



Presented by: Bruce Macbryde

WEB: www.videoeditoz.com.au

- **Pre-Production**
- **Production**
 - Shooting tips:
 - Smooth zoom in and zoom out:
 - Use a tripod:
 - Lighting:
- **Post Production Editing**
 - Chronological order of editing:
 - Where to cut:
 - Editing guidelines:
 - Maintaining consistency in action and detail:
 - Keep in mind the strengths and limitations of the medium:
 - Cut away from the scene the moment the visual statement is made:
 - New vs. familiar subject matter:
 - The cutting rate depends on the nature of the production content:
 - Varying tempo through editing:
 - How you start a production:
 - Emphasize the B-Roll:
 - If in doubt, leave it out:
 - How you start a production:
- **Continuity Editing**
 - News and documentary edits:
 - Drama:
 - Acceleration editing:
 - Expanding time:
 - Causality:
- **Techniques**
 - Insert shots:
 - Cutaways:
 - Relational editing:
 - Montage editing:
 - Parallel cutting:
- **Jump cuts**
 - Abrupt changes in image size:
 - Shooting angles:
 - Crossing the line:
 - Audio continuity problems:
 - Continuity issues in background music:
 - Video continuity problems:
 - Rules for NEWS productions:
 - How long does an edit take:
- Directors:
- Time code:.

Mobile: 0414 734 388

eMail: bruce@videoeditoz.com.au

© 2009

Preproduction

Outline: Preproduction involves the steps you should take before shooting a video. You may think this unnecessary, but it really is one of the most essential things in the whole process, professional or otherwise. So, you need to have a plan (or at least a rough outline).

Write down a list of shots you will need. Let's consider a video of a social football game. You can make a checklist of the following 'must have' shots.



A close shot of a favourite player.

A close up of the team list, with a slow zoom in to the name.

A long shot of the park.



The team practicing and warming up.

Shots of the scoreboard before, during and after the game.

A few shots of the crowd.

A close up of the players smiling after the game.



Production

shoot as much content as you possibly can. You will appreciate this habit when you edit in the post-production stage. The content could include video footage, snapshots and sounds. (record some of the ambient sounds in a quiet spot - without planes overhead and traffic noise - (you will value this when you are editing a clip that has a plane flying overhead)

Shooting Tips

Use a tripod: A steady hand held video is a rare achievement, even if your camcorder has an image stabilization feature. You should mount your camera on a tripod whenever possible to avoid jerky-looking videos.

Lighting: Perhaps the most important aspect of video production is the lighting. A common mistake most amateurs make is to shoot towards the sun. Whenever possible, try to keep your back towards the sun, while keeping your shadow out of the frame. The same principle applies while shooting indoors. If you shoot in a bright light, then your subject might appear dark. Try to shoot in front of backgrounds with uniform lighting to avoid bright spots or reflection.



Smooth zoom in and zoom out: Abrupt zoom-in and zoom-outs never look good in videos. If you HAVE to; always zoom-in to and zoom out of subjects slowly. Start by framing the subject for a second or two, then zoom in very slowly. After completing the zoom-in, hold the camcorder on the subject for a moment before zooming out or panning away.

Handy tip: While shooting an event, take good shots of relevant text documents, invitation cards, banners etc. These can prove to be useful during post production for making title slides. - Don't forget ambient audio segments.

Post Production Editing

This involves organising all your clips, editing them, and then putting them in a format appropriate for distribution. (DVD or Web etc.) Editing establishes the structure and content of the production along with the production's overall mood, intensity, and tempo.



You shoot a lot of footage, but the finished video must hold the viewers' attention. The creative art of editing is to tell the whole story in a shorter, crisp narrative, without losing anything essential. Editing gives you a chance to play with space and time. You can take a person from one location to another. When you take a still photograph you capture a moment in time that represents an occasion. Think of video clips as moving photographs - you need only a short time to tell the story. When you look at photographs of an occasion you only spent a few seconds looking at each photo, edit the video clips with a similar feel.



In a video production audio plays a pivotal role in telling a story. Audio is said to represent 70% of the video experience. Our ears are much more critical of glitches than our eyes. If a picture is less than perfect and the audio is clear, people will watch for longer than they will watch a great picture with bad audio.

There are two distinct aspects to video editing. The creativity and the mechanics - these take up different parts of the brain - so a video editor needs to be adaptable.

Editing is the assembly of a story and as with any story it needs a beginning, a middle and an end. Assemble the story by editing (short) clips and make sure that the move from one scene to the next is smooth. Keep motion moving in the same direction. If you have a person moving out of the first clip to the right make sure that the movement into the next clip is in the same direction. It does not always need to be the same thing that is moving. You will need to continue that flow of motion as the motion itself hides the cut.

Chronological order of editing:



The methods and the steps in the process can vary from editor to editor, but they do generally have a chronological order sequence.

1. The raw footage or rushes are viewed and pencil and paper notes are taken relative to the time code. This may happen in a group session with director and others or just with the editor alone in front of a TV set.

Name	Duration	In	Out	Media Start
End sequence 8	00:01:48:02	Not Set	Not Set	01:00:00:00
Final sequence 9th Jan Copy	00:10:54:21	Not Set	Not Set	01:00:00:00
Master Clips				
scene 10	00:01:40:19	01:00:05:15	01:01:46:08	01:00:00:00
scene 12 7	00:02:32:04	Not Set	Not Set	01:00:00:00
Scene 3 9th jan	00:01:31:09	Not Set	Not Set	01:00:00:00
scene 5 4	00:00:40:21	Not Set	Not Set	01:00:00:00
Scene 9	00:02:51:10	Not Set	Not Set	01:00:00:00
Stair Sequence 9th Jan 5	00:01:04:19	Not Set	Not Set	01:00:00:00
Willow Tree.aif	00:05:02:03	Not Set	Not Set	00:00:00:00

2. Some editors will opt to go straight to this step, and transfer from the camera or deck straight to the computer. This process could involve a rough edit and selected footage could then be batch captured. Some editors will capture all footage from the camera without this pre edit. Newer, non tape, cameras allow much easier selection of clips at this stage.
3. Once footage is in the computer's media area (browser) then it can be edited into the timeline. This is the main edit - In a perfect world this would be the last cut that would be made - Ha! But it is not a perfect world and, as situations change, we change our minds.
4. Trims can be made in the timeline to adjust clips.
5. Effects are added - titles, transitions, filters, animations, audio, colour matching.
6. The timeline is exported to the preferred method of distribution, DVD, Web or it can be archived back to tape or Hard Disk.



Where to cut:

It is a good idea to cut on a motion, If it is a person moving between scenes, best cut at the eyes on the exit and start the next clip as the person walks in - with part of them showing in the first frame, a few frames before their eyes enter the scene. When filming watch out for actions that will help the edit. There will be times when you have footage that does not have a natural point for a cut. but it is an important clip in your story. Then you may need some sort of transition or perhaps an insert, between scenes to help tie them together. You may want to indicate the passing of time between the scenes this can easily be covered by a dissolve transition, that tends to imply a short time, as does a fade to black. Other more obvious transitions - like circles opening and pages flipping tend to say that the next clip is a new part of the story. Keep transition effects to a minimum as they interrupt the story.

Editing guidelines:

It's tempting to try to impress your viewer with effects but, if it calls attention to itself, you will have diverted attention away from your central message. Production techniques are best when they are transparent; i.e., when they go unnoticed by the average viewer.

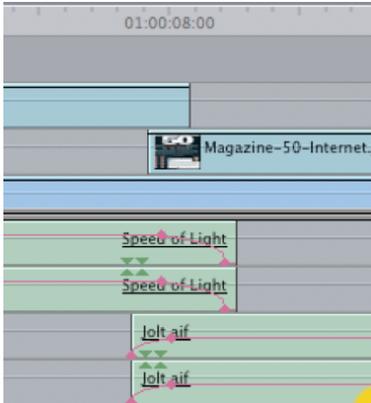
However, in music videos, commercials, and program introductions, these techniques are used as "eye candy" to mesmerize audiences.

The accepted editing guidelines are:

Edits work best when they are motivated. In making any cut or transition from one shot to another there is a risk of breaking audience concentration and subtly pulling attention away from the story or subject matter.

When cuts or transitions are motivated by production content they are more apt to go unnoticed.

- If someone glances to one side during a dramatic scene, we can use that as motivation to cut to whatever has caught the actor's attention.
- When one person stops talking and another starts, that provides the motivation to make a cut from one person to the other.
- If we hear a door open, or someone calls out from off-camera, we generally expect to see a shot of whoever it is.
- If someone picks up a strange object to examine it, it's natural to cut to an insert shot of the object.



Whenever possible, cut on subject movement. If cuts are prompted by action, that action will divert attention from the cut, making the transition more fluid. Small jump cuts are also less noticeable because viewers are caught up in the action. If a man is getting out of a chair, you can cut at the midpoint in the action. In this case some of the action will be included in both shots. In cutting, Try to not have audio edits at the same point as video edits - overlap them if you can so that when there is a jump from one video clip to the next the audio does not jump at the same time. Tip: Fade one audio track into the other to lesson impact of change.

Maintaining consistency in action and detail: Pay attention to detail. Directors will generally give the editor more than one take of each scene. Not only should the relative position of feet or hands, etc., in both shots match, but also the general energy level of voices and movements. You will also need to make sure nothing has changed in the scene - hair, clothing, the placement of props - and that the actor is doing the same thing in exactly the same way in each shot. Match cuts with the same movement from the clip before. Watch out for actors who have changed position relative to others.

Entering and exiting the frame: As an editor, you often must cut from one scene as someone exits the frame on the right and then cut to another scene as the person enters another shot from the left. It's best to cut out of the first scene as the person's eyes pass the edge of the frame, and then cut to the second scene about six frames before the person's eyes enter the frame of the next scene. The timing is significant. It takes about a quarter of a second for viewers' eyes to switch from one side of the frame to the other. During this time, whatever is taking place on the screen becomes a bit scrambled and viewers need a bit of time to refocus on the new action. Otherwise, the lost interval can create a kind of subtle jump in the action.

An editor can use distractions in the scene to cover the slight mismatches in action that inevitably arise in single-camera production. When someone in a scene is talking, attention is generally focused on the person's mouth or eyes, and a viewer will tend to miss inconsistencies in other parts of the scene. Or, as we've seen, scenes can be added to divert attention. Remember the role insert shots and cutaways can play in covering jump cuts.

Keep in mind the strengths and limitations of the medium:

Television is a close-up medium. (the viewer feels they control the medium as opposed to a movie where the viewer feels controlled by the larger image)

An editor must remember that a significant amount of picture detail can be lost in video images on TV. The only way to show needed details is through close-ups.

Except for establishing shots designed to momentarily orient the audience to subject placement, the director and the editor should emphasize medium shots and close-ups. The latter is less important when viewing scenes in HDTV; There are some things to keep in mind with close-ups. Close-ups on individuals are appropriate for interviews and dramas, but not as appropriate for light comedy. In comedy the use of medium shots keeps the mood light. You normally don't want to pull the audience into the actors' thoughts and emotions.

In contrast, in interviews and dramatic productions it's generally desirable to use close-ups to zero-in on a subject's reactions and provide clues to the person's general character. In drama, a director often wants to communicate something of what's going on within the mind of an actor. In each of these instances the judicious and revealing use of close-ups can be important.

Cut away from the scene the moment the visual statement is made:

The pace of a production rests largely with the editing, although the best editing won't save bad acting or a script that is boring to start with.

So how long should scenes be?

First, keep in mind that audience interest quickly wanes once the essential visual information is conveyed. Shots with new information stimulate viewer interest.

New vs. familiar subject matter: Shot length is in part dictated by the complexity and familiarity of the subject matter. How long does it take for a viewer to see the key elements in a scene? Can they be grasped in a second or does the subject matter require time to study?



You wouldn't need a 15-second shot of the Sydney Opera House, because we've all seen it many times. A one or two-second shot would be all you would need to remind viewers of the symbolism (unless, of course you were pointing out specific points of interest). On the other hand, the viewer would be confused by a one or two second shot of an unusual animal that has been sighted on the Harbour bridge. The audience who haven't seen these animals before would want time to see what one really looks like.

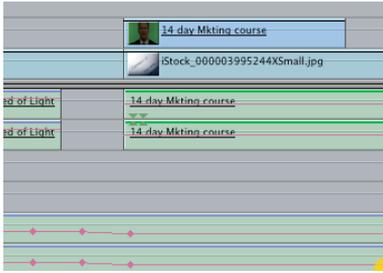


Its not necessary to have long montage edits. With this technique shots may be only a fraction of a second (10-15 video frames) long. Obviously, this is not enough time even to begin to see all of the elements in the scene. The idea in this case is simply to communicate general impressions, not details. Commercials often use this technique to communicate such things as excitement or "good times."

The cutting rate depends on the nature of the production content: For example, tranquil pastoral scenes imply longer shots than scenes of rush hour in George St. You can increase production tempo by making quick cuts during rapid action.



Varying tempo through editing: A constant fast pace will tire an audience; a constant slow pace will get them to look for something more interesting. If the content of the production doesn't have natural swings in tempo, the video editor, with possible help from music, should edit segments together to create changes in pace. This is one of the reasons that editors like parallel stories in a dramatic production. Pace and content can be varied by cutting back and forth between stories.



How you start a production: This is critical, especially in commercial television. If you start out slow (and boring), your audience will probably immediately go elsewhere. Remember, it's during these opening seconds that viewers are most tempted to "channel hop" and see what else is on.

So, try to start out with segments that are strong -- segments that will "hook" your audience. But, once you have their attention, you have to hold onto it. If the action or content peaks too soon than the rest of the production goes down hill, you may also lose your audience.

It's often best to open with a strong audio or video statement and then fill in needed information as you go along. In the process, try to gradually build interest until it peaks at the end. A strong ending will leave the audience with positive feelings about the program or video segment.

Emphasize the B-Roll: In a dramatic production the B-roll might consist of relevant details (insert shots and cutaway shots) that add interest and information.

One critical type of cutaway, especially in dramatic productions, is the reaction shot -- a close-up showing how others are responding to what's going on. Sometimes this is more telling than holding a shot of the person speaking.

By using strong supplementary footage the amount of information conveyed in a given interval increases. More information in a shorter time results in an apparent increase in production tempo.

The A-roll in interviews typically consists of a rather static looking "talking head." In this case the B-roll should consist of scenes that support, accentuate, or in some way visually elaborate on what's being said.

For example, in doing an interview with a car engineer who has just perfected a new model for Ferrari we would expect to see the car in as much detail as possible, and maybe even the factory where it was built.

Given the shortage of perpetual motion machines, this B-roll footage would be more important to see than the A-roll (talking head) interview footage.

If in doubt, leave it out: If you don't think that a particular scene adds needed information, leave it out. By including it, you will probably slow down story development, and maybe even blur the focus of the production and sidetrack the central message. Unless an insert shot, cutaway, or segment adds something significant to your central message, leave it out!

Continuity editing:

refers to arranging the sequence of shots to suggest a progression of events. With the same shots, an editor can suggest different scenarios. Consider these clips:

- a man glancing up in surprise
- another man pulling a gun and firing toward the camera

In this order it appears that the first man was shot. However, if you reverse the order of these clips, the first man appears to be watching the event. An editor guides the





audience through a sequence of events, and, in the process, shows them what they want to see when they want to see it. In the end, you've told a story or logically traced a series of events to their conclusion. But you can, for dramatic effect, leave the audience hanging to create tension.

- A man is working at his desk late at night.
- There is a knock at the door.
- The man behind the desk routinely calls out, "Come in."
- After looking up, the expression on the man's face changes to alarm.

Why? We don't know. Where is the shot of who or what just came in? What happens if we don't cut to that expected shot? The audience is then just left hanging with curiosity and apprehension. Always keep in mind what you think the audience expects to see at any given moment. If you do, the sequence of edits will write itself.

News and documentary edits: the more logically you can present events (without extraneous material) the less room there will be for misunderstanding or frustration. You want to be as clear and concrete as possible.

Drama: You have much more creative latitude. In fact, with drama it's often desirable to leave some things open for interpretation. Sometimes for dramatic effect and to keep an audience guessing (for a while) you may want to use editing to intentionally delay answering an obvious question.

Acceleration editing: In Video editing time is routinely condensed and expanded. Here's an example of a woman going out on an important date.

The actual time for her pick out clothes, shower, dry her hair, do her nails, put on make-up, then drive to some prearranged place could take 90 minutes. That's the total time devoted to most feature films -- and the interesting part hasn't even started yet!



That 90 minutes or so it took the woman to meet her date could be shown in a few seconds with these clips:

- a shot of her on the phone and moving quickly out of the frame (3 seconds)
- a quick shot of her selecting clothes (2 seconds)
- a couple shots of her blow-drying her hair (4 seconds)
- a quick shot of her heading out the front door. (2 seconds)
- one or two shots of her driving (4 seconds)
- and finally, a shot of her pulling up in front of the meeting place (2 seconds)

Or even quicker:

- A shot of her hanging up the phone, jumping up and moving out of frame.
- A shot of her arriving at the meeting place.

Expanding time: You may, for dramatic effect, want to drag out a happening beyond the actual time represented.

Imagine a group of people sitting around a dinner table was blown up by a time bomb. In a real-time version of the scene, the people sit down at the table and the bomb goes off. End of people; end of scene. But a more dramatic approach would be: The people gather, talk, and casually sit down at the dinner table. A shot of the bomb ticking away under the table is shown revealing to the audience what is about





to happen. Unaware of the bomb, the people continue talking. Closer shots of the bomb are then intercut with the guests laughing and enjoying dinner. The intercutting continues (and speeds up) until the bomb finally blows the dinner party to bits.

Causality: A good editor suggests or explains why things happen. You would not cut to a shot of someone answering the phone unless we had heard the phone ring. A ringing phone brings about a response; the phone is answered.

In the first five minutes of a video there is a corpse on the living room floor but not find out who the killer is until 90 minutes later. In this case effect precedes cause. It makes a more interesting story - one that would be more likely to hold an audience - if we present the result first and reveal the cause gradually over time.

You can edit to assume cause. If you show a shot of someone attempting a difficult feat on skis for the first time, followed by a shot of them arriving back home with one leg in a cast, the audience assumes that things didn't quite work out.

There is also the question of why something has happened. To provide that answer an editor may have to take the viewer back to incidents in the past. Editors must perceive the dynamics of these cause-and-effect relationships to skillfully handle them. They must also have an understanding of human psychology so that they can portray feelings and events realistically.

Techniques:

An editor can enhance the look of an edit by adding insert shots and cutaways

Insert shots: An insert shot is a close-up of something that exists within the basic scene. The latter is typically visible within the establishing or wide shot.

Insert shots add needed information, information that wouldn't otherwise be immediately visible or clear.





A cut away from a shot of a parade to a dog watching

Cutaways: Unlike insert shots that show significant aspects of the overall scene in close-up, cutaways cut away from the main scene or action to add related material.

During a parade, you might cut away from the parade to a shot of people watching from a nearby rooftop or a child in a stroller sleeping through the commotion.

In the editing process we have to rely on regular insert shots and cutaways to effectively present the elements of a story. We can only hope that whoever shot the original footage had enough production savvy to include them. But be aware that still images of related scenes can be used effectively here as “B rolls” These are sometimes a good techniques to hide some bad footage or effect an awkward transition between clips.

Relational editing: An important aspect of editing is to understand the human tendency to try to establish a relationship between a series of scenes.

In relational editing, scenes that by themselves seem not to be related take on a cause-effect significance when edited together in a sequence.

If you have a clip of someone waving, you would expect that the next clip will show who they are waving at and why.

If this scene were followed by a shot of a car pulling up to the curb, the audience would naturally assume that they would go over to the car and get it. If it's followed by a shot of a woman some distance away walking along a path, the audience would assume something quite different.

It is best to combine continuity and relational editing as the audience likes to know why and will assume an answer dependent on the way you edit.

Montage editing: In montage editing, images are edited together based only on a central theme. In contrast to most types of editing, montage editing is not designed to tell a story by developing an idea in a logical sequence, but is a rapid, impressionistic sequence of disconnected scenes designed to communicate feelings or experiences. (a slideshow of moving images) This type of editing is often used in music videos, commercials, and film trailers (promotional clips). The intent is not to trace a story line, but to simply communicate action and excitement.

Parallel cutting: Afternoon soap operas, sitcoms, and dramatic productions typically have two or more stories taking place at the same time. The multiple story lines could be as simple as intercutting between the husband who murdered his wife and the simultaneous work of the police as they try to convict him. This is referred to as parallel action.

When the segments are cut together to follow the multiple (different) story lines, it's referred to as parallel cutting. By cutting back and forth between two or more mini-stories within the overall story, production pace can be varied and overall interest heightened. Today's dramas typically have eight or ten major characters, and although intertwined with the main drama, each has their own continuing story.

Jump cuts: When edits end up being confusing or unsettling, they are called jump cuts. These occur when the continuity jumps in the action, One shot shows a car driving along the road in one direction l to r and the next clip the next clip shows the car moving in a different direction r to l. These are usually caused by scenes being

shot at different times, usually in a single camera shoot. They should be picked up at the shoot but, Post production can solve some of these action differences. The car moving in opposite directions in clips immediately next to each other would look out of place but it could be covered up if another clip is dropped in between and then excuse could be the road has twisted. This is the place where insert or cutaway clips can come in very useful. Maybe the cutaway could be used as a “B-roll” and have the audio conversation continue so that one of the car direction shots would not be used at all. These cutaways, which are typically done in editing with an insert edit, are often reaction shots of the interviewer.

Editors depend greatly on this supplementary B-roll footage to bridge a wide range of editing problems. Therefore, you should always take the time to record a variety of B-roll shots on every interview - insert shots, cutaways, whatever you can get that might be useful during editing. These are commonly called “Noddys”



Another, much less than elegant, way of handling the jump cut associated with editing together non sequential segments of an interview is to use an effect such as a dissolve between the segments. This makes it obvious to an audience that segments have been cut out, and it smoothes out the "jump."



Abrupt changes in image size: A big jump in image size constitutes another type of jump cut. Going from a wide-angle (establishing shot) directly to a close shot can be too abrupt. An intermediate medium shot is generally needed to smooth out the transition and orient the audience to the new area you are concentrating on. A well-established 1-2-3 shot formula covers this. It starts with:

1. a momentary wide shot (also called a master or establishing shot), then
2. a cut to a medium shot, and then
3. cuts to one or more close-up shots



Periodically going back to the wide or establishing shot is often necessary to remind viewers where everyone and everything is. This is especially important during or after a talent move. When you cut back to the wide shot in this way, it's referred to as cutting to a re-establishing shot. There are times when an editor could break the rules for dramatic effect. Starting a scene with an extreme close-up of a crucial object, you can immediately focus attention on that object. In a drama that could be smashed picture frame, a gun, or any crucial subject matter. Once the importance or significance of the object is established then cut or zoom back to reveal the surrounding scene.



Shooting angles: Another type of jump cut results from cutting from one shot to a shot that is almost identical. To cover this situation, keep in mind the 30-degree rule. According to this rule, a new shot of the same subject matter can be justified only if you change the camera angle by at least 30 degrees. Also consider the issue of on-screen direction. If two separate shots are used of two people talking on the phone have the shots facing each other., which angle seems the most logical: her facing the right (first photo), or facing the left? You may need to reverse the action (speed command in FCP)



Crossing the line: Any time a new camera angle exceeds 180-degrees you will have crossed the line - the action axis - and the action will be reversed. This is hard to fix during editing, although some of the techniques we've outlined can help.

Let's say you want a close-up of the man at the left of this photo. If the camera for this shot were placed over the woman's right shoulder (behind the blue line in the illustration left), this man would end up looking to our left as he talked to the couple instead of to our right as shown in the photo. You would have "crossed the line." Note, however, that camera positions #1 or #2 in front of the blue line could be used without reversing the action. If all close-ups are shot from in front of the blue line, the eye-lines of each person - the direction and angle each person is looking - will be consistent with what we saw in the establishing shot.

Audio continuity problems: Audio continuity problems can be caused by a wide range of factors including shot-to-shot variations in:

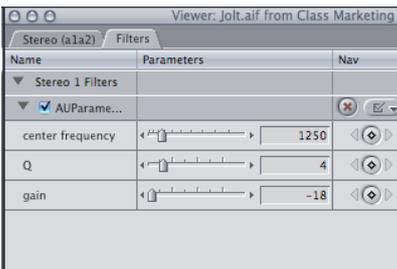
- background sound
- sound ambiance (reverberation within a room, mic distance, etc.)
- frequency response of mic or audio equipment
- audio levels

If at all possible these problems need to be sorted at the shoot. But if they are still there at post production editing then some problems can be helped with the skilled use of graphic equalizers or reverberation units. Changes in background sound can sometimes be masked by recording a bed of additional sound, such as music or street noise. It's easier to avoid problems than to fix them - assuming there even is a way to fix them. Some Audio technicians will keep the camera or audio recorder running for a minute or so after an interview so that the ambient sound on the location can be recorded. This is referred to as room tone or ambient sound. You may need to use either of these to cover a needed moment of "silence" or just to give an even and consistent "bed" of sound behind a segment. Low-level audio from a sound effect CD can also be used in this way.

If you use added sound effects as a bed, consider that most of the human voice exists between 500hz through about 2000hz. You should lower the effects as a pillow for the voice by dampening the sound effect inside the spectrum where the vocal ranges exist.

Continuity issues in background music: Music can smooth the transition between segments and create overall production unity - if it's used in the right way. Background music should add to the overall mood and effect of the production without calling attention to itself. The music selected should match the mood, pace, and time period of the production. Vocals should be avoided when the production contains normal (competing) dialogue. Ideally, the beginning of a musical selection should coincide with the start of a video segment and end as the segment ends.

Because a music continuity issue arises when music has to be faded out "midstream" to conclude at the end of a video segment, you can try back timing the music. If the music is longer than the video, you can start the music a predetermined amount of time before starting the video. You then fade in the music as the video starts. This will be less noticeable if the segment starts with narration and the music is subtly brought in behind it.



Video continuity problems: Video has its own continuity problems; for example, changes in:

- colour balance
- tonal balance
- light levels; exposure
- camera optics; sharpness
- recording quality

Intercutting scenes from cameras with noticeably different colour characteristics (colour balance) will immediately be apparent to viewers.

Once cameras are colour balanced and matched, an electronic test pattern with all of the primary and secondary colours should be recorded at the beginning of the videotape. This can be used by the editing software to try to best match the balance in Post Production.

Rules for NEWS productions: many of these principles apply to other types of production. The rules are condensed and paraphrased below.

1. Select stories and content that will elicit an emotional reaction in viewers.
2. If the piece has complex subject matter, buck the rapid-fire trend and make sure that neither the audio nor the video is paced too quickly.
3. Try to make the audio and video of equal complexity. However, if the video is naturally complex, keep the audio simple to allow the video to be processed.
4. Don't introduce important facts just before strong negative visual elements. By putting them afterwards the audience will have a better chance of remembering them.
5. Edit the piece using a strong beginning, middle, and end structure. Keep the elements as concrete as possible.

How long does an edit take: Time will run away with you. One minute it will be morning and the next time you look up from the computer it will be night. So, be aware that editing is a very time consuming occupation and don't promise to complete a project in too short a time. Consider that years can be spent on editing Movies like "Lord of the Rings" Even TV programs, have expensive editing times. Take a 30 minute free to air soap, it has about 23 minutes of finished footage. It takes 5 days to shoot, (about 4½ minutes of completed footage per day) an editor could take 60 hours to get the first edit for evaluation.

Directors. Each director has his own way of handling editors - they fall into 2 x main types, those that let the editor have their head and those that sit at the edit desk and take control.

Time code: Time code is needed by computers where tape based footage is captured. Computers cannot see video or hear soundtracks so they need a way of recognising frames of video so that they know where to make edit points in and out points. Time code gives them that information. PAL has 25 frames per second and NTSC has 29.97 (30) frames per second. Time code is stated in hours, minutes, seconds and frames.

