

**COURSE
GUIDE**

**FMC424
DIGITAL EDITING AND POST-PRODUCTION**

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MAIN COURSE		
CONTENTS		PAGE
Module 1	General overview in Post Production Process	4
Unit 1	Explaining the concept and history of post-production	4
Module 2	Digital Editing Techniques and Principles	11
Unit 1	Digital editing / Principles of editing.....	11
Module 3	Editing Transitions	23
Unit 1	Shot Composition and Framing (Continuity editing and	23
Module 4	Off-Line and On-Line Editing.....	32
Unit 1	Editing aesthetics	32
Module 5	Visual Effects and Logging.....	40
Unit 1	Visual Effects/ colour grading.....	40
Module 6	Sound Editing and Adding Music	55
Unit 1	Sound editing and mixing.....	55
Module 7	Distribution	64
Unit 1	Mass dubbing.....	64

MODULE 1 GENERAL OVERVIEW IN POST PRODUCTION PROCESS

Unit 1 Explaining the concept of post-production process

Unit 1 Explaining the concept of post-production process

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Concept of post-production process
 - 1.3.1 What is film editing?
- 1.4 The film editor/
- 1.5 Historical background
- 1.6 Summary
- 1.7 References/Further Readings/Web Sources
- 1.8 Possible Answers to Self-Assessment Exercises



1.1 Introduction

You are welcome to this study. You must have learnt about the principles and practice of film production and the five stages of production which include, pre-production, production, post-production (editing) and distribution stages in the previous lecture series. This lecture will be an added knowledge with a detailed explanation on what the post-production (editing) process entails. This unit will expatiate further on the concept of film editing and post-production techniques. I am of the opinion that you will read through the text with a view to enhance your understanding of the issues raised and follow through with the assessments and exercises designed to aid your knowledge for a better understanding of the course.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- explain the concept film post-production (editing) stages and distribution
- understand the role of editing in film production



1.3 Concept of Post Production Process

1.3.1 What Is Film Editing?

Post-production is the editing of a portion of the film or movie production process. This process involves the sewing together of pieces of raw film footage at the various locations during the production stage.

The film footage includes music, voiceovers, sound effects and visual effects which are added up to create a single film or movie. Therefore, the narrative ability of the editor and the editing crew to sew footages together to create a story cohesively often aids the success of the film.

The term to 'edit' means "to prepare raw film or video footage for final production". According to *Dictionary.com* to edit involve (motion-picture film, video, or magnetic tape) by deleting, arranging, and splicing, by synchronizing the sound record with the film". These are categorized in the use of the following formula: Shot = Scene = Sequence = Editing.

Film footage is defined as a short, continuous single run of the film or video. A scene consist of the various shots of footage taken on location and are joined together. The director therefore determines the type of scene and shots he/she creates, to enhance the film or video. Film Sequence comprises of various shots and scenes joined together to form the body of the entire film or video.

For the purpose of emphasis, film or video development and post - production editing enables the editor to achieve the final production of the movie for sales or distribution to the public. Therefore, we will through the editing process and the techniques it entails and the cutting transitions as it progress from one shots to the other in order to form the film sequence.

The edited copy of a full length film or movie is sequenced in various running time like 30 or 60 minutes with sound track and music for final viewing. This is often followed by public screening or mass dubbing for public assessments.

Self-Assessment Exercises 1

Attempt these exercises for 3 minutes to enhance your understanding of the lecture so far.

1. One of these is not associated with post-production process?
 - a. Footage
 - b. Film Sequence
 - c. Location
 - d. Synchronizing Sound
2. A scene consist of the various shots of footage taken on location and are joined together. True or False?
3. The stages of post - production formula includes _____ and -

 - a. Camera, editing equipment and shots
 - b. Sequence, sound and editing
 - c. Mass dubbing and piracy
 - d. Shot, scene, sequence and editing
4. A good editing is the narrative ability of the editor to join film or video footages _____ together to create a story cohesively. True or false?
5. The final edited copy of a full length film or movie must exclude sound and visual. _____ True or False?



1.3.1 What Is Film Editing?

Film or video editing is the process of combining visual elements from a studio for post-production editing. In this context, the editor selects various sources of film or video shots from the cameras, satellite feeds and graphics, at appropriate times to create coherent production.

(Idebi, 2008) asserts that editing refers to the re-arrangement or re-ordering of a script or a recorded footage to conform to a predetermined standard. It is also defined as the assembling of a recorded shots or item beginning with identification graphics and sound known as montage for the purpose of re-arrangement for final production. It could also be thought of as the cutting and sewing of different pieces shots or footages items together.

The film or movie producer hires the editor to perform the post-production process. Editing is therefore, a more deliberative process in which much more time is taken in selecting and combining various

sources of film or video together. Post-production editing takes place after the film or video material has been gathered. (Burrows, Gross, Foust & Wood 2001) posits, “A post-production editor may take many hours or days to create a finished product that is only a few minutes in length”. During the editing process, it is important to note that application of visual effects, sound and audio also forms an integral part of the editing process as well. It should also be noted that the raw material of a film or video editing session might include music on audio cassettes or CDs or even live audio recorded with microphones during the editing session.

Film and video editing is therefore a discipline, which involves thorough planning before the editing begins and attention has to be given to aesthetic considerations. However, the techniques of film editing differ according to the equipment being used.



1.4 The film editor

(Akpede, 2008) states that, “a film editor also known as video editor is a technical professional who removes unwanted footage and assembles the rest pieces of film shots together to make finished movie”. The film editor works with the director during editing in order to achieve the story.

The film or movie editor also works with sound editors, and cinematographers to bring the work into reality. The director has the ultimate accountability for editing choices and their work makes sure that films represent their director’s vision and tell their stories in the most engaging and effective ways.

The film or movie editor equally has substantial contribution in the creative decisions for re-arranging the final shots. The editor follows the screenplay and the continuity script to establish the structure of the story and then uses his/her creative ability to assemble the various shots in addition to the use of special effects.

The film editor is usually supervised by the director in the first stage. The second and final stage of the editing requires the ingenuity of the editor to achieve the vision of the producer and director of the film or movie. In a nutshell, the movie script is the soul of editing as the sequence of the shots are re-arranged to bring out the final production.



1.5 Historical background

In the early days of silent movie making in the world during the Charly Chaplin days, film or movie editors usually physically cut up film and piece it together. After gumming it with tape and glue, they had their final edited work. However, these have changed over the years as technological advancement increases and film editing became more sophisticated in the world.

Soviet filmmaker, Lev Kuleshov is one of the most popular film editors in history. He emphasized in the power of editing with his video film to create and spliced shots together of an emotionless man's face with other items, including food, a girl in a coffin, and a striking woman.

Viewers of the film footage states that emotion of the man depends on the image juxtaposed with his face. They claimed the man showed hunger when they saw the food, sadness when they saw the deceased girl, and lust when they saw the woman. However, every shot of the man had the same neutral expression. In essence, careful editing leads to a successful filmmaking.

Self-Assessment Exercises 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. Film or video editing is the re-arrangement or re-ordering of a script or a recorded _____ to conform to a predetermined standard.
 - a. Shots, b. Scripts , c. Footage, d. None of the above
2. The film editor works with the following personnel's in order to achieve the story.
 - a. Filmmaker, cinematographer and actors
 - b. Cinematographer, director and sound editors
 - c. Sound editors, scriptwriters and studio managers
 - d. None of the above
3. The editor follows the _____ and _____ to establish the structure of the story and then uses his/her creative ability to assemble the various shots in addition to the use of special effects.

- a. Film footage and shots, b. Soundtrack and shots, c. Script and studio equipment, d. screenplay and continuity script
4. Movie editors cut up film and piece it together during the earliest days of filmmaking in the world. True or false?
5. Editing does not require ingenuity of the editor to achieve the vision of the film producer and director of the film or movie. True or false?



1.5 Summary

Post-production is the editing and rearrangement of film or movie footage to make a complete film. It is the process of sewing together of pieces of raw film footage at the various locations during the production stage. This includes music, voice-overs, sound effects and visual effects to make a single film.

The film or movie editor equally has substantial contribution in the creative decisions for re-arranging the final shots. The editor follows the screenplay and the continuity script to establish the structure of the story and then uses his/her creative ability to assemble the various shots in addition to the use of special effects. The film editor is usually supervised by the director in the first stage.

The second and final stage of the editing requires the ingenuity of the editor to achieve the vision of the producer and director of the film or movie. In a nutshell, the movie script is the soul of editing as the sequence of the shots are re-arranged to bring out the final production.



1.6 References/Further Readings/Web Sources

- Akpede, 2008. Basic Television Production Techniques. Ibadan: Impact Motion Pictures & Media Konzept Nigeria
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- Zettl, Herbert (2006) *Television Production Handbook*. Wadsworth, Belmont U.S.A

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1.8 Possible Answers to SAEs

Self-Assessment Exercises 1

1. C
2. True
3. D
4. True
5. False

Self-Assessment Exercises 2

1. C
2. B
3. D
4. True
5. False

MODULE 2 DIGITAL EDITING TECHNIQUES AND PRINCIPLES

Unit 1 Digital editing / Principles of editing

Unit 1 Digital editing / Principles of editing

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Digital editing
 - 1.3.1 Principles of editing
- 1.4 Post Production facilities (Premiere Adobe Pro)
- 1.5 Classification of the editing formula (shot, scene, sequence)
- 1.6 The montage/ mis-en-scene/ mise-en-cadre
- 1.7 Content editing
- 1.8 Summary
- 1.9 References/Further Readings/Web Sources
- 1.10 Possible Answers to Self-Assessment Exercises



1.1 Introduction

You are welcome to another module of this study. You must be acquainted with the rudiments of film or movie or motion picture editing at the introductory stage. This stage shall expose you further on the advancement of post-production and editing of film. is therefore an expose of the other stages in the post-production (editing) process. This unit will expatiate further on the digital film editing and the facilities used during the post-production such as the Premiere Adobe Pro software and many others. I am of the opinion that you will read through the text with a better understanding of these principles and follow through with the assessments and exercises designed to increase your knowledge for a better understanding of the course.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- The details of digital and principles of editing
- Post-production facilities (Premiere Adobe Pro)
- Classification of the editing formula (shot, Scene, Sequence)

- The montage, mis-en-scene, mise-en-cadre and Content editing



1.3 Digital editing

The term “digital editing” refers to the improved computerized technology in filmmaking owing to the invention of digital equipment in filmmaking. The coming of digital cameras and editing facilities have greatly simplified and reduced the costs of making films, as expensive film has been replaced by digital storage methods which last longer, safer and less costly. It has also reduced the stress of cutting and pasting negative film tapes and joining it with cello-tape for editing purpose.

The editing process is very tasking as it involves creativity and timeliness. The editor works closely with the film director during different phases of the editing process. The editor has to review the angles of all of the different cameras used for a particular shot to edit the best shots together for the scene.

(Ekwuazi, 1991) opines that, “the screen has but one language, the language of images” (7). Conrad and Griffiths in (Ekwuazi 1991) affirm this language of images, saying, “the task which the motion picture tries to achieve is by the power of the moving image to make the audience hear, to make the audience feel what it is, above all, to make the audience to see” (p7).

This total experience of the audio-visual medium is based primarily on the image, and the director’s - editor’s ability to match image to sound. The director and editor must strive to redeem reality in the movie being produced either by reproducing reality as faithfully as possible or by shaping it or moulding the images to match the story being told (Ekwuazi, 1991 p8).

Self-Assessment Exercises 1

Explain these exercises for some minutes to aid your better understanding of the lecture.

1. Digital editing refers to _____ in modern filmmaking process.
 - a. Linear editing technology
 - b. Reel to reel technology
 - c. Editing facilities
 - d. computerized technology
2. Film or movie editing process is a collaborative effort throughout the phases of editing process. True or False?
3. The film or movie editor must be creative and conscious of time throughout the editing process. He/she usually review the _____ of different - _____ used in the film shooting.
 - a. Director and cameraman
 - b. Soundtrack and film effects
 - c. Angles and cameras
 - d. Shots and film footage
4. The film or movie language is language of images since the power of the moving image makes the 'audience to hear, feel and see'. True or false?



1.3.1 Principles of editing

The basic principle in editing is the 180-degree rule. The 180-degree rule refers to the guideline regulating the on-screen relationship between characters and image within a scene. An imaginary line called the axis, connects the characters and keeps the camera on one side of this axis for every shot in the scene.

The first character must be on the right frame of the second character, while the second character must be on the left of the first frame. The camera movement over the axis is called jumping the line or crossing the line, thereby breaking the 180-degree rule by shooting on all sides. This is called shooting in the round.

The editor begins with all the film footage, which is the raw unedited material that was originally filmed on location by the cameraman. This footage is often edited to create a motion picture, video clip and other clips.

Continuity editing is a system of cutting to maintain a continuous flow and clear narrative action. Continuity editing relies seriously upon matching screen direction, camera angles and position from shot to shot. The film supports the viewer's assumption that space and time are

continuous between successive shots. In essence, logical coherence in film or movies is achieved through continuity editing.



1.4 Post Production editing facilities (Premiere Adobe Pro)

The film or movie editors perform several tasks to effectively edit raw video to a finished movie. Although, they carry out most of their functions during the post-production process but are also part of the tasks during the pre-production and post-production process. A successful film or movie editor makes use of combined technical and artistic skills to create a final edited film.

He/she must be confident in making use of the linear editing software, such as, Avid Media Composer, Final Cut Pro, Adobe After Effects and Adobe Premiere Pro.

The editor makes use of critical thinking in selecting and determining the cuts he/she wants to edit. This enables the editor to appropriately manage its time in order to meet deadline for the production. He/she must also be vast in the use of verbal communication skills, and attentiveness.

Non-Linear Editor (NLE)

Avid media Composer

Avid Media Composer has been the professional video editing software used by Hollywood movie producers for years. It was the first major non-linear editing (NLE) programme. It features timeliness, media bins and editing tools to help keep the editor organized. It is also used for easy captions and subtitles in filmmaking.

Final Cut Pro

Final Cut Pro X is technological driven editing software which is more intuitive. The software supports 2D and 3D animated titles, audio, graphics and many more. It is also used for multiple editing processes such as audio and visual.

Adobe Premiere Pro

Adobe Premiere Pro offers integrated software capable of handling video, audio, graphics, titles, colour correction and other digital items. The entire *Adobe Creative Cloud* is accessible once you are

familiar with Adobe facilities and it is very common among film editors nowadays. This depends on your experience, hardware, and preferences in film editing. Adobe Premiere Pro allows more flexibility in film or movie editing and it is capable for editing video, audio, and graphics, as well as tools for colour correction or grading and subtitles.

Digital Audio Workstation (DAW)

Digital Audio Workstation is a software application for editing audio from a number of sources and files. This is mainly used for small film or movie projects as more powerful software are used by film editors.

In essence, digital editing software is endless as various inventions are ongoing. Popular among these editing software include, Avid Pro Tools, Apple Logic Pro X, Ableton Live 9, Cakewalk Sonar, and adobe audition.

Captioning and Subtitling

Closed-captions and subtitling to make the film or movie accessible to those who do not understand the language is a prerequisite for modern film making. Therefore, many Non-Linear Editing facilities have built-in functionality for adding subtitles captions. Also some software can automatically transcribe language but they are sometimes prone to error.



1.5 Classification of the editing formula (Shot, scene, sequence)

The film or movie editor must be vast in the use of shots variation taken on location. The editors have the ability to review the angles of the different cameras used for a particular shot to edit the best shots together for the scene. This makes an extra task in the editing organizational process-besides arranging the different angle shots together.

There are several stages of the movie editing process which include, having an idea of the story, jotting down the rough draft of the story, revising the guidelines and finally creating his version. Therefore, the editor must go through the four stages of post-production processes: logging and assembly, first rough cut, main edit and the fine cut. The editor must follow strictly his/her own procedure or routine for editing. During the logging and assembly process, the editor watches and listens to all the available materials (shots) to create his/her log to all the shots

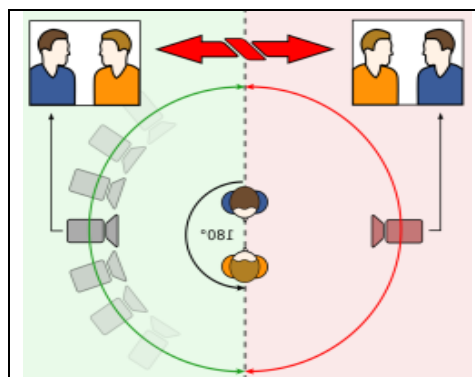
and ideas from his/her mind. The first edit is a simple version of the film or movie consisting of all the wide shots edited together. The assembly allows the editor to have a sense of the whole film before zeroing on the specifics.

After the first rough cut, the editor takes each of the scenes at a time and works on it to get the best shots for the editing. The scenes are cut in such a way that it would make the editing process easy for the production. The editor keeps a record of all the choices made and the sound mixed together with its picture. The editor also mute or delete unwanted audio and image at this stage to set the pace for rearrangement of the shots.

However, the main edit begins with a fine scene cut. At this stage, major sound effects and music are introduced as the film complexity grows. Then, the editor continuously saves each version of the edits to create the final cuts.

The fine cut is the process of getting down to exact frame accuracy for every single edit in the film or video. This to ensure that each moment flows as best it can. Once the fine cut is approved, the picture will be “locked” as no further changes will come up again on the cut. This will be followed by sound addition in the post-production process.

In essence, the editing process involves the screening, re-screening, and views to ensure that the job is properly done. These procedures involve the use of certain terminology that the editor uses to describe the final edit.



**Image source: College of Arts and Technology
Adobe Premiere Pro used in post-production editing of raw film
footage to create a film story**

This diagram is a schematic axis between two characters and the 180° arc which the cameras may be positioned (green). When cutting from the green arc to the red arc, the characters' positions switch places on the screen.

Another essential feature of film or video editing is Rhythm. It is used to decide the mood and overall impression on the viewer and it is achieved through the combination of mise-en-scene, cinematography, sound and editing. Rhythm is the final balance of cinema making. Some terminologies used by the editor during the editing process are explained below:

Cut in editing means the splicing of two shots together. This is done by the editor at a stage of the editing. The cut marks a rapid transition between one time space and another time and space and could have different meanings

Cross-cutting is cutting between various sets of action that may be re-occurring at various times. This is used to build suspense or to show the relationship the various sets of action.

Fade in and fade out are opposite effects. To fade in a shot simply means that, it begins in total darkness and lightens gradually to full brightness. This could also be called “to dissolve” a scene or shot. Sound fade in refers to a gradual increase of the sound to the highest volume.

Dissolve is a transition between two shots during which the first image slowly disappears while the second image gradually appears for a while, and the two images are blended together through super-imposition.

Wipe is another type of film transition terminology. This is a film or movie transition where one shot replaces another by moving from one side of the frame to the other or with a special shape.

Jump cut is a term which signifies that two sequential shots of the same subject are taken from camera positions with slight variations. This simulates the impression of jumping forward in time. However, it is a violation of continuity editing as the space and time are lost in the process.

A jump cut is when there is no continuity between shots. It is called jump cuts because the shots seem to jump ahead in time during the same shot. Jump cut was popularized during the French New Wave in film editing. This editing technique was created to simply cut time off from a movie by eliminating needless seconds in a scene. However, it soon became influential in the French New Wave scene and beyond.



1.6 The Montage/ mis-en-scene/ mise-en-cadre

The Montage refers to a filmmaking editing style which relies on editing of film sequences together. It is a tool used in sequences of plotted events. The term was said to have originated in the works of actors in Soviet Union and popularized by Sergei Eisenstein in 1925. Therefore, the montage is a technique of film editing process in which a series of small shots are edited into sequence to reduce space, time and message.

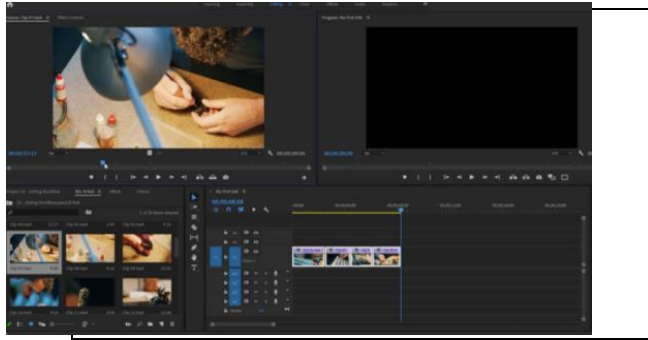
Mise-en-scene refers to the framing of a shot and everything in it to the framing of shot and everything happening in the shot in terms of acting and its environment. Mise-en-scene refers to the structure of film or movie. Mise-en-scene is an artistic construction which came from theatre practice, and it is three dimensional. All dramatic acts are basically mise-en- scene while music videos are mise-en-cadre.

Mise-en-cadre refers to the two dimensional pictorial art. Mise-en-cadre could therefore be seen as the placing and moving the staged platform (stage, film or television) to create the illusion of reality, and believability. In essence, the term refers to everything on set, during the process of shooting or recording film or movie. In essence, every films or movie combine elements of montage and of mise-en-scene.



1.7 Content editing

The film post-production process usually begins with picture editing as soon as the raw footage is joined together to tell the overall story. Importantly, the post-production editor reviews the script and the footage and cuts the shots together to make the story. The editor may discard or save the unused footage for future use. The editing process is sometimes cumbersome as the editor will take time to create the first rough cut and continue to edit other cuts till the final version of the film or movie will be made. This process could take weeks or months to achieve depending on the complexity, length and challenges of the film or movie.



Image

source: College of Arts and Technology

Adobe Premiere Pro used in post-production editing of raw film footage to create a film story

Sound Editing and Adding Music

Adding sound to a finished film or movie is the last aspect of film editing process. Such sound involves background music, soundtrack and sound effects. The editor also removes background noise and joins the dialogue together to enhance the flow of the story and discard some of the background sound recorded on location when it is no longer needed. In these cases, sound editors will re-record that sound or dialogue and reinsert it into the film. Sometimes the film or movie producer could commission or licence musical artistes to perform or produce music specifically for thematic purpose in the film.

Self-Assessment Exercises 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. The 180-degree rule refers to the guideline regulating the on-screen relationship between a characters _____ within a scene
 - a. Imaginary line
 - b. Image
 - c. Continuity editing
 - d. All of the above
2. The following are post-production editing facilities except?
 - a. Avid Pro Tools, Apple Logic Pro X and Ableton Live
 - b. None of the above
 - c. Digital Audio Workstation (DAW) and adobe audition
 - d. Adobe Premiere Pro and Avid media composer

3. The editor follows the _____ and _____ to establish the structure of the story and then uses his/her creative ability to assemble the various shots in addition to the use of special effects.
- Film footage and shots
 - Soundtrack and shots
 - Script and studio equipment
 - screenplay and continuity script
4. The film or movie editor goes through the various stages of the movie editing process, such as, having an idea of the story, jotting down the rough draft of the story, revising the guidelines and finally creating his version. True or false?
5. The following terminologies _____ are a prerequisite to aid the understanding of the film editor during the post-production process.
- Cut, cross, dissolve.
 - Wipe, Jump cut and Wipe
 - Fade in and fade out
 - All of the above

1.8 Summary

The film editor therefore performs the following function to ensure the free flow of the story. He/she reviews the raw materials for the production such as script, shot list, logs and footage outline. The editor also holds meeting with the director and participates in the shooting process on location by taking down cues.

He/she sorts out raw footage during the post-production process, works with the director and continuity officer and also imputes sound and film effects to make the production a success.

In a nutshell, the film or movie editor must be patient and calm throughout the editing process.

1.9 References/Further Readings/Web Sources

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1.10 Possible Answers to Self-Assessment Exercises

Self-Assessment Exercise 1

1. D
2. True
3. C
4. True
5. True

Self-Assessment Exercise 2

1. B
2. D
3. True
4. D

MODULE 3 EDITING TRANSITIONS

Unit 1 Shot Composition and Framing (Continuity editing and pacing)

Unit 1 Shot Composition and Framing (Continuity editing and pacing)

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Shot Composition and Framing
 - 1.3.1 Continuity, pacing, and dramatic structure
- 1.4 Linear and non-linear editing
- 1.5 Disadvantages of non-linear editing
- 1.6 Summary
- 1.7 References/Further Readings/Web Sources
- 1.9 Possible Answers to Self-Assessment



1.1 Introduction

You are welcome to this study once more. This study introduces you to shot composition and framing, continuity, pacing, and dramatic structure in post-production process of filmmaking. You will also learn in details about linear and non-linear editing and its disadvantages. The lecture is therefore further expose on the post-production (editing) process. I am of the opinion that you will read through the text and utilize it to improve your knowledge on the issues raised and follow through with the assessments and exercises designed to aid your better understanding of the course.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- Shot composition and framing in film editing.
- Understand the details about linear and non-linear editing and its disadvantages



1.3 Shot Composition and Framing

The greatest limitation of an editor is the available footage for editing. As film or video editor, you must understand the concepts of framing and composition of shots in order to create a distinct movie.

Composition is therefore what the camera “sees” and what the audience will “see”. The film editor could make more impact with the visual appeal of his/her film by taking note of the basic rules of shot composition.

1. The rule of the Thirds

The rule of the thirds indicates that your shot will look better if you concentrate your interest on the thirds of your frame. These points could be visualized when imagining lines dividing your screen into nine blocks. There are three sections vertically and three sections horizontally.

The rule of the thirds help the editor to position the shots in a way that shows the thoughts and feelings of the character. This helps in balancing the intuitive feelings of the viewers.

Creating the symmetry is important because the human brains respond well to it. It is used to convey the beauty of a scene and helps the audience to concentrate on the subject of focus. Symmetry helps draw the attention of the viewer to the film.

3. Leading lines

There is a visible line in the shot that will subconsciously tell the viewer the direction of view. These leading lines guide the audience in the direction of the film editor.

4. Leading room

This refers to the amount of space between characters during shooting. When there is more space in the front of the character, the audience would understand the subject better and the happenings around the shots.

5. Depth

Every film shot must have a foreground, midground and background. The shot comprise what the editor wants the audience to see. The depth in the scene is affected by the location and the camera lens based on its capacity to provide depth. Therefore, the wide the depth of your lens, the more the focus provided for the character's background.

However, the film or movie editor must be acquainted with these principles in order to enhance the acceptability of the project. The ability of the editor to effectively communicate with the up and down angles which is a more dramatic composition enhances the story better.

Self-Assessment Exercise 1

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. The greatest limitation of an editor is the available footage for editing. As film or video editor, you must understand the concepts of framing and composition of shots in order to create a distinct movie. True or False?
2. The ability of the editor to effectively communicate with the _____ which is a more dramatic composition enhances the story better.
 - a. Master and close shots
 - b. Above the shoulder shots
 - c. Up and down angles
 - d. Long and medium shots
3. Composition is what the camera _____ and what the audience will _____
 - a. "Speak and shoot"
 - b. "Sees" and "see"
 - c. "Cut and slice"
 - d. "Visualize and edit"
4. The film or movie editor must be acquainted with the principles of editing in order to enhance the acceptability of the movie. True or false?
5. The film editor could make more impact with the visual appeal of his/her film by taking note of the basic rules of _____ composition.



1.3.1 Continuity editing and pacing

Continuity editing is the most common editing style in film or movie making style in the world. According (Dmytryk 1986; Thomson and Bowen 2009) continuity style maintains the left-right ordering of on-screen characters.

When two character appears in two consecutive shots (for instance, before and after a cut), it is referred to as *Jump cuts*. The main goal of continuity editing is to ensure continuity on screen positions, film motion and gaze directions throughout the cuts.

(Bordwell & Thomson, 2001) states that film or movie editing is the “coordination of one shot with the next” A shot is therefore a single, continuous period of recording with a moving-picture camera (i.e celluloid, video or digital format).

If the film director decides that the narrative intention of a scene cannot be communicated by the current shot, then, a “cut” may be created to pave way for a new shot. In the early days of film editing, celluloid films negative between two frames were often sliced into two and pierced together with glue.

Nowadays, Non-linear editing has eased the “cutting” of shot process owing to the fact that it is digitally mastered and the old shot will be replaced with new shot without being noticed.

(Bordwell & Thomson, 2001) opines that, “an action based film or movie may contains more than two thousand edits”. However, (Messaris, 1994) posits that, “despite these cuts and edits, viewers find it difficult to understand the details of the editing after viewing as they most times see the continuous flow of the film or movie”.

(Reisz & Millar, 1953) agrees that, “continuity editing is the most dominant style of film or movie editing used today and it is synonymous to Hollywood style of filmmaking”. This style is said to have emerged in the early days of cinema and sustained between 1930’s and 1940’s till date.

This form of editing from time immemorial is distinct from other emergent forms of film editing which were common in Russia and East Asia. With time, the Hollywood forms of editing subsumed other emergent style of editing thereby making use of using several rules.

These “rules” guides how scenes could be staged, recorded and edited for viewer’s better understanding of the story. These are commonly referred to as the “rules” of continuity editing and many more. Therefore, the use of imaginary line as stated earlier, (i.e. the 180 degree) rule is a must in film or movie continuity editing.

The onus of continuous flow of film or movie story relies on the exposure, experience, creativity and empathy with target audience. In the words of Karel Reisz, “the director’s aim is to give an ideal picture of the scene, in each case placing his camera in such a position that it records most effectively the particular piece of action or detail which is dramatically significant (Reisz & Millar 1953).

This is achieved by cutting to shots various camera angles within the 180 degree at different distances from the actors. Invariably, (Hitchcock, 1995) affirms, “drama emerges from the emotions, thoughts and expressions portrayed in the character’s face. Most editing patterns starts a scene with Long or Establishment shot and then cut in to each character’s render their dialogues.



1.4 Linear and non-linear editing

(Akpede, 2008) explains the two basic editing processes which can be used in post-production-editing. These are the linear and non-linear editing. Linear editing uses videotape to videotape both as the source for the footage as the recording medium. Therefore, linear editing is the process of recording from one tape onto another.

Non-linear editing is the use of film footage which is digitally recorded onto a random access medium, and edited using a computer. It is faster, spacious and more durable than linear editing which is video to video editing.

All post production editing functions such as selecting shots and putting them together are usually performed using a computer. Some of the advantages of non-linear editing include its ability to overcome some of the limitations of linear editing. In linear editing, if the editor forgets to include certain material at the beginning of the tape during editing, it becomes difficult to add what had been left out or omitted and still preserves all the existing shots. All the other shots have to be re-edited all over again in order to insert the forgotten shot.

On the other hand, if one is using non-linear editing, the solution to the problem is simple. Through the use of computer, the editor will employ the technique called “drop in” in editing the new shot, and it will

automatically ‘pushes’ or ripples all the other shots and they make room for that which is to be inserted.

In such a situation there will be no need to re-edit any of the other shots. Non-linear editing tends to easily allow the editor add time to the middle of a presentation, just in the same way, a word processing programme allows the editor to add a new sentence in the middle of a paragraph.

Another advantage of non-linear editing is that it allows the editor to experiment and easily revert back to the original raw tape, if the experiment fails due to technical reasons. An undo feature on most non-linear systems allows the user to simply “take back” the last operation or series of operations. For example, the user could try adding shots to different takes, and if he doesn’t like the effect, he could return to the original with a few clicks of the mouse (Burrows et al, 2001).

Non-linear editing allows simple and cost-effective use of transitions such as dissolves, wiper and digital video effects. Although, these transitions and effects are also found in linear editing, yet it is easier to use in non-linear editing.

Similarly, (Composi, 2003) affirms that in linear film or movie editing, edits are made in a sequential fashion, one after the other, starting at the beginning of the programme or segment and working to the end. The simplest systems are capable of making only one kind of editing transition, and that is a “cut”.



1.5 Disadvantages of non-linear editing

The major disadvantage of non-linear editing is that, the film footage has to be digitized before editing is being effected. In essence, it has to be converted into digital form and stored on the computer’s hard drive before it can be edited. This tends to be a significant delay and hindrance to quick and urgent performance especially when there are time constraints.

Another significant disadvantage is the image quality, especially when considering possible upgrades to high definition formats. Here lesser non-linear setups that rely on compression may not be able to make the transition to high-definition film.

Also, non-linear editing systems tend to cost more because they usually make use of uncompressed format. And the quality of some of the

transitions and other film effects on some of the lesser non-linear systems is not as high as they are on traditional linear systems.

Film or movie editing differs from studio production switching in, that it is largely a post- production process. However, there are different types of situations in which video editing are used, each calling for a specific technique. (Burrows et al, 2001), (Reese, Gross & Gross 2006) have attested that there are two most common methods of manipulating audio once it has been brought into a digital or computer system, these are linear and non-linear system. The linear mode is destructive form of editing because the software makes physical changes to the data as the editing is accomplished. In this situation the edited audio can be heard only after the audio has been processed and written to the hard drive; and the original audio data is ultimately altered. Most of such editing systems do have an “undo” feature that allows data be restored until the editor saves the edited sound file. To do this requires copying and saving large amounts of the original data during the editing process. This does not only consumes lots of computer storage space on the hard drive, but also requires more time to accomplish the edits.

Non-linear or non-destructive systems, on the other hand use points to tag the original audio and mark where the edits take place. The pointer is very important when the editor has to edit a portion of an audio sound file. Here the pointer at the beginning and end of the edits instructs the software programme to skip the deleted section of audio during playback. Very importantly, the editor can manipulate the pointers that are linked to the original data. This will allow playback to take place immediately without having to wait for the audio to be re-written to the hard drive, and the original audio on the hard drive remains intact.

Self-Assessment Exercise 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. Continuity editing is the most common editing style in film or movie making in the world. True or false?
2. _____ is a single, continuous period of recording with a moving-picture camera (i.e celluloid, video or digital format).
 - a. Linear editing
 - b. Non-linear editing
 - c. None of the above
 - d. Shots
3. When two characters appears in two consecutive shots, before and after a cut is referred to as _____.
 - a. Cutting
 - b. Continuity editing
 - c. Jump cuts
 - d. All of the above
4. Creativity is a guiding factor for a successful film or video editing. True or false?
5. Some of the advantages of non-linear editing include its ability to overcome some of the _____ of linear editing.
 - a. Improvements
 - b. Limitations
 - c. Technology
 - d. All of the above



1.6 Summary

The film editor follows some rules in editing in order to have smooth edited film or movie. The editor must effectively know how to make use of the available film footage to compose his or her shots during the editing process.

This shot composition is what the camera “sees” and what the audience will “see”. Some of these important rules include, the rule of the thirds, Symmetry, Leading lines, Leading room and Depth.

Linear and Non-linear editing facilities are the two different types used in film or movie editing. The linear editing system is the analogue type while the Non-linear editing system is the computerized format. Post-production editing therefore strives on selecting shots and putting them

together to tell the film story using a computer. In a nutshell, there are different types of situations in which film editing are used, each calling for a specific technique.



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1.8 Possible Answers to Self-Assessment Exercises

Self-Assessment Exercise 1

1. True
2. C
3. B
4. True
5. A

Self-Assessment Exercise 2

1. True
2. D
3. C
4. True
5. B

MODULE 4 OFF-LINE AND ON-LINE EDITING

Unit 1 Editing aesthetics

Unit 1 Editing aesthetics

Unit Structure

- 1.2 Introduction
- 1.2 Learning Outcomes
- 1.3 Editing aesthetics
 - 1.3.1 Off-Line and On-Line Editing
- 1.4 The creative editor
- 1.5 The editor as graphic artist
- 1.6 Summary
- 1.7 References/Further Readings/Web Sources
- 1.9 Possible Answers to Self-Assessment



1.1 Introduction

You are welcome to another round of this study. The study introduces you to Editing aesthetics, Off-line and On-Line editing, Role of the creative editor and the editor as a graphic personnel. These learning will be done through vivid description of the facts and what it entails. It is therefore, an improvement over previous lectures on the post-production (editing) process. I am of the opinion that you will take note of the lecture and imbibe the text within you to broaden your knowledge on the issues and follow through with the assessments and exercises meant to assist you gain more knowledge about the course.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- editing situations and its aesthetics.
- improve o their skills in the application of “off-line and on-line editing” style in post-production process.



1.3 Editing Situations

The director sometimes shoots films using multiple camera technique and scenes are filmed as if it were a live production. This is because errors such as poorly illuminated close-up shots or a flubbed line are corrected by editing in pickup shots that are re-shot at the end of the scene. Sweetening is also used in film editing by correcting and improving shots and sound from the live studio-based production.

(Akpede, 2008) affirm that, “certain instances tend to warrant the use of single camera production. Such situations include drama, commercial, and film documentaries”. In such situations camera footage usually includes multiple takes of individual segments, very often shot out of sequence and at different locations. The editing process actually starts from the assemblage of the shots from this diverse film footage.

Selecting a shot consists finding the one that best balances the importance of the characters with their perceived size on the screen. The problems of cinematography and editing are correlated in film or movie production. The number of cameras used in shooting the film or movie affects the attitude of the editor at the final stage. Most film editing rules are mostly decided during the shooting phase. The director knows the kinds of shot to be used before hand and communicates with the editor as the shooting progresses.

In the words of (Bordwell et al, 1985) “reverse-angle cuts are commonly used in the continuity style of filmmaking”. Reverse Angle shots describe a range of various shots of cuts such as Over-the-Shoulder cuts and so on.

The editor also uses Reverse-Angle to embellish dialogues in scenes. When the conversation shifts from one character to another, the camera must be relocated to ensure that the new speaker face is clearly seen. The 180 degree Rule specifies how such a scene should be edited together to form a straight story. The Rule also emphasises the best ways to accomplish this change in viewpoint which is the moving of the camera along the circumference of the 180 degree arc. Therefore, a reverse angle cut maintains the objects on the screen.

Self-Assessment Exercise 1

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. The editing process actually starts from the _____ of the shots from this diverse film footage.
 - a. Camera shot
 - b. Assemblage
 - c. footage
 - d. All of the above
2. Camera footage usually includes multiple takes of individual segments, very often shot out of sequence and at different _____
 - a. Acting
 - b. Angles
 - c. locations
 - d. None of the above
3. The number of _____ used in shooting the film or movie affects the attitude of the editor at the final stage of editing.
 - a. Footage and shots
 - b. Cameras
 - c. Studio equipment
 - d. Screenplay
4. Sweetening is not used in film editing to correct and improve shots and sound from live studio-based production. True or false?
5. The editor also uses Reverse-Angle shot to embellish dialogues in scenes. When the conversation shifts from one character to another, the camera must be relocated to ensure that the new speaker _____ is clearly seen..
 - a. Screen
 - b. Image
 - c. Face
 - d. All of the above



1.3.1 Off-Line and On-Line Editing

The intent in working on, on-line mode of editing is to produce a rough cut that is a basic representation of what the finished product will look like. While in off-line editing, the editor handles the individual edits to make sure that each segment ending leads comfortably to the next, that the timing is right, and that all of the elements of the programme are put together properly.

According to (Burrows et al, 2001) “once the editor and others involved in the programme are satisfied that everything is “just right”, the programme is edited again in on-line mode, usually with higher-quality equipment”. At the completion of on-line editing, an edited master tape will be created. The tape is then used to burn the final disc copy.

In editing, the creation of an edit decision list (EDL) tends to greatly facilitate the transition from off-line to on-line mode. This system keeps a record of each edit, including what tape the shot came from, the place of the shot on the tape and the duration of the edited shot. It also shows transitions and which film and audio channels were edited.

When off-line mode is created making use of either a computer-controlled edit controller or a non-linear editor, the EDL can be fed into on-line system. This allows the editor to automate the production of the completed production. Every tapes or CDs used in the editing must have time code to achieve good results.

The process of starting with off-line editing style and duplicating the edits in on-line mode is not applicable to all situations. For example, in some films the cameraman simply shoots his or her footage, edits it once to put it on for viewing. However some filmmakers make use of both off-line and on-line edit suites. In a situation where the film will not be screened to a large audience, the production might be created in the off-line suite which tends to be less expensive than in an on-line suite.

A variety of types of editing equipment might make up off and on-line edit suites. Both the linear and non- linear system can be used in such application. A common trend, however, has been to replace tape-based off-line suites with non-linear editors, allowing the faster production of an edit decision list. This can be transformed to the on-line suite and edited with linear equipment. Non-linear equipment is increasingly being found in on-line situations as well. (Burrows et al, 2001).



1.4 Editing Aesthetics

Editing is an unavoidable act in film or movie production. The editor tends to be an unseen hero. The beauty of edited works is often appreciated when the editor does it well. But if there are errors, the editor will be rebuked by both the viewers and the producers (Sambe and Abah, 2002).

(Compesi, 2003) declares that, “editing is seen as the process of selecting and ordering shots” Yet, the directors always have the ability

to choose and order the shots within a film. Before the advent of post-production editing such decisions were made live at the time the drama is being shot at location.

(Burrows et al, 2001) affirms that, “a finished film or movie should create an uninterrupted sense of visual and aural progression in the minds of the viewers”. However, many professional filmmakers agree that the best edited films are the ones unnoticed by the viewers. The consistent and uninterrupted flow which is called continuity is a function of several aesthetic considerations.

For example, an impression may be created that the actor in film, puts on his jacket, leaves his house, walk to his car, get into it, and drives away as one moment or continuous action. But in fact, the scene might have been shot in several different takes over a period of several hours. In the same film, someone may have travel to another city with hundreds kilometres away. If the editing is handled skilfully, all these actions may be seen believable to the viewer because nothing stood in the way to obstruct the movement from one point to the other.

Whether the editing is done by linear, non-linear or in real time using a switcher, the most important thing is to achieve continuity which is as much a function as the shots that are available and how they are put together by the editor.

Continuity is not applicable in all situations, for instance; in music videos and commercials where continuity or smooth flow does not matter. Instead, attention, grabbing, disjointed editing tend to be the accepted phenomenon. Also, the absence of continuity serves a creative purpose and is appropriate to the film or movie being produced. Therefore, since film production is a creative process, the principle of continuity should serve as guideline for the production.

Summarily, the editor must familiarise his or herself with the film locations and observe the progress of the film to observe the film being. He/she also sorts out the raw footage during the post-production stages and selects the most important and less important shots for the final production.

The editor must also review his/her edited film (music, images and dialogues) thereby correcting any unnoticed errors and getting it ready for the director’s preview.

Self-Assessment Exercise 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. The intent in working on, on-line mode of editing is to produce a rough cut that is a basic representation of what the

_____ will look like.

- a. Film production
- b. Editing image
- c. Finished product
- d. Finest shot

2. The _____ tends to be an unseen hero as beauty of edited works is often appreciated when He/she does well but unappreciated when there are errors.

- a. Actor
- b. None of the above
- c. Producer
- d. Editor

3. If the editing is handled skilfully, all these actions may be seen as _____ to the viewer because nothing stood in the way to obstruct the movement from one point to the other.

- a. Retrogressing
- b. Believable
- c. Beautiful
- d. None of the above

4. Finished film or movie cannot create an uninterrupted sense of visual and aural progression in the minds of the viewers. True or false?

5. Continuity is not applicable in all situations such as musical videos and commercials where it does not matter. True or false?

**1.5 Summary**

The director sometimes shoots films using multiple camera technique and scenes are filmed as if it were a live production. The editing process actually starts from the assemblage of the shots from this diverse film footage. Selecting a shot consists finding the one that best balances the importance of the characters with their perceived size on the screen.

The editor also uses Reverse-Angle to embellish the dialogues in scenes. When the conversation shifts from one character to another, the camera must be relocated to ensure that the new speaker face is clearly seen. The 180 degree Rule specifies how such a scene should be edited together to form a straight story. The Rule also emphasizes the best

ways to accomplish this change in viewpoint which is the moving of the camera along the circumference of the 180 degree arc.

Therefore, editing is an unavoidable act in film or movie production and the editor is an unseen hero. The beauty of edited works is often appreciated when the editor does it well. But if there are errors, the editor will be rebuked by both the viewers and the Meeting with the director and discussing their vision for the film



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1.7 Possible Answers to Self-Assessment Exercises

Self-Assessment Exercise 1

- a. B
- b. B
- c. B
- d. False
- e. C

Self-Assessment Exercise 2

- a. C
- b. D
- c. B
- d. False
- e. True

MODULE 5 VISUAL EFFECTS AND LOGGING

Unit 1 Visual Effects/colour grading

Unit 1 Visual Effects/colour grading

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Visual Effects
 - 1.3.1 Colour grading
- 1.4 Cross cutting/animation
- 1.5 Tape log/footage logging and computerized shot log
- 1.6 Summary
- 1.7 References/Further Readings/Web Sources
- 1.8 Possible Answers to Self-Assessment Exercises



1.1 Introduction

You are welcome to this study. We will be looking at the use of visual effects and colour grading, cross cutting, animation and logging in film or movie editing. This lecture is expected to aid the in-depth of student's knowledge post-production film editing. This unit explains more on the practical aspect of film or movie editing process. I am of the candid believe that you will acquaint yourselves with the text with a view to enhance your understanding of the subject matter and follow through with the assessments and exercises designed to aid your knowledge for a better understanding of the course.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- explain the details about visual effects and colour grading.
- understand the role of cross cutting, animation and logging in film editing



1.3 Visual Effects

(Idebi 2007) defines visual effects as “two or more elements of film combined into a single image”. Visual effects also known as optical effects are created to enhance the acceptability of the film. This involves the use of special techniques known as “Special effects” and it is achieved through the aid of photographic digital technology during film shooting or during the editing. It also includes the use of miniatures, optical and digital effects, stop motion animation, and computer-generated imagery (CGI).

In the past, visual effects are known as special photographic effects owing to the fact that the work is accomplished photographically on film and it relied heavily on special optical cameras and other technologically driven effects.

However, most of the work of visuals effects often takes place during the post-production editing. Although some people include visual effects as general effects while others refer to it as special effects.

Therefore, Visual effects is a term used to describe any imagery created or enhanced for a film or other moving media that cannot be accomplished during live shooting process. In essence, visual effects is the manipulation of moving images by photographic or computerised means in order to create a photo-realistic cinematic illusion which does not exist in the real world.

Historical background of visual effects

(i.) The Silent era

Visual effects began as far back as 1890s when the cinematic revolution evolved. The earliest known visual effect was created in a short film called *The Execution of Mary, Queen of Scots* in 1895. This discovery emboldened Georges Melies to invent many arts form, such as, animation and many others which are put to use today in films.

However, in the early period of filmmaking from 1895 to 1905, visual effects were limited to in-camera techniques, such as, substitution shots; i.e, (pausing the camera and changing the scene before fresh shots are taken). This was the periods when fading effects were rampant in films.

Visual effects during these periods were seemingly created by the cameramen either through fast or slow motion techniques.

(ii) Visual effects and sound effects

The use of sound effects for films which began in 1933 was restricted to film studios and locations. However, sound brought about the development of special effects as it is often enhanced through sounds.

Effects experts often bring equipment to the location during this period in order to accomplish their mission. Over the years, the discovery of rear projection which enabled background scenes to be projected on to a screen behind actors while shooting in the studio enhanced the development of visual effects in filmmaking. This is achieved with the use of travelling matte photography with advancement in optical printers which enhances the combination of several shots for quality image.

(iii.) The digital age of Visual effects

The development of Visual effects from late 1950s to 1960s is attributed to the creation of John Whitney who used analogue military equipment to create special effects. He used moving patterns of light and lit objects that were moved by these analogue computers. This innovation was followed by competing visual effects engineers and companies who joined the race to develop visual effects for filmmaking. These advancements led to the creation of tools to record and shoot films captured by motion cameras and have been developed further till recent time. There are several techniques of visual effects. These are; In-camera effects, Basic effects, Image replacement, Laboratory processes and Combination Techniques.

Some of the visual effects are done with diverse techniques which could be decided by the cinematographer. This decision is often based on the image quality, nature of the scene, desired effect on the screen and the cost of producing it. Therefore, these effects could be achieved through the following methods:-

(iv.) Motion controlled cameras

Visual effects artists make use of synchronous motors to control camera pans, tilts, and dolly moves. This causes the camera move to duplicate shot on one location to create the impression of effects. But nowadays, this is achieved with the use of Computer Generated CG programming, which converts images into effects and uses precise motion control camera with great repeatability. The motion controlled camera is therefore regarded as an essential system for VFX productions.

(v.) **Front and rear projection**

The use of rear projection involves the combination of two or more separate images into one images in-camera at the time of shooting. In front projection (FP) the image is projected through a beam-splitter placed in front of the camera onto a highly reflective screen. In rear projection (RP) the image is mixed with a live-action plate usually projected from the rear onto a semi-transparent screen.

Visual effects are mostly done on locations by the director of photography, director of visual effects VFX and the editor who collaborates to ensure the success of the shots. Other crew members such as artisans and engineers design computer-generated visual effects which also enables filmmakers to achieve an un-imaginable effect. Visual effects, such as, animation of a fighter jet or helicopter can be added to war scene during the post-production editing process.



Image source: [College of Arts and Technology](#)

For further readings check: *The Turkish Online Journal of Design, Art and Communication - TOJDAC April 2012 Volume 2 Issue 2*

Self-Assessment Exercise 1

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. Visual effects also known as _____ are created to enhance the acceptability of the film.
 - a. Digital effects
 - b. graphic effects
 - c. Special effect
 - d. None of the above

2. Visual effects is the combination of two or more elements of film into a _____ and it is achieved through the aid of photographic digital technology during film shooting or during the editing.
 - a. Several images
 - b. Two or more image
 - c. No image
 - d. Single image

3. Visual effects include the use of miniatures, optical and digital effects, stop motion animation, and computer-generated imagery (CGI). True or false?

4. Visual effects are mostly done on locations by the director of photography, director of visual effects VFX and the _____ who collaborates to ensure the success of the shots.
 - a. Camera director
 - b. Editor
 - c. Monitor
 - d. Janitor

5. Visual effects, such as, animation of a fighter jet or helicopter cannot be added to war scene during the post-production editing process. True or false?

In the past, Visual effects are known as special photographic effects owing to the fact that the work is accomplished photographically on film and it relied heavily on special optical cameras and other technologically driven effects.

However, most of the work of visuals effects often takes place during the post-production editing. Although some people include visual effects as general effects while others refer to it as special effects.

Therefore, Visual effects is a term used to describe any imagery created or enhanced for a film or other moving media that cannot be accomplished during live shooting process. In essence, visual effects is the manipulation of moving images by photographic or computerised means in order to create a photo-realistic cinematic illusion which does not exist in the real world.

Historical background of visual effects

(i.) The Silent era

Visual effects began as far back as 1890s when the cinematic revolution evolved. The earliest known visual effect was created in a short film called *The Execution of Mary, Queen of Scots* in 1895. This discovery emboldened Georges Melies to invent many arts form, such as, animation and many others which are put to use today in films.

However, in the early period of filmmaking from 1895 to 1905, visual effects were limited to in-camera techniques, such as, substitution shots; i.e, (pausing the camera and changing the scene before fresh shots are taken). This was the periods when fading effects were rampant in films. Visual effects during these periods were seemingly created by the cameramen either through fast or slow motion techniques.

(ii) Visual effects and sound effects

The use of sound effects for films which began in 1933 was restricted to film studios and locations. However, sound brought about the development of special effects as it is often enhanced through sounds. Effects experts often bring equipment to the location during this period in order to accomplish their mission. Over the years, the discovery of rear projection which enabled background scenes to be projected on to a screen behind actors while shooting in the studio enhanced the development of visual effects in filmmaking. This is achieved with the use of travelling matte photography with advancement in optical printers which enhances the combination of several shots for quality image.

(iii.) The digital age of Visual effects

The development of Visual effects from late 1950s to 1960s is attributed to the creation of John Whitney who used analogue military equipment to create special effects. He used moving patterns of light and lit objects that were moved by these analogue computers. This innovation was followed by competing visual effects engineers and companies who joined the race to develop visual effects for filmmaking. These

advancements led to the creation of tools to record and shoot films captured by motion cameras and have been developed further till recent time. There are several techniques of visual effects. These are; In-camera effects, Basic effects, Image replacement, Laboratory processes and Combination Techniques.

Some of the visual effects are done with diverse techniques which could be decided by the cinematographer. This decision is often based on the image quality, nature of the scene, desired effect on the screen and the cost of producing it. Therefore, these effects could be achieved through the following methods:-

(iv.) **Motion controlled cameras**

Visual effects artists make use of synchronous motors to control camera pans, tilts, and dolly moves. This causes the camera move to duplicate shot on one location to create the impression of effects. But nowadays, this is achieved with the use of Computer Generated CG programming, which converts images into effects and uses precise motion control camera with great repeatability. The motion controlled camera is therefore regarded as an essential system for VFX productions.

(v.) **Front and rear projection**

The use of rear projection involves the combination of two or more separate images into one images in-camera at the time of shooting. In front projection (FP) the image is projected through a beam-splitter placed in front of the camera onto a highly reflective screen. In rear projection (RP) the image is mixed with a live-action plate usually projected from the rear onto a semi-transparent screen.

Visual effects are mostly done on locations by the director of photography, director of visual effects VFX and the editor who collaborates to ensure the success of the shots. Other crew members such as artisans and engineers design computer-generated visual effects which also enables filmmakers to achieve an un-imaginable effect. Visual effects, such as, animation of a fighter jet or helicopter can be added to war scene during the post-production editing process.



1.3.1 Colour grading

Colour grading process is a stage where the film or movie editor goes through the frame one by one in order to adjust the colour to encapsulate the mood and constituency. The colour editor takes charge of the editing in a situation whereby the filmmaker tries to create horror scene.



Image source: *Dr Kayode Idebi graphics*

Colour grading is used to get the right mood in a film

Colour grading help in establishing the visual outlook of a movie and it is often manipulated to evoke certain impression or create mood. Therefore, the relationship between visual styles and the process of storytelling makes colour management a critical part of film production.

The visual style of a movie is creatively designed by the cinematographer in collaboration with the editor who works with team of skilled colourists to manipulate the colours of the film footage to match his or her vision.

Colour grading was done with the use of photo-chemical to process films in the past. But nowadays, the digitalization of filmmaking equipment has reduced the stress of colour grading in films. Colour grading tools are part of video processing software like After Effects and Final Cut Pro. The process requires the expertise of skilled colour grading editor to manipulate colours that suits the film purpose. Colour grading is used to alter or enhance the colour palette of a movie to give it a visual outlook.



1.4 Cross cutting/animation

Cross cutting also known as parallel editing is the film editing technique of switching back and forth between scenes thereby giving the impression that the fresh action is occurring in different locations and unfolding at the same time. This technique was greatly used in *The Great Train Robbery* movie in 1903

Cross cutting is mostly used to show two characters talking on the phone. The camera cuts back and forth as the conversation goes on and it is sometimes blended with dialogue in relation to the action in the frame. It is also used to create suspense as cutaways are used interchangeably in action films.

Cross cutting is also used to establish deeper meaning in movies and films. Sometimes it could be used to play with time as it is capable of showing simultaneous action on different sides of reality.

Animation

The use of animation in films and movies is the height of invention in filmmaking. The process of animation involves proper planning and production from inception to production including cutting and editing the storyboard. The editor plays a key role in collaboration with other personnel in this process.

The importance of story board in animation production and editing cannot be overemphasised. The editor is therefore the key innovator in the animation project. He or she works with the scriptwriter, director and board artists for the success of the film or movie. Therefore, a good editor is a good filmmaker as he or she requires good organizational skills to ensure a smooth production.



1.5 Tape log/footage logging and computerized shot log

(Akpede 2008) describes “the significance of log book during editing which entails the use of cuts-only in linear editing system or a digital non-linear editing system”. The most important thing is to prepare thoroughly for the editing session as log book and logging is one of the principal post-production editing planning elements.

One of the first steps in the editing process is to log the field tapes. A tape log or field footage log is a list and description of every shot on the tape. And the log book is the written record of the shots being taken or those that have not been taken in the location. This is most applicable with the use of film script during editing.

The film or movie script tapes may be logged in the location as they are shot. This provides an instant record of what was shot and which takes were good and bad. At the end of the day, the director can compare the log with the film script and check to see that every significant action was recorded (Compesi, 2003).

At this age of technological advancement, the tape log is often carried out on film location. Also tape logging could be done during the post-production process by the film editor. It is important for the editor to take a look at all the film tape, by taking cognisance of the tape logging. In the first instance it allows the film editor to see all the material shot on location and to create a log. Second, it enables the editor to make

initial judgment about the material in terms of what is good and bad, or what works and what does not work.

The process of logging is often the first step taken by the film editor in determining the basic structure and content of the edited programme. Below is the example of raw footage log:

Tape log-field footage logging

From	To	Shot Description	Quality
------	----	------------------	---------

Shoot No. One - café sequence

0.00.0	0.0031	LS & pan	Advance walks up the street towards café. Walk inside	Fair
0.00.34	0.0058	LS & pan	John walking to restaurant door, Stop briefly to look over at sign. Does not enter restaurant	Fair
0.01:06	0:01:30	LS & pan	John walking into restaurant	Fair
0:01:33	0:01:43	MM	Writing on restaurant window. Foods is Ready	Good
0:02:01	0:02:26	LS & pan	John walking into restaurant	Good
0:02:52	0:03:19	LS & pan	From inside restaurant. John walks through door and takes a seat	Fair
0:03:19	0:03:43	LS & pan	Same as above	Good
0:03:54	0:04:18	LS & pan	Same as above. Shot on auto inside no detail in face	Poor
0:04:31	0:04:42	LS	Hajara walks into restaurant looking at camera and walks past camera	Fair
0:05:02	0:05:13	LS	Same as above, but Hajara walk slower	Good
0:06:20	0:06:28	CU	Harrison looks at camera dry then walks out of the frame	Fair
0:06:37	0:06:39	CU	Harrison looks at camera through his eyes, then walks out of the frame	Good
0:06:42	0:06:52	LS	Morris walks into restaurant, looks at camera, stops, Teslim the walks out of frame	Fair
0:07:15	0:07:25	CU	Morris looking straight at camera. He	Fair

			smiles and winks	
--	--	--	------------------	--

Computerized shot log

School bin						
Key frame	Name	Reel Name	in Time	Out Time Comments	Tracks	Comments
	BG-Music	enolmiQA	00:00:00:00	00:03:37:15	A1 A2	
	CU-hands	Booktoss	00:02:39:14	00:02:00:12	VA1 A2	
	CU-Crayon d	Booktoss	00:02:39:14	00:02:43:15	VA1 A2	
	Exterior bid l	Booktoss	00:13:59:26	00:14:01:07	VA1 A2	
	Kids ant	Booktoss	00:05:55:20	00:05:59:23	VA1 A2	
	MCU-study	Booktoss	23:57:28:11	23:57:30:20	VA1 A2	
	OS-math	Booktoss	00:04:08:02	00:04:11:21	VA1 A2	

Logging tends to be more easily and accurately accomplished for film tapes that are encoded with the time code popularly known as SMPTE. This however, does not stop the director or film editor from preparing the editing, because since it can be done without time code. The editor should make sure that the counter on the computerised editing equipment is set to zero position and the CD tape is re-wound to the beginning (Akpede 2008).

The next thing is for the editor to note the reel number of the tape and counter numbers for every shot or sequence on the tape. The editor will do a more thorough and accurate log if he uses a stop-watch to time the length of each segment.

If it is convenient, it would just be proper to type the CD tape logs. This is important especially if the tapes contain lengthy shots and particularly if joint decisions are to be made by the production crew pertaining to what to include in the film or movie. If the transcripts of film shots and tape logs are typed, they provide the basic information on the film story to virtually all members of the production crew.

Today, a good percentage of people around the world possess personal computers and the computer software programmes for tape logging tends to be available. Therefore, individual shots are logged by shot and take numbers, time code, shot angle, followed by a brief narrative description.

Many of these software programmes allow the film producer to take advantage of the database management capabilities of the computer. In some systems, the user can ask the computer to identify all the shots in the list that were taken from a similar angle or all shots in which a particular word or character's name appears in the description. Separate lists of these shots can be compiled and saved. If the editor needs a close-up shot of the character or object, the available choices can be easily reviewed from the newly composed list (Compesi 2003).

When all the tape has been logged the user is free to make some preliminary editing decisions beginning with edit decision list, which is a written plan for editing a production and normally consists of a list of all the shots to be used, a brief description of each one that is the beginning and end of each shot.

Sound Mixing

One of the aims of producing a film or movie is to come up with such final production in the cleanest, most natural sound as it can possibly be done so as to have the maximum control in editing and least possible loss of quality in duplication.

The person in charge of the film editing would start by getting rid of unwanted ambient sound, wherever possible before the shooting starts. He should turn off motors, radios, humming refrigerators, whistling light fixtures, air conditioners, fans and any other thing that constitutes nuisance.

The sound mixer takes note of these things, and would record legible audios which the voice and other important sounds should be sufficiently separated from the background and from each other that one can recognize and understand them.

(Hampe 2007, p252) states that, "this act is simply the audio equivalent of saying that the sound mixer should have his picture properly separated and in focus so he can tell what he is looking at. He further states that "the ultimate goal should be the cleanest, most natural audio the sound mixer can possibly get so that he could have the maximum control in editing and at the least possible loss of quality in duplication."

Self-Assessment Exercise 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. Cross cutting also known as parallel editing is the film editing technique of _____ between scenes thereby giving the impression that the fresh action is occurring in different locations and unfolding at the same time.
 - a. Moving up and down
 - b. Switching back and forth
 - c. Shooting left and right
 - d. All of the above
2. Cross cutting is also used to establish deeper _____ in movies and films. Sometimes it could be used to play with time as it is capable of showing simultaneous action on different sides of reality.
 - a. Meaning
 - b. Action
 - c. Effects
 - d. Reality
3. Colour grading is a stage where the film or movie editor goes through the frame one by one in order to adjust the _____ to encapsulate the mood.
 - a. Image
 - b. Grading
 - c. Colour
 - d. Frame
4. The film log book is the written record of the shots being taken or those that have not been taken in the _____ location. True or false?
5. The sound mixer does not take the responsibility of voice and other important sounds during the post- production process. True of false?



1.6 Summary

A visual effect is the use of two or more elements of film combined into a single image. Visual effects also known as optical effects are created to enhance the acceptability of the film. This is achieved through the aid of photographic digital technology during film shooting or during the editing. Colour grading process is a stage where the film or movie editor goes through the frame one by one in order to adjust the colour to encapsulate the mood and constituency. While cross cutting and animation are used to enhance creativity in the movie being produced.

Finally, one of the aims of producing a film or movie is to come up with such final production in the cleanest, most natural sound as it can possibly be done so as to have the maximum control in editing and least possible loss of quality in duplication.



1.7 References/Further Readings/Web Sources

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5.8 Possible Answers to Self-Assessment Exercises

Self-Assessment Exercise 1

1. c
2. b
3. True
4. b
5. False

Self-Assessment Exercise 2

1. b
2. a
3. c
4. True
5. False

MODULE 6 SOUND EDITING AND ADDING MUSIC

Unit 1 Sound editing and mixing

Unit 1 Sound editing and mixing

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 The study of sound editing
 - 1.3.1 Sound mixing
- 1.4 Creating sound sequences
- 1.4 Sound sequencing and layering
- 1.6 Summary
- 1.7 References/Further Readings/Web Sources
- 1.8 Possible Answers to Self-Assessment Exercises



1.1 Introduction

You are welcome to this study. We will be looking at the study of sound editing and mixing in film or movie editing. This lecture will also expose the students to creating sound sequences and layering. This unit will give a clearer picture on how to use music for editing purpose in of film or movie. I am of the opinion that you will acquaint yourselves with the text with a view to enhance your knowledge of the subject matter and follow through with the assessments and exercises meant to aid your study for a better understanding of the course.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- explain the study of sound editing and mixing in film.
- understanding the details about sound sequencing and layering in film or movie making.



1.3 The study of sound editing

(*Dictionary.com*) defines sound effect as “any sound, other than music or speech, artificially reproduced to create an effect in a dramatic

presentation, as the sound of a storm or a creaking door.” Sound effects enhance action movies and make it more interesting. It creates lasting impression in the minds of the viewers.

Sound effects are mostly added into film or movies during the post - production process. In most cases when multiple scenes are shot, it goes along with dialogue and other background effects such as sound effects or music to increase the effects on the viewers.

In essence, sound design is the art of creating impression in film or movies, television shows stage shows, commercials and podcasts. It can also be used for multimedia visual arts or used for ambience or sound effects.

Sound design for film is very important in creating illusion such as imagery. Nowadays, sound technology has improved with the use of Computer Generated Instrument GCI which makes the film real. This is also extended to the sound used in movies. Therefore, sound design is used to enhance film in such a way to enhance the visual story technique. Every film must have a sound designer who is in charge of creating the sound and audio for the film.

What is ambient noise in film editing?

Ambient noises are the background noise that comes naturally around film locations such as room, clubs, or anywhere. This is often associated with every film location and it could sometimes be distinct or subtle. It is therefore used as sound effects in some situations.

For instance, background noise in a market scene will create more believability for the viewers. Such ambient sound or noise could be extended to thunder, bush burning, corking of guns traffic sound and many more. In essence, background noise gives more realism to films.

Use of soundtracks

Soundtrack is the audio recording created for the purpose of film making. A soundtrack is an audio recording created or used in film production or post-production. It is therefore imperative for the editor to understand the role of sound tracks in the movie being produced and have the ability to blend it with dialogue and music during the post-production stages.

Soundtracks help in creating suspense and tension in action movies.

In a large production, the sound designer often engage an audio team consisting sound engineers, pianists, mixers, sound editors and so on to bring about the beauty of the film. This is mostly done during the post-production stage.

Therefore, sound effects in films are of diverse uses as it has overall effect on the film. It is about creativity of sound effects. Sound effects design could be done electronically by creating audio software, synthesizers and other digital tools for the editing. Sometimes, popular hit songs are used to create theme in the film.

On this basis, some Nigeria filmmakers employ the services of musicians to wax special record for the movie being produced to create awareness in the viewers. Such strategy helps in popularizing or creating more acceptability for the film or movie among the followers of such musician.

Self-Assessment Exercise 1

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. Sound effect is any sound, other than music or dialogue, artificially reproduced to create an _____ in a dramatic presentation such as the sound of a storm or a creaking door.
 - a. Mood, b. Dialogue, c. Effect, d. Drama
2. Ambient noises are also used as _____ in films and it is associated with every film location.
 - a. Sound effect, b. Locations noises, c. Noise, d. All of the above
3. Sound effects in films are of diverse uses as it has overall effect on the _____.
 - a. Action
 - b. Film
 - c. Dialogue
 - d. Soundtracks
4. During the post-production editing stage, the sound designer usually engages an audio team _____ comprising the sound engineers, pianists, mixers, sound editors and so on to bring about the _____ of the film.
 - a. Action
 - b. Ingenuity
 - c. Reality
 - d. Beauty
5. Film producers sometimes employ the services of live musicians to wax records for their films. True or false?



1.3.1 What is Sound mixing

Sound mixing for film production should not be recorded on automatic gain control (AGC) which is available on most audio and video recorders. AGC works by brushing the recording level until it reaches some predetermined point.

When the required sound is occurring right in front of the microphone, AGC tends to work fairly well. However, when the people stop talking, the AGC immediately raises the level of the background noise as high as it can. This can produce a sound track on which there is a loud whooshing sound in the spaces between people speaking. Such sound may be difficult to edit.

The sound mixer or sound recorder should listen to the sound being recorded to know what is happening on the recording level to raise or lower the record volume in order to maintain clean sound.

While mixing sound in any production, the mixer or recorder should put on earphones to monitor the quality of what is being recorded. (Hampe, 2007: p253) affirms that “sometimes, while shooting film or movie, some unwanted external sound breezes in like, a plane will go over or a truck will drive past making noise that can be heard”.

If the sound or movie does not affect the track, then it means the placement of the microphone and the level of sound is too close to the microphone. In such a position the unwanted noise had been blocked from recording on track. This can only be dictated if the sound mixer is wearing earphones. Again, the sound mixer may hear offending noise that is not apparent to the director of the programme who does not wear earphones.

Microphones

It is almost impossible to record good film sound simply by using the type of microphone known as the shot-gun microphone which is usually mounted on the camera. It is only good for ambience or in an emergency situation to capture sound that otherwise would be lost. The closer the microphone is to the speaker, the cleaner and clearer the sound will be. However, the camera microphone does not allow or permit the camera to move close enough.

Handheld microphone known as boom are mainly used during film shooting. Therefore, the sound mixer should be taken far away from the camera and it should kept out of the film shot or image.

Sound Sweetening

(Hampe 2007: p255) posits “just as digital films has made it possible to see the dark and light like a pro after the scene has been shot, digital audio sweetening can get rid of a lot of the sound problems that may occur during filming, but not all of them. The best way to handle audio problems is to avoid them in the first place.”

Sound is an important part of the modern film or movie production most especially in documentary. The film producer must plan his/her audio recording as carefully as possible the way he/she plans the camera work. The best sound equipment are often used for effects in films. The best sound mixer should be procured as badly managed film sound could retard the acceptability of the film by viewers.

In essence, sound is the most important components of film editing as envisaged by (Compesi, 2003:p297) as follow; “from the technical standpoints, control over sound is essential to avoid distortion and make a clear recording.” From an aesthetic standpoint, sound plays an important role in influencing the mood and pace of the edited piece and, subsequently, the audience’s response to the programme. Control of sound during the editing process involves a number of different steps, including sound selection, sequencing, laying and processing.

Sound Selection

The most basic decision to be made about sound during editing is deciding which sound segments to be included and which to be left out. The editor must choose from the available material on unedited film tapes and then should decide what should be added. The additional material may include narrations, music or sound effects as the case might be.

Voice-over is used when narration is done after the film has been recorded and the narrator is heard but not seen on screen. It is called sound on the tape if the narrator is seen on screen while speaking.



1.4 Creating sound sequences

Sound sequences are mostly created to mimic real life. Sometimes the sound designer could compose music and sound effects for the final editing. Sound designers often engage in sound mixing, therefore, it is better to engage the service of a professional for the job during film making.

Sound design involves creating or sourcing the audio tracks which form the bedrock of sound mix. Sound designers create sound effects, source for pre-recorded songs, create original music, and build layers of ambiance through their sound designs.



1.5 Sound sequencing and layering

Once the principal sound segments have been selected, the editor must put them into the proper sequence. No matter what the purpose of the segment is, some kind of order is needed. In an instructional or dramatic programme, the presentation of the basic material may follow a rigid structure that is geared to maximizing the learning or dramatic impact of the programme. In an experimental production, sound sequence may be determined by other concerns. In both types of productions, however, basic decisions need to be made about the order of presentation (Compesi, 2003).

The editor must also determine the kinds of transitions that will be used between the segments. The most common transition used in editing voice is a straight cut. As soon as one audio segment ends another begins leaving a neutral pause between segments.

Sound Layering

The sound portion of a programme can include several sounds heard at the same time. When voice-over narration is used, the voice is usually heard over both a picture and some kind of background sound. Another form of layering may include hearing voice-over, natural sound, and music at the same time in the same shot. The editor or sound mixer must not only select the appropriate sound but also must layer or mix these sounds together appropriately. All the sound required in production has to be layered or mixed in such a way that their relative volume matches their importance.

A voice-over sound should not be overwhelmed by the natural sound or music that is supposed to be in the background. However, in a highly dramatic scene, the music may well come to the background as it overwhelms the background and other sounds in the scene (Compesi, 2003).

Therefore, sound mixing, involves the determination by the sound mixer or the editor which sounds should be heard in the background or in between segments. It also involves achieving the proper layering effect through volume manipulation when mixing the sound in the editing process.

Sound Processing

Sound quality is also frequently manipulated during the editing process. Audio filters and graphic equalities are widely employed either to correct a problem in the field audio or to manipulate an audio source to achieve a particular effect. The editor must consider all the available sound sources and determine whether manipulation of the sound quality is needed. If there are inconsistencies in the quality of the voice recordings on various field tapes, an equalizer should be used to achieve maximum consistency (Murch, 1995).

Self-Assessment Exercise 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. The use of _____ is a must while mixing in any film production.
 - a. Body jackets
 - b. Eardrum
 - c. Recorder
 - d. Earphones
2. The use microphones is very important in film production at the _____ for a cleaner and clearer sound.
 - a. Pre-production stage
 - b. Post-production stage
 - c. Storyboard action stage
 - d. Over-production stage
3. The most basic decision to be made during sound editing is deciding which sound _____ to be included and which to be left out.
 - a. Time
 - b. Recorder
 - c. Process
 - d. Segments
4. Sound design involves _____ or sourcing the audio tracks which form the bedrock of sound mix.
 - a. Formulating
 - b. Causing
 - c. Creating
 - d. Assessing
5. During Voice- over narration in a film, the voice is usually heard over both a picture and some kind of background sound. True or false?



1.6 Summary

Sound effect is a used to create suspense and trembling in some instances in the minds of the viewers. Sound effects are added into film or movies during the post-production process. In essence, sound design stage shows, commercials and podcasts.

It can also be used for multimedia visual arts or used for ambience or sound effects. Ambient noises are the background noise that comes naturally around film locations such as room, clubs, or anywhere. This is often associated with every film location and it could sometimes be distinct or subtle.

Sound quality is therefore being manipulated during the editing process. Audio filters and graphic equalities are widely employed either to correct a problem in the field audio or to manipulate an audio source to achieve a particular effect during film editing process.



1.7 References/Further Readings/Web Sources

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1.8 Possible Answers to Self-Assessment Exercises

Self-Assessment Exercise 1

1. c
2. a
3. b
4. d
5. True

Self-Assessment Exercise 2

1. d
2. b
3. d
4. c
5. True

MODULE 7 DISTRIBUTION

Unit 1 What is film mass production?

Unit 1 What is film mass production?

Unit Structure

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 What is film mass production in films?
 - 1.3.1 The process of dubbing of films
- 1.4 Post-production marketing and piracy of films
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

You are welcome to this study. The last module will dwell on post-production marketing and sales of the final copies of edited film or movies. We shall be looking at the process of mass production of films, its marketability and piracy which inhibits movie production in Nigeria. This unit explains more on the nature of Nigerian films after the post-production editing.

I am of the candid opinion that you will acquaint yourselves with the text with a view to improve your understanding of the subject matter and follow through with the assessments and exercises designed to widen your scope of this study.



1.2 Learning Outcomes

At the end of this module, students are expected to be able to:

- The process of mass production of films and film marketing.
- Understand issues of post-production marketing and piracy of films.



1.3 What mass production in film?

Mass production is a post-production stage that aids the distribution of the films to the audience or viewers. (Idebi, 2021) posits, “Cinema is a medium of mass communication and it is an important tool in building cultural Institutions and reinforcing cultural pride”.

It is like photography and the manipulation of the viewer through its language of images; it is the recycling of reality. Cinema itself is a culture; and is a very effective vehicle for propagating culture.

He states further, “The film is a reflection of the self-consciousness and self-expression of a people. Cinema is like any other art which is employed in the people's reflection of freedom, justice and life. It takes root in the realities of society. It is also a means of documenting culture and people's way of life”.

Therefore, Cinema is one of the most powerful means of propaganda in the world. It is also a powerful means of edutainment worldwide. Mass dubbing of films is therefore a way of sharing the film producer's concept and ideas with a vast number of people across the world.

Mass production is therefore an essential element of film localization which helps the audiences to feel the content of films in many parts of the world. It also enables the film producer to translate the films dialogues in several languages across the world. However, with the introduction of many online film marketing outfits such as, Netflix, Amazon Prime, Hotstar, and so on, films are viewed in many native languages across the world.

Self-Assessment Exercise 1

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. Cinema is a medium of _____ and it is an important tool in building cultural Institutions and reinforcing cultural pride.
 - a. National orientation
 - b. Mass orientation
 - c. General Communication
 - d. Mass communication
2. Cinema is like any other art which is employed in the people's reflection of _____ justice and life and it is a means of documenting culture and people's way of life.
 - a. Providence
 - b. Equality
 - c. Freedom
 - d. Human rights
3. Mass dubbing of films is a way of sharing the film producer's _____ with a vast number of people across the world.
 - a. Conceptual analysis
 - b. Ideas and concept
 - c. Concept and ideas
 - d. Concept and issues
4. Mass dubbing enables the film producer to translate their film _____ in several languages across the world.
 - a. Audio
 - b. Speech
 - c. Dialogues
 - d. Voicing
5. Film marketing outfits include Netflix, Amazon Prime, Hotstar and many others. True or false?



1.3.1 The process of dubbing of films

The process of mass dubbing universally is cumbersome as it has its procedures that must be followed strictly.

Creating the script

The first step in mass dubbing of films is creating the scripts consist of the dialogues used in the film or movie. The success of the dubbed films depends solely on the quality of the film being dubbed and mass produced to the public. This entails the production of original dialogues in local languages of the audience.

Tit is an arduous task to accomplish as it requires flair for languages. The translated languages must be synchronized with the sound and dialogues of the film by the editor to add beauty to the film. It may sometimes involve translations and transliteration of languages, piety sayings, proverbs and so on

Choosing the right voice-over artist s

Once the script is ready, the dubbing translator would complete the dubbing process. The cast or the translator must be talented enough to deliver the lines to ensure that the dubbed content is high in quality like the original tape. The voice-over must be in tandem with timing and sound in the film. The voice-over actor's tone must also match that of the original actor in the film.

Recording the translated dialogues

Recording the translated dialogues is also a post-production editing process. During this process, the voice-over actor must exhibit his/her talents to the fullest. Suitable locations must also be used for the recording with all necessary equipment that could aid the success of the production. This process also requires the support of professionals, like script translators, sound engineers, dubbing actors

Also, the dubbing process requires the service of various professionals, such as script translation experts, sound engineers, dubbing actors, and editors. After the recording session, the next stage is to add up or mix the new dialogue tracks into the film.



1.4 Film marketing in Nigeria

In the words of (Oshionebo, 2006: p89), the marketability of Nigerian video films is largely based on its acceptability with its audience. He posits, "Available records indicate that the industry, in spite of its young age, has now become the third largest in the world, after the Indian and the United States markets, with a turnover of over 200 low budget films per year. As fast as growing industry, it has a tremendous impact on the people (viewers) and the country socially, culturally, economically and educationally".

There are various styles of marketing video films in Nigeria. While some video marketers commission the production of these movies and become the copyright owner of such films, others only engage in

marketing the finished movies, with the profits being shared on percentage basis with the producer.

(Ibitola, 2012: p1) says, “The methods of marketing and distribution of films need to be overhauled to help increase its audience and the marketability of Nigerian video films”. She affirms, “Marketing and distribution of video films relate to the process of commercially exploiting a motion picture. Revenues accruable from the sales or licence of rights on a given film flow from many independent sources. These are cinema exhibition, home video sales, pay-tv, cable, broadcast rights, soundtrack releases, sales from souvenir etc.”

Ibitola explains that the prevalent film marketing and distribution practices in Nigeria entail that there could be pre-sale deals between the marketer and the producer, such as it was in the early period of Hollywood.

Secondly, the producer gets the master tape to the investing marketer and the marketer who mass-produces the master tape in tens of thousands in relation to demand. The marketer also engages in intense advertisement on radio and television.

The producer (who might claim ownership of the film) supplies publicity materials, posters endorsed by seal or signed by hand and given to the marketer. As the demand rises, the producer supplies more jackets. (Ibitola, 2012 p50)

These are the major marketing practices in the Nigerian video film industry in Nigeria. The second factor which contributes negatively to the growth of the industry is piracy. The method of mass producing Nigerian video films does not enhance their quality and it encourages piracy. (Ibitola, 2012 p50)

Most of these films are copied on VCDs. Recently, however, the rise of DVDs has increased the piracy of these films and the agency put in place by the Nigerian government, *Nigerian Copyrights Commission* finds it difficult to eradicate this menace thereby pauperizing these creative personnel (Ibitola, 2012 p50). These marketing strategies are part of the post-production process and its success is usually attributed to the popularity of such film.

Piracy and its dangers to post-production editing

Piracy is a major constraint in the sales of films all over the world but the Nigerian situation is to the extreme. Film piracy is the art of illegally

mass producing several copies of copyrighted film materials and selling it secretly to the market.

Piracy reduces the profits of film producers and renders the works of the editor worthless and different versions of the film with low quality are mass produced to the market.. Unfortunately, some film marketers are been accused by some film producers of using the pirate networks to distribute their movies (Oginni, 2008 cited in Ogunleye p88).

This signifies that the film pirate networks have centres in many cities and towns across the world. In Nigeria, cities such as, Lagos, Kano, and Onitsha, have been vital to the success of popularising some of these films in Nigeria.

(Larkin, 2004 p224) asserts that, “Instead of being marginalised by official distribution networks, the Nigerian film sellers using the piracy networks are participating in global media flow”

Piracy has, however, grown to a large scale in Nigeria to the point that it is now difficult to eradicate its menace, because the production and distribution of these films are in private hands.

In the view of (Ibitola, 2012 p50) piracy is a cankerworm that must be eradicated as soon as possible in the Nigerian creative industry, “As far as I am concerned... piracy is a menace because even as an investor, as a producer, let me say you don’t even have control over what belongs to you...”

She blamed the Nigerian government for not curbing the menace of piracy in the country due to lackadaisical attitude. She appealed to the *Nigerian Copyrights Commission* to ensure that piracy of films is curbed in its entirety in Nigeria, “Nigerian Copyrights Commission must wake up to its responsibility of enforcement of regulation on anti-piracy devices among others, as contained in its enabling law. While the NFC must enhance to the fullest, the vast potentials of the film industry to the advantage of its operators, the National Film and Video Censors Board must go beyond collection of different levies and ensure legislative protection for indigenous film industry operators and the local culture” (Ibitola, 2012 p50). Although, Nigerian law prohibits piracy and copyrights infringement, yet, it is still thriving in Nigeria and some parts of the world.

Therefore, the film or movie editors must ensure that unique features and brands are created in their movies to make it difficult for film pirates to take undue advantage and mass produce the film to the public without the knowledge of the producer. The resultant effect is that the

pirates make more money than the copyright owner of the film and this is detrimental to the progress of film or movie making in the world.

Self-Assessment Exercise 2

Attempt these exercises within 3 minutes to indicate that you understand what you have learnt so far.

1. The process of mass dubbing universally is cumbersome as it has its _____ that must be followed strictly.
 - a. Tactics
 - b. Procedures
 - c. Styles
 - d. Creativity
2. Mass dubbing process includes any of the followings:
 - a. Script, voice-over and dancing
 - b. Action, voice-over, dialogue and
 - c. Script, voice-over and dialogues
 - d. None of the above
3. Available records indicate that Nigeria Video films industry has now become the third largest in the world, after the Indian and the United States markets, with a turnover of over 200 low budget films per year. True or false?
4. Film marketing and distribution in Nigeria needs overhauling in order to increase its audience and _____.
 - a. Marketability
 - b. Audience
 - c. Productivity
 - d. Accessibility
5. The greatest danger to post-production film marketing in the world is _____.
 - a. Plagiarism
 - b. Piracy
 - c. Mass dubbing
 - d. Mass convincing



1.5 Summary

Mass production is a post-production stage that aids the distribution of the films to the audience or viewers.

Film marketing entails the sales of edited films to the general audience for private viewing. Available records show that film marketing thrives in Nigeria and it is a global phenomenon.

Film piracy is the art of illegally mass producing several copies of copyrighted film materials and selling it secretly to the market and it inhibits the sales of films all over the world.



7.6 References/Further Readings/Web Sources

Larkin, 2004 p224

Ibitola, 2012 p50

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Oginni, 2008 in Ogunleye Foluke (ed.) *Africa through the Eye of Video Camera*. Swaziland: Academic Publishers, 2008.

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1.7 Possible Answers to Self-Assessment Exercises

Self-Assessment Exercise 1

- a. d
- b. c
- c. c
- d. c
- e. True

Self-Assessment Exercise 2

- a. b
- b. c
- c. True
- d. a
- e. b