occurring frequency.

Video observation methodology provides researchers with permanent revisable documentation from the selected sample. This documentation may serve both as a source

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of data collection to be used in research or analysis or as a historical record (Rosenstein, 2002). In such exploratory studies, this method also allows the researcher to go back to the previous video content when after observing the first set they notice a certain pattern that was not observed before (Mesman, 2020).

In analysis, such observations allow the researcher the chance to reflect on their biases and use the video as a microscope that “allow(s) actions to be observed in detail” (Knoblauch & Tuma, 2011, p. 417). Examining the affordances and constraints of video in these types of research gives the researcher an opportunity to study the importance of including video within the study. An affordance of video, when employed in research, is that it allows the researcher to see an event through the camera lens either actively or passively and later share their observations (Chalfen, 2011).

Researcher used one episode each from the first three seasons of the BBC Sherlock based on systematic random sampling and analyzed every scene of the episode. Time interval analyzed has been selected as per the duration of the particular scenes in the episode.

## Sample Selection

As shown in the Table 1, the sample was selected using random sampling method. Based on the method, Episode 1 from Season 1, Episode 2 from Season 2 and Episode 3 from Season 3 were taken as samples for the study.

**Table 1 – Selected Samples**

|                    |                    |                    |
|--------------------|--------------------|--------------------|
| Season 1 Episode 1 | Season 1 Episode 2 | Season 1 Episode 3 |
| Season 2 Episode 2 | Season 2 Episode 2 | Season 2 Episode 3 |
| Season 3 Episode 3 | Season 3 Episode 3 | Season 3 Episode 3 |

## *Unit of Analysis*

One episode each from the first three seasons of the series The BBC Sherlock is taken as universe. The unit of analysis is camera shots used throughout the episodes.

## Terminologies

- a) **Extreme Long Shot (ELS)** - This shot is used showcasing a wider area in the frame in simpler words it is act to establish the area.

- b) **Long Shots (LS)** - It show the entire person or area. They're great for establishing the scene and allow for good action of the characters. Sometimes this is known as the long shot.
- c) **Medium Long Shots (MLS)** – This is shot between is a shot between mid-shot & long shot which normally covers the frame above knees of the subject.
- d) **Medium Shots (MS)** –In this shot camera person frame the subject from the waste up. This is the most common shot and allows for hand gestures and motion.
- e) **Medium Close Ups (MCU)** –MCU shots show the subject in more detail and are often framed from just below the shoulders to the top of the head.
- f) **Close Ups (CU)** – It shows a particular part of your subject. For people this usually means the shot frames just the head! (Dise, 2016)
- g) **Extreme Close Ups (ECU)** - ECU are much tighter close-up shots in which you get detail greater than the human eye might be able to normally perceive. An example of this shot might be of the mouth and eyes together (Nelson, 2013)

### *Data Analysis & Interpretation*

**Table 2 - SEASON 1 EPISODE 1 ANALYSIS OF SHOTS**

| <b>TIME DURATION (SCENE WISE)</b> | <b>ELS</b> | <b>LS</b> | <b>MLS</b> | <b>MS</b> | <b>MCU</b> | <b>CU</b> | <b>ECU</b> |
|-----------------------------------|------------|-----------|------------|-----------|------------|-----------|------------|
| <b>00:01-02:04</b>                | <b>0</b>   | <b>2</b>  | <b>3</b>   | <b>17</b> | <b>7</b>   | <b>10</b> | <b>3</b>   |
| <b>02:39-05:02</b>                | <b>1</b>   | <b>3</b>  | <b>3</b>   | <b>7</b>  | <b>7</b>   | <b>6</b>  | <b>9</b>   |
| <b>05:02-07:11</b>                | <b>0</b>   | <b>0</b>  | <b>2</b>   | <b>20</b> | <b>10</b>  | <b>18</b> | <b>0</b>   |
| <b>07:12-08:23</b>                | <b>0</b>   | <b>0</b>  | <b>0</b>   | <b>4</b>  | <b>4</b>   | <b>8</b>  | <b>0</b>   |
| <b>08:24-11:56</b>                | <b>0</b>   | <b>0</b>  | <b>3</b>   | <b>34</b> | <b>28</b>  | <b>15</b> | <b>0</b>   |
| <b>11:57-18:02</b>                | <b>1</b>   | <b>3</b>  | <b>16</b>  | <b>41</b> | <b>23</b>  | <b>19</b> | <b>1</b>   |
| <b>18:03-23:00</b>                | <b>0</b>   | <b>0</b>  | <b>2</b>   | <b>36</b> | <b>46</b>  | <b>20</b> | <b>11</b>  |
| <b>23:01-30:48</b>                | <b>0</b>   | <b>8</b>  | <b>12</b>  | <b>38</b> | <b>60</b>  | <b>59</b> | <b>13</b>  |

|  |           |           |            |            |            |            |           |
|--|-----------|-----------|------------|------------|------------|------------|-----------|
| 30:48-32:43  | 0         | 4         | 6          | 7          | 2          | 1          | 0         |
| 32:44-35:27  | 0         | 1         | 4          | 9          | 2          | 7          | 0         |
| 35:28-40:57  | 3         | 7         | 9          | 13         | 33         | 8          | 2         |
| 40:58-42:06  | 0         | 2         | 1          | 1          | 3          | 0          | 0         |
| 42:07-48:07  | 2         | 2         | 13         | 22         | 56         | 2          | 2         |
| 48:08-55:12  | 3         | 18        | 13         | 45         | 34         | 37         | 24        |
| 55:13-62:54  | 0         | 3         | 17         | 59         | 33         | 34         | 18        |
| 62:55-67:27  | 0         | 4         | 2          | 23         | 19         | 21         | 3         |
| 67:28-69:08  | 0         | 3         | 2          | 5          | 11         | 2          | 0         |
| 69:09-73:05  | 0         | 4         | 1          | 18         | 4          | 34         | 2         |
| 73:06-77:28  | 0         | 1         | 1          | 10         | 2          | 58         | 0         |
| 77:29-81:39  | 0         | 1         | 3          | 24         | 29         | 43         | 1         |
| 81:40-87:27  | 0         | 3         | 14         | 19         | 44         | 21         | 0         |
| <b>TOTAL</b>   | <b>10</b> | <b>69</b> | <b>125</b> | <b>452</b> | <b>457</b> | <b>423</b> | <b>89</b> |
| <p><b>Note:</b> ELS: Extreme Long Shot, LS: Long Shot, MLS: Mid Long Shot, MS: Mid Shot, MCU: Mid Close-Up Shot, CU: Close-Up Shot, ECU: Extreme Close-Up Shot</p> |           |           |            |            |            |            |           |

In table 2, it shows that in total there are 457 (28.12%) Mid Close-Up shots used in episode 1 of season 1 of The BBC Sherlock which is maximum in percentage followed by 452 (27.81%) Mid shots, 423 (26.03%) Close-Up shots & 125 (7.69%) Mid Long shots whereas there are only 10 (0.61%) Extreme Long shots used in the whole episode which is lowest in percentage followed by 69 (4.24%) Long shots & 89 (5.47%) Extreme Close-Up shots.

**Chart 1**

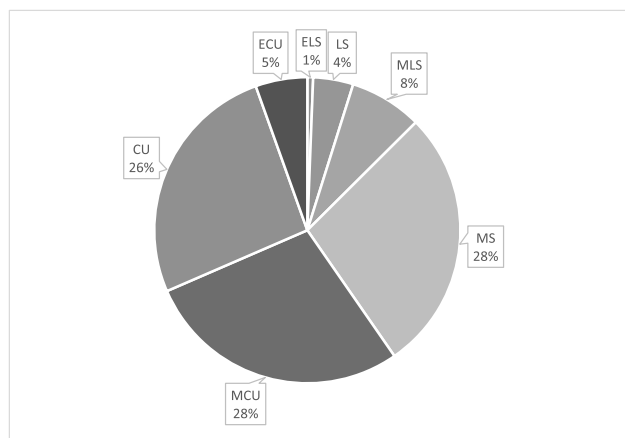
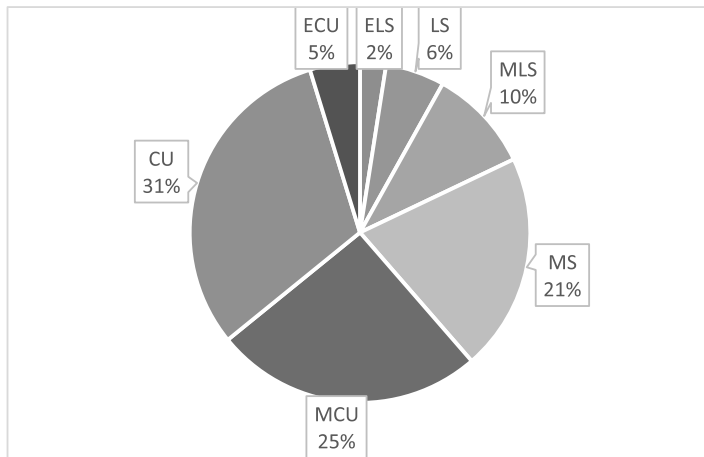


Table 3 - SEASON 2 EPISODE 2 ANALYSIS OF SHOTS

| TIME DURATION (SCENE WISE)  | ELS       | LS         | MLS        | MS         | MCU        | CU         | ECU        |
|---|-----------|------------|------------|------------|------------|------------|------------|
| 00:01-01:01   | 1         | 1          | 3          | 8          | 5          | 8          | 4          |
| 01:36-05:25   | 0         | 7          | 22         | 36         | 42         | 18         | 2          |
| 05:26-14:23   | 1         | 11         | 24         | 34         | 76         | 70         | 16         |
| 14:24-16:48   | 12        | 9          | 3          | 16         | 3          | 9          | 5          |
| 16:49-22:03   | 0         | 3          | 8          | 28         | 43         | 48         | 4          |
| 22:04-29:57   | 3         | 7          | 41         | 59         | 67         | 58         | 8          |
| 29:58-34:16   | 3         | 6          | 5          | 26         | 24         | 25         | 0          |
| 34:17-39:04   | 9         | 13         | 18         | 19         | 14         | 19         | 2          |
| 39:05-44:28   | 0         | 2          | 2          | 9          | 23         | 61         | 26         |
| 44:29-47:59   | 6         | 13         | 3          | 20         | 18         | 18         | 0          |
| 48:00-49:53   | 0         | 0          | 0          | 4          | 22         | 29         | 0          |
| 49:54-54:35   | 2         | 7          | 15         | 18         | 41         | 23         | 0          |
| 54:36-57:36   | 0         | 0          | 0          | 13         | 23         | 24         | 0          |
| 57:37-59:22   | 3         | 5          | 3          | 7          | 5          | 24         | 7          |
| 59:23-66:54   | 0         | 4          | 14         | 29         | 33         | 64         | 1          |
| 66:55-71:25   | 0         | 0          | 9          | 38         | 29         | 29         | 6          |
| 71:26-72:09   | 1         | 1          | 4          | 9          | 1          | 2          | 0          |
| 72:10-77:00   | 1         | 2          | 5          | 18         | 25         | 47         | 10         |
| 77:01-84:19   | 6         | 23         | 26         | 34         | 33         | 62         | 8          |
| 84:20-87:03   | 4         | 3          | 2          | 7          | 8          | 15         | 0          |
| 87:04-87:45   | 0         | 1          | 0          | 3          | 2          | 1          | 1          |
| <b>TOTAL</b>  | <b>52</b> | <b>118</b> | <b>207</b> | <b>435</b> | <b>537</b> | <b>654</b> | <b>100</b> |
| <b>Note: ELS: Extreme Long Shot, LS: Long Shot, MLS: Mid Long Shot, MS: Mid Shot, MCU: Mid Close-Up Shot, CU: Close-Up Shot, ECU: Extreme Close-Up Shot</b> |           |            |            |            |            |            |            |

In table 3, it shows that in total there are 654 (31.09%) Close-Up shots used in episode 2 of season 2 of The BBC Sherlock which is maximum in percentage followed by 537 (25.53%) Mid Close-Up shots, 435 (20.68%) Mid shots & 207 (9.84%) Mid Long shots whereas there are only 52 (2.47%) Extreme Long shots used in the whole episode which is lowest in percentage followed by 118 (5.61%) Long shots and 100 (4.75%) Extreme Close-Up shots.

**Chart 2**



**Table 4 - SEASON 3 EPISODE 3 ANALYSIS OF SHOTS**

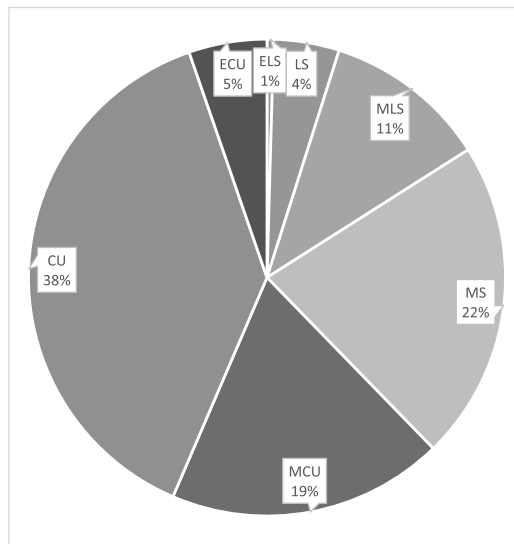
| TIME DURATION (SCENE WISE) | ELS | LS | MLS | MS | MCU | CU | ECU |
|----------------------------|-----|----|-----|----|-----|----|-----|
| 00:01-02:41                | 1   | 5  | 9   | 15 | 6   | 13 | 16  |
| 02:42-06:06                | 0   | 3  | 1   | 12 | 11  | 47 | 20  |
| 06:40-07:42                | 0   | 2  | 3   | 15 | 6   | 15 | 2   |
| 07:43-11:53                | 2   | 7  | 18  | 16 | 30  | 42 | 2   |
| 11:54-14:16                | 0   | 0  | 4   | 20 | 24  | 44 | 1   |
| 14:17-19:29                | 1   | 2  | 34  | 41 | 37  | 28 | 0   |
| 19:30-21:45                | 0   | 7  | 4   | 27 | 9   | 24 | 0   |
| 21:46-27:34                | 0   | 14 | 20  | 28 | 33  | 74 | 9   |
| 27:35-28:03                | 0   | 2  | 2   | 7  | 0   | 0  | 0   |
| 28:04-31:18                | 0   | 15 | 11  | 19 | 11  | 33 | 6   |
| 31:19-32:57                | 0   | 3  | 12  | 23 | 6   | 10 | 2   |
| 32:58-39:47                | 0   | 8  | 32  | 54 | 44  | 71 | 9   |
| 39:48-41:29                | 0   | 0  | 8   | 11 | 17  | 24 | 5   |
| 41:30-44:40                | 0   | 3  | 3   | 14 | 20  | 31 | 7   |
| 44:41-47:13                | 1   | 4  | 11  | 24 | 6   | 13 | 0   |
| 47:14-52:15                | 1   | 8  | 14  | 22 | 17  | 40 | 3   |



|  |           |            |            |            |            |            |            |
|--|-----------|------------|------------|------------|------------|------------|------------|
| <b>52:18-54:51</b>   | <b>0</b>  | <b>1</b>   | <b>5</b>   | <b>25</b>  | <b>19</b>  | <b>13</b>  | <b>6</b>   |
| <b>54:52-58:29</b>   | <b>0</b>  | <b>5</b>   | <b>6</b>   | <b>15</b>  | <b>32</b>  | <b>27</b>  | <b>2</b>   |
| <b>58:30-63:00</b>   | <b>0</b>  | <b>0</b>   | <b>11</b>  | <b>11</b>  | <b>19</b>  | <b>71</b>  | <b>3</b>   |
| <b>63:01-64:37</b>   | <b>0</b>  | <b>0</b>   | <b>4</b>   | <b>5</b>   | <b>9</b>   | <b>22</b>  | <b>4</b>   |
| <b>64:38-70:34</b>   | <b>1</b>  | <b>3</b>   | <b>8</b>   | <b>24</b>  | <b>10</b>  | <b>62</b>  | <b>0</b>   |
| <b>70:35-78:18</b>   | <b>3</b>  | <b>3</b>   | <b>22</b>  | <b>51</b>  | <b>24</b>  | <b>102</b> | <b>24</b>  |
| <b>78:19-82:55</b>   | <b>0</b>  | <b>7</b>   | <b>14</b>  | <b>17</b>  | <b>35</b>  | <b>59</b>  | <b>6</b>   |
| <b>82:56-87:07</b>   | <b>0</b>  | <b>6</b>   | <b>5</b>   | <b>17</b>  | <b>15</b>  | <b>38</b>  | <b>0</b>   |
| <b>87:08-88:34</b>   | <b>1</b>  | <b>1</b>   | <b>5</b>   | <b>8</b>   | <b>5</b>   | <b>14</b>  | <b>0</b>   |
| <b>TOTAL</b>   | <b>11</b> | <b>109</b> | <b>266</b> | <b>521</b> | <b>445</b> | <b>917</b> | <b>127</b> |
| <p><b>Note: ELS: Extreme Long Shot, LS: Long Shot, MLS: Mid Long Shot, MS: Mid Shot, MCU: Mid Close-Up Shot, CU: Close-Up Shot, ECU: Extreme Close-Up Shot</b></p> |           |            |            |            |            |            |            |

In table 4, it shows that in total there are 917 (38.27%) Close-Up shots used in episode 3 of season 3 of The BBC Sherlock which is maximum in percentage followed by 521 (21.74%) Mid shots, 445 (18.57%) Mid Close-Up shots and 266 (11.10%) Mid Long shots whereas there are only 11 (0.45%) Extreme Long shots used in the whole episode which is lowest in percentage followed by 109 (4.45%) Long shots & 127 (5.30%) Extreme Close-Up shots

**Chart 3**



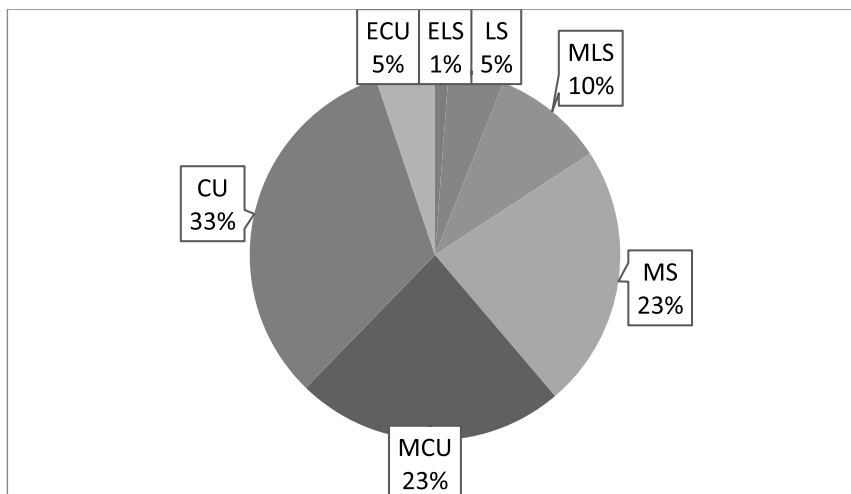
**Table 5 – SAMPLE ANALYSIS OF ALL SHOTS**

|              | ELS       | LS         | MLS        | MS          | MCU         | CU          | ECU        |
|--------------|-----------|------------|------------|-------------|-------------|-------------|------------|
| <b>S1E1</b>  | <b>10</b> | <b>69</b>  | <b>125</b> | <b>452</b>  | <b>457</b>  | <b>423</b>  | <b>89</b>  |
| <b>S2E2</b>  | <b>52</b> | <b>118</b> | <b>207</b> | <b>435</b>  | <b>537</b>  | <b>654</b>  | <b>100</b> |
| <b>S3E3</b>  | <b>11</b> | <b>109</b> | <b>266</b> | <b>521</b>  | <b>445</b>  | <b>917</b>  | <b>127</b> |
| <b>TOTAL</b> | <b>73</b> | <b>296</b> | <b>598</b> | <b>1408</b> | <b>1439</b> | <b>1994</b> | <b>316</b> |

**Note: ELS:** Extreme Long Shot, **LS:** Long Shot, **MLS:** Mid Long Shot, **MS:** Mid Shot, **MCU:** Mid Close-Up Shot, **CU:** Close-Up Shot, **ECU:** Extreme Close-Up Shot

In table 5, it shows that in total there are 1994 (32.56%) Close-Up shots used in total in all 3 sample episodes of The BBC Sherlock which is maximum in percentage followed by 1739 (23.49%) Mid Close-Up shots, 1408 (22.99%) Mid shots and 598 (9.76%) Mid Long shots whereas there are only 73 (1.19%) Extreme Long shots used in the sample episodes which is lowest in percentage followed by 296 (4.83%) Long shots and 316 (5.16%) Extreme Close-Up shots

**Chart 4**



*Observation*

**Extreme Long Shot (ELS)**



Figure 1: Still from the Hounds of Baskerville

- Extreme long shot is least used shot (1.19%) among the seven basic shots.
- Most of the time it is only used to establish a location or a scene.

- ELS is mostly used to create a horror effect among viewers.
- In Episode 2 of Season 2 “The Hounds of the Baskerville”, the Cameraman provides a mysterious feel through ELS & Special Effects.



Figure 2: Still from His Last Vow



Figure 3: Still from His Last Vow

- In Episode 3 of Season 3 “His Last Vow” the Cameraman has used ELS so creatively that it provides adventurous feeling to the viewers when Sherlock & Dr. Watson are moving towards Mr. Magnussen’s helicopter.
-

### Long Shot (LS)



Figure 4: Still from the Hounds of Baskerville

- Though it is used lesser in series but the Cameraman has used this shot very creatively.
- In “The Hounds of the Baskerville” Cameraman has used a long shot in a scene where Sherlock was standing on a mountain in Baskerville.



Figure 5: Still from A Study in Pink



Figure 6: Still from His Last Vow

- Long shot is very rarely used in the sample episodes.
- It is used 296 times (5.16%) out of 270 minutes of the total content.

- It provides heroic look of Sherlock.
- It provides visually pleasing experience to the viewers.

### Mid-Long Shot (MLS)



Figure 7: Still from the Hounds of Baskerville

- Mid-long shot has its own significance in The BBC Sherlock. It provides a variety to those scenes in which two or more people communicate with each other.

- It is used 598 (9.76%) times out of 270 minutes of the total content.



Figure 8: Still from His Last Vow



Figure 9: Still from the Hounds of Baskerville

- There are many moving shots throughout the series where Sherlock & Dr. Watson are going towards an adventure. The Cameraman has brilliantly used Mid Long shot to make those camera movements look interesting & adventurous.
-

## Mid Shot (MS)



Figure 10: Still from A Study in Pink

- It is used 1408 times (22.99%) out of 270 minutes of the total content.



Figure 11 : Still from His Last Vow



Figure 12: Still from His Last Vow

- It is used more often in communicatory shots in which more than two people are communicating with each other.



Figure 13: Still from the Hounds of Baskerville

- Mid shot is among the most used shots in The BBC Sherlock.

- It is mostly used when Sherlock has used his analytical skills & explains what he analyzed to other people.

### Mid Close-Up Shot (MCU)

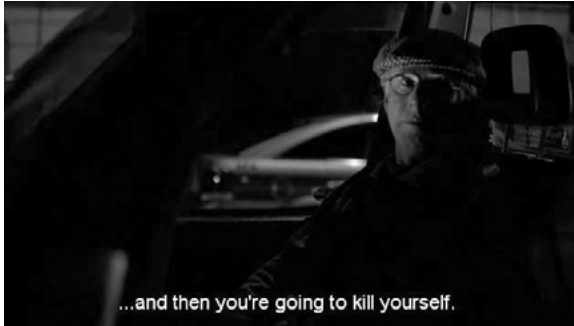


Figure 14: Still from A Study in Pink

- Mid Close-Up shot is the second most used shots among the analyzed content of The BBC Sherlock.
- MCU shot is used 1439 times (23.49%) out of 270 minutes of the total content.

- To create connection between viewers & the actors, the Cameraman has used MCU shot more often.
- Researcher observed that MCU shot has been used in variety of frames. Like, in those shots in which one person is speaking to another, viewer will connect easily because of use of MCU shot.

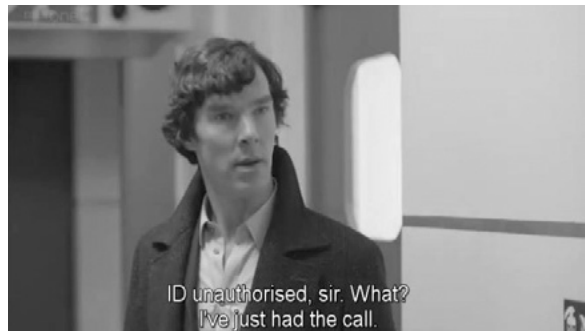


Figure 15: Still from the Hounds of Baskerville

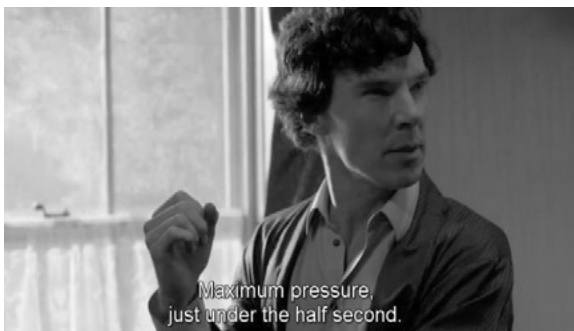


Figure 16: Still from the Hounds of Baskerville

- In episode 1 of season 1 when Sherlock is explaining for the 1st time to Dr. Watson how he understands so much details about him in such a short meeting is produced brilliantly using the Mid Close-Up shot.

- It is Mid-Close-Up shot of Sherlock & Dr. Watson in a moving car in which Sherlock explains everything to Dr. Watson.
  - Cameraman has used different angles of Mid Close-Up shot to provide much needed variety in the scene.
-

### Close-Up Shot (CU)

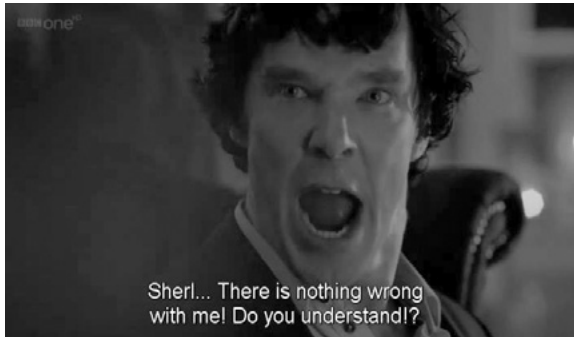


Figure 17: Still from the Hounds of Baskerville

- Close-Up shot is most used shot among the analyzed content.
- Close-Up shot is used 1994 times (32.56%) out of 270 minutes of the total content.

- It is beautifully used in The BBC Sherlock to portray facial expressions and emotions in a wonderful manner.



Figure 18: Still from A Study in Pink

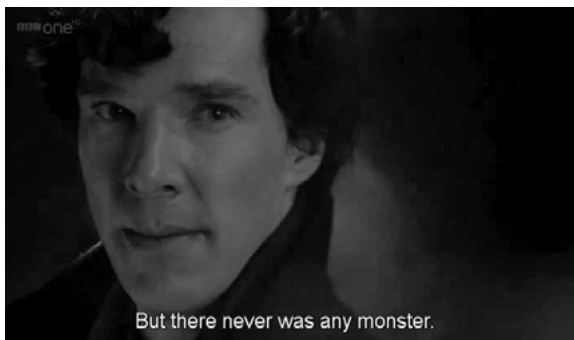


Figure 19: Still from the Hounds of Baskerville

- It is aptly used in scenes of Sherlock thinking in his mind palace.
- Throughout the series Close-Up shots play important part in making investigation scenes remarkable.



### Extreme Close-Up Shot (ECU)



Figure 20: Still from the Hounds of Baskerville

Extreme Close-Up shot is another rarely used shot in the series.

- But with the use of special effects, this shot is perfectly used by the Cameraman to showcase what Sherlock is analyzing.

- The way director portrays analytical skills of Sherlock has made this show different from the league.
- They Super-zoom to the subject which Sherlock is analyzing in a time lapse manner & with the description Sherlock gives in a continuation to make it splendid.



Figure 21: Still from the Hounds of Baskerville



Figure 22: Still from the Hounds of Baskerville

- It is wonderfully used in season 3 Finale "His Last Vow" where Extreme Close-Up shot is used to showcase the sharpness or Dark image of the villain (Magnussen).
  - There are so many sequences in the episode where they showcase a partial part of the face or focus on a specific part to create thrill and curiosity among viewers.
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## Findings

- Mid Shot is the most used shot in first two episodes of the sample.
- Close-Up shot is the most used shot in third episode of the sample.
- In 15900 seconds of the total content, shots have changed 6124 times which means on an average there is a frame change in **every 2.6 seconds**.
- Overall Close-Up shot is the most used shot in the sample episodes of the series.
- Overall Extreme Long shot is the least used shot in the sample episodes of the series.

## Conclusion

The BBC Sherlock is a series which provides maximum impact on its viewer by grabbing complete attention of the viewer's eyes and creating curiosity through its brilliant story treatment and wonderful production design.

It is astonishing to switch frame in approx. every 2.6 seconds and use special effects almost every minute on an average. While writing the characteristics of Sherlock, the writers of the show have made sure they didn't lose the charm of vintage Sherlock and perfectly adapt him in modern society of London.

In the show there is a perfect blend of masculinity, childishness, heroism, sarcasm and Sherlock's manipulative and sociopathic nature. The communication of emotions, through various Camera Shots and use of slow-motion effect, zoom and Sherlock's nonstop description to a situation, which a common person can't get easily, enhance the appeal of the show.

The researcher have analysed 270 minutes of the total content 169 times and successfully managed to understand the reasons behind the popularity of the show across the globe. The marvellous use of the variety of Camera Shots is majorly responsible in generating curiosity among the viewers.

The production team of the series has wonderfully depicted the combination of horror, sarcasm, humour, adventure and thrill elements in the story to break the monotony just by changing the Camera Shots. The show has become a reference point for the many upcoming video producers be it Film or Television by proving that even in a Television

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Series such a variety of Camera Shots is possible to achieve and it's not just used for the sake of using shots but each and every shot is used to convey a specific meaning to the story.

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