

JAGANNATH INTERNATIONAL MANAGEMENT SCHOOL

DEPARTMENT OF MEDIA & COMMUNICATION STUDIES



2021-2024

Video Editing Lab

Lab Manual

COURSE CODE : 259

Name: _____

Enrollment No. _____

Class: _____

About this Manual

Video Editing Lab

OBJECTIVE OF THIS COURSE

On completion of this course, the student should be able to

- Demonstrate proficiency of skills in offline and online video editing
- Demonstrate proficiency of skills in offline and online video editing
- Develop a rough and fine cut of any video footage

OBJECTIVE OF THIS MANUAL

This Lab Manual is intended to be used by BA (JMC), Semester III students for Video Editing Practical.

The Video Editing Lab Manual covers topics that are essential for the students to strengthen their theoretical concepts. The purpose of this manual is to give guidance and instructions to the student regarding the subject.

- Build capacity of the students to do their assignments professionally
- To have uniformity in assignment presentation
- To be of reference for the students
- Continuous assessment of the students

HOW TO USE THIS MANUAL

Use of this Lab Manual is mandatory for the completion of practicals. It provides the students with first-hand knowledge of the practical subjects. It also makes them learn a systematic approach to do their task proficiently as per the need and requirement of the industry.

INSTRUCTIONS TO STUDENTS

1. Students are **REQUIRED** to carry this manual during the Lab Class.
2. Students are **REQUIRED** to read the topics mentioned before coming to the Lab Class.
3. Students are **REQUIRED** to follow the timeline for each assignment.

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Log your video footage and prepare a log sheet

Video Editing Lab

First-time filmmakers may not have given the art of logging much thought. Typically the thrill of film making lies in the shooting and editing of video productions, not in the logging of footage. Logging your footage can actually make editing your project run a lot smoother. So how do you go about logging your footage? The following guide aims to walk you through some of the essential logging practices and why it could be a real asset to your video production:

1. Why Log Your Shots?

Logging footage may not sound as glamorous or as exciting as filming your video production, but it's just as important. Once you've wrapped your video it's time to get logging and prepare to edit your film. Logging your footage allows you to track every bit of audio and footage, and help you to locate it easily. This in turn makes the editing process a lot easier. Logging is simply a case of tracking your shots and audio, taking notes on what's happening in those segments and list what you intend to use in your final piece.

2. Why Time Codes Are Important

Time codes are the exact points when pieces of audio and video occur in your tapes. Having this information at hand will save you a lot of editing headaches. Time codes are crucial for tracking moments of audio that are void of any visuals. The time you'll save not having to trawl through footage over and over will allow you to put more time into polishing up your video in post-production.

3. The Golden Rule Of Logging Footage

The most essential rule when logging footage is to log as you go along. Never go through footage without recording each section into your log clearly. Logging your footage as you view each segment will allow you to familiarise yourself with how your content looks and sounds on screen, which will help you make those essential editing decisions later on.

4. How To Create A Log Sheet

Creating a log sheet is simple. You can do it in a number of ways. Computer programs such as Microsoft Word or Excel are great for making tables and lists. Although, if you are editing on the same computer as you are logging you may want to draw a log sheet by hand. This will keep you from switching between computer windows and allow you to stay focused on the task at hand.

5. What Goes In A Log Sheet?

When you assemble your log sheet use the following headings as a guide. A "Tape Number", "Start Time" and "End Time" are essential. Note down short descriptions of each particular segment. Include a "Comment" containing useful editing information. Write down the "Run Time" of each segment. Lastly, make a note of whether you are going to "Use" that particular piece of footage. Binning footage early on can help keep you from wasting time deciding about shots later on.

6. Organizing Your Shots

There's a number of ways to organize how you log your shots. Here are a few good practices to remember when it comes to logging. Keeping a log of footage via character and location helps you pin-point scenes containing one particular individual. Ordering your shots by sequence is good for visualising how segments will joining together. You may also find logging chronologically useful if you are trying to tel a story across a time span. **Sample**

Roll 616907 2116
Axon 616577

NO
KOBEL
00000 10.02.29.11 Saw Pharynx - Blue

PROGRAM	DATE	VERSION	PAGE
SPECTRAIGHT	SEPTECH 1979	FINAL	1 OF 3
CASSETTE/S	1/2 TIME		

FIRST FRAME	LAST FRAME	DURATION	V	A	SOUND	SHOT/VOICE	REMARKS	REQ	EDITION	IN	OUT
00:12:53:20	00:13:34:19	:40:24	✓			JOHN CUREY	00:13:30 GIP SOUND FINE			:40:24	
01:26:16:02	01:26:29:13	:13:12	✓		SPIRAL	ANDREAS MIX	01:26:24 L 1/2 02			:54:11	
01:29:14:03	01:29:17:22	:3:20	✓			SWATERS MIX				:58:06	
01:30:12:20	01:30:16:10	:3:16	✓			SWATERS MIX				:01:23	
01:32:57:07	01:33:00:04	:2:23	✓			LEGS MIX				:04:20	
01:34:24:18	01:34:27:22	:3:05	✓			SWATERS MIX				:08:00	
01:33:04:16	01:33:08:03	:3:13	✓			PAUL	CUT			:11:13	
01:32:35:02	01:32:41:05	:6:04	✓			COURSE MIX				:17:17	
01:33:32:09	01:33:35:01	:3:13	✓			FEET MIX				:21:05	
01:30:47:16	01:30:43:18	:6:02	✓			WAGNY MIX				:27:07	
00:05:29:12	00:05:41:07	:12:21	✓		MARKET	FRONT OLD MIX				:40:03	
00:04:28:01	00:04:44:04	:18:04	✓			2. MIX				:58:07	
00:07:11:01	00:07:19:23	:8:23	✓			1908 WARD MIX				:07:05	
00:08:56:05	00:09:03:23	:7:19	✓			#2 MIX				:14:24	
00:09:36:00	00:09:43:02	:7:03	✓			#3 MIX	SOSTERIL			:22:02	
01:00:29:07	01:00:36:20	:7:14	✓		REDFORT M BLOC	CECILIA				:29:16	
01:41:59:15	01:42:19:16	:19:02	✓			MEGAN				:42:18	
01:47:41:14	01:47:46:19	:5:06	✓			GERHARD				:53:24	
00:48:16:05	00:48:31:01	:20:22	✓			SONJA				:14:21	
01:18:56:09	01:19:09:23	:13:15	✓			GERHARD	TORNEGA 9AWERS			:28:11	

CAMERA LOGGING SHEET PRODUCTION: T.V. Rap, T.vit LOG BY: Bob and Seiz DATE: 29.07.10

SHOT	TC IN	TC OUT	SHOT SIZE	SHOT MOVE	LOCATION/DESCRIPTION	COMMENTS	USE	EDL
1 - 1	00:35:20	00:35:20	MS	Torn out	Road, near college		✓	1 Yes
1 - 2	00:35:12	00:40:21	MLS	none	Shop near college		✓	2 Yes
1 - 3	00:35:16	01:00:09	MLS	none	Shop near college		✓	3 Yes
2 - 1	02:37:09	02:15:14	MS	none	Walk way by car park			
2 - 2	02:15:14	02:37:13	FCU	none	"			
2 - 4	01:30:09	01:12:18	m.c.u	low angle	Shop near college		✓	4 Yes
2 - 3	01:12:19	01:57:53	MLS	none	Walk way by car park		✓	5 Yes
2 - 4	01:57:53	02:37:09	CU	none	"		✓	6 Yes
2 - 5	02:32:20	02:33:22	LS	none	"		✓	7 Yes
2 - 5	02:33:20	02:34:16	LS	none	"		✓	7 Yes
3 - 1	00:02:06	00:26:10	MLS	X	by Peter Ice Cream Factory		✓	8 Yes
3 - 2	00:48:15	01:08:02	MLS	"	"		✓	9 Yes
3 - 3	01:08:09	01:30:01	MS	"	"		✓	10 Yes
4 - 1	01:32:06	01:44:20	MLS	"	"		✓	11 Yes
4 - 2	01:55:06	02:00:19	CU	"	"		✓	12 Yes
4 - 3	02:03:03	02:08:04	POV	POV	"		✓	13 Yes
4 - 4	02:16:13	02:24:08	MS	None	"		✓	14 Yes
4 - 5	02:33:20	02:38:05	POV	POV	"		✓	15 Yes
4 - 6	02:40:07	02:48:10	POV	POV	"		X	
4 - 7	02:50:02	02:56:10	POV	"	"		X	
4 - 8	02:57:03	03:02:05	"	"	"		X	
4 - 9	03:15:22	03:24:13	"	"	"		✓	16 Yes
4 - 10	03:22:04	03:46:09	OST	OS	"		✓	17 Yes
4 - 11	04:14:15	04:33:19	POV	POV SCU	"		✓	18 Yes
4 - 12	04:55:23	05:02:03	OS	Pan right	"		✓	19 Yes
4 - 13	05:07:05	05:10:10	MS	Pan left	"		✓	20 Yes

Assignment 1

6

Video Editing Lab

Prepare a log sheet of 3 to 5 minutes of any video footage which you recorded in Mini DV Tape and attach here.

Assignment 1

7

Video Editing Lab

In video editing a transition is what the author shows between two shots or clips. The joining of those clips is the transition from one to the other. Transitions can be an instant scene or image change, a fade, fade to black, dissolve, pan from one person to another, or any digital effect.

Types of Video Transitions

Cut

The most common transition — an instant change from one shot to the next. The raw footage from your camera contains cuts between shots where you stop and start recording (unless of course you use built-in camera transitions). In film and television production, the vast majority of transitions are cuts.

<https://youtu.be/OAH0MoAv2CI> : Sample

Mix / Dissolve / Crossfade

These are all terms to describe the same transition — a gradual fade from one shot to the next. Crossfades have a more relaxed feel than a cut and are useful if you want a meandering pace, contemplative mood, etc. Scenery sequences work well with crossfades, as do photo montages. Crossfades can also convey a sense of passing time or changing location.

<https://youtu.be/3Lg-JZzWQuc> : Sample

Fade

Fades are the shot to a single colour, usually black or white. The “fade to black” and “fade from black” are ubiquitous in film and television. They usually signal the beginning and end of scenes. Fades can be used between shots to create a sort of crossfade which, for example, fades briefly to white before fading to the next shot.

https://youtu.be/F0_2ZFdB6Hk : Sample

<https://youtu.be/ukykeC25B9U>: Sample

Wipe

One shot is progressively replaced by another shot in a geometric pattern. There are many types of wipe, from straight lines to complex shapes. Wipes often have a coloured border to help distinguish the shots during the transition. Wipes are a good way to show changing location.

<https://youtu.be/ELzc9NGDznU>: Sample

Digital Effects

Most editing applications offer a large selection of digital transitions with various effects. There are too many to list here, but these effects include colour replacement, animated effects, pixelization, focus drops, lighting effects, etc. Many cameras also include digital effects, but if possible it is better to add these in post-production.

Assignment 2

Video Editing Lab

Record all the transitions of any news based program during the editing process and make a separate cd for the same & attach here.

Assignment 2

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Video Editing Lab

Assignment 2

The 6 stages of editing as a film director

Video Editing Lab

Classical film editing has developed a methodology which structures the work process into precise stages – a methodology that is very similar in every country around the world.

Each stage has its own procedure and order:

1. Logging

The dailies or rushes are sorted and labelled in ‘bins’. Each take can contain extra notes from the director or the cinematographer. This is the first time the editor sees the film, and since it is shot out of sequence, it is out of context of the story. A good editor views the rushes and looks for fluidity of movement and nuances that will later be incorporated into the film.

2. First Assembly

The editor considers all the visual and audio material collected on the shoot for each scene and then re-orders it in the way to tell the story best.

The editor may decide to open with an aerial shot of Central London and then track in to Buckingham Palace. The next shot might be a closeup of the hands followed by a dissolve shot to the hands of the hobo playing the banjo. There are dozens of possible combinations the editor can choose for this one simple sequence, each of which create a different mood and tell a different story.

Editing on a large budget feature usually commences as soon as the film starts shooting. An editor will work on the rushes and assemble scenes for the director and producer to view. Often at this point the editor and director will decide that additional footage of key moments is necessary in order to make more editing choices available during the edit.

Hint: First assembly is like a sketch of the finished scene. It is a good idea to save these sketches for reference later, should the editor get stuck.

3. Rough Cut and Variations

The rough cut can take up to three months to complete. Each editor works differently. Sometimes the editor works alone and shows the day or weeks work to the director and producer, Sometimes the editor and director work together, discussing every nuance.

In the rough cut, the scenes are placed in order and checked for continuity. This all-important step in the editing process allows for revisions and new ideas to be tried and tested.

Hint: Make the edit points between the scenes very obvious in order to emphasise the ‘roughness’. Failure to do so may result in the editor committing to an edit before it is ready.

4. First Cut

The first cut is the rough cut that is accepted by the editor, the director and the producer. Selection and sequence are basically fixed, although changes can still be made. The later film is visible. Detailed fine cut starts out from its proportions, structures, rhythms and emphasises them.

Hint: Never be afraid to let the first cut ‘rest’ for a few days so everyone involved can see it with fresh eyes.

5. Fine Cut

The fine cut no longer focuses on the entire film, but on the details of each and every cut. The fine cut emphasises and strengthens the rhythms and structures identified in the first cut.

6. Final Cut

When a fine cut has been agreed with the editor, director and producer, the sound designer, music composer and title designer join the editor. Sound effects and music are created and added to the final cut. When everyone has agreed with the final cut, the Edit Decision List is sent to the lab where a negative cutter 'conforms' the negative to the EDL in order to create a negative that is an exact copy of the final cut.

Sample

https://youtu.be/VFkdyqfgK_k

Assignment 3

Video Editing Lab

Shoot a PTC on any news based topic and make a rough and fine cut, then place here in a CD

Chroma keying

Video Editing Lab

Chroma key compositing, or chroma keying, is a visual effects / post-production technique for compositing (layering) two images or video streams together based on color hues (chroma range). The technique has been used heavily in many fields to remove a background from the subject of a photo or video – particularly the newscasting, motion picture and videogame industries. A color range in the foreground footage is made transparent, allowing separately filmed background footage or a static image to be inserted into the scene.



The chroma keying technique is commonly used in video production and post-production. This technique is also referred to as color keying, colour-separation overlay (CSO; primarily by the BBC), or by various terms for specific

color-related variants such as green screen, and blue screen – chroma keying can be done with backgrounds of any color that are uniform and distinct, but green and blue backgrounds are more commonly used because they differ most distinctly in hue from most human skin colors. No part of the subject being filmed or photographed may duplicate the color used as the backing.



It is commonly used for weather forecast broadcasts, wherein a news presenter is usually seen standing in front of a large CGI map during live television newscasts, though in actuality it is a large blue or green background. When using a blue screen, different weather maps are added on the parts of the image where the color is blue. If the news presenter wears blue clothes, his or her clothes will also be replaced with the background video. Chroma keying is also common in the entertainment industry for visual effects in movies and videogames.



Green or blue screens have become the industry colour standard for Chroma Keying since it was invented in the 1940's. Unlike other bright colours such as Yellow and Red, neither are found within any skin tone and this is very important. For effective

Chroma Keying the distinction between what you want to keep (the presenter) and what you want to remove and replace (the green background) has to be made. Therefore using a green or blue screen means there is no chance of the background mixing with the skin tone of the subject. If they did mix the subject's skin would be partly covered by a background as the computer could not distinguish clearly between what to keep and what to remove. There are some more advanced technical reasons why people choose either green or blue screens in their productions, but another simple reason is eye colour. Chroma Keying a close up shot of a person with green eyes using a green screen background would remove the green colour from their iris and replace it with the content you wanted to place behind them – not an ideal result!

Sample

<https://youtu.be/nDuPzRrwxPQ>
Bahubali : the Beginning
Source: Youtube

<https://youtu.be/MoKaeVEFC-g>
Prem Ratan Dhan Paayo
Source: Youtube

<https://youtu.be/fTWKZnVN3Os>
Source: Youtube

<https://youtu.be/JRN7o1AEzRI>
Source: Youtube

Assignment 4

Place here a video footage in cd with using of chroma keying.

Montage for News/ Non-news Story

Video Editing Lab

Montage (literally “putting together”) is a form consisting of a series of short shots which are edited into a coherent sequence. Or at least coherence was intended.

Note that it takes more than a lack of dialogue and some overlaid music to be a montage. Montage is generally considered to be the opposite of Continuity Editing, so discontinuity is key. If the shots are short, but one flows into the next in real time, it’s not a montage, it’s just a tense scene.

Not to be confused with a Motif, although a motif may crop up here if a certain type of image is repeated.

What Exactly Is a News Package for a TV Newscast?

A news package is a creative, visual and long form of storytelling found on television newscasts. News is conveyed to an audience by packaging together a story that includes characters, facts, plot twists and a climax to provide entertainment value at the same time.

News Package: Definition and Examples of This Type of Newscast

A package is a self-contained taped news report. Many networks use news packages to provide innovative newscasts to broad audiences.

Alternate ways of referring to these newscasts include package, taped package, news pkg or simply as a pack. Examples of a news package are:

- CBS’s 60 Minutes
- Dateline on NBC

These types of newscasts deliver in-depth coverage of news events by investigating subjects of all kinds. News correspondents probe trends, crimes, conflicts and issues of interest to present long segments, and sometimes full one or two-hour broadcasts as news packages usually run for 1:15 to 2:00 in length. This type of news presentation is best for complicated stories or ones that have multiple interviews. In the case of magazine-style news programming, packages can be 20 minutes or longer.

Structure and Script

Reporters will often spend large amounts of their time researching stories and interviewing characters to eventually write the scripts for these packages. A common part of a news package is the appearance of a reporter talking into the camera.

This is called a “standup” because the reporter is often seen standing in front of the camera on the scene of the story. Usually, the news anchor will read an introduction live, then the pre-recorded story will be shown.

Most viewers have never seen a script for a news package, as what the audience sees is the video form of the script.

When a script is created, it often involves many different elements in addition to the exact wordage of the story that the reporter is going to present, such as:

- Storyline
- Visuals
- Audio
- Timing and Cues
- Tone
- Voiceovers

The writer has to consider both what the viewer sees (visuals) and also what they are going to hear (audio). There is the visual aspect of video production, where images and videos of the the subject matter are presented, while the audio specifies sound bytes, voiceovers and music that may accompany the visuals to help the story along.

Timing and specific cues for the editor and post-production team are also important aspects of script creation for news packages. Indicating the timing and length of a particular visual on the script can help with weaving sound bytes and voiceovers together with images and storylines. By also indicating the tone and feelings that are to be conveyed, the emotional component to a newscast can start to take shape. Once the full package script is complete, the reporter is ready to go into a sound booth and record voiceovers.

The post production team will then use the script to bring together the whole news package, to create a newscast that is entertaining, compelling and informative, while keeping inline with the reporter's overall vision and storyline

Sample

https://youtu.be/h8FTcly_5GU

Source: youtube

<https://youtu.be/tcUsh46ykLo>

Source: youtube

<https://youtu.be/jaSdQ1ZTHKg>

Source: youtube

<https://youtu.be/9UW7bJn9sIE>

Source: youtube

<https://youtu.be/VpcrmAja6bY>

Source: youtube

Assignment 5

Video Editing Lab

Create a package with Montage for news/non-news story (30 sec -1minutes) and place here with cd

Assignment 5

Video Editing Lab

