FILM COMMUNICATION
M.A. Journalism and Mass Communication
First Year, Semester: 2

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M.A. Journalism and Mass Communication

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FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging ahead in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A' grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004 onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My congratulations to all the Directors, Academic Coordinators, Editors and Lesson-writers of the Centre who have helped in these endeavours.

Prof. P. Raja Sekhar
Vice-Chancellor
Acharya Nagarjuna University

FILM COMMUNICATION
SYLLABUS

UNIT 1:

A brief history of films: Silent era – Talkies – popular cinema in 1950s – New wave cinema – Types of films.

UNIT 2:

Problems and prospects of the Indian film industry, film organizations – FTII, NFDC – Censorship – Laws: Khosla Committee report – National/State Film policies. State of the film industry; regional cinemas; problems and issues; future prospects.

UNIT 3:

Stage in film making - pre-production, production and post-production; sound Recording– Animation techniques- editing – linear and non-linear; special effects; emerging trends.

UNIT 4:

Evaluation of finished film- Effectiveness of storytelling - Principles of script writing - Aesthetic considerations: style, pace, creativity.

UNIT 5:

 Film reviews – Film appreciation – Film Societies – Film Festival International and National – NFDC, FTII – Film Archives.

Suggested Reading:

1. Broadcasting in India : P.C. Chatterjee
2. TV Programme production : G.B. Millerson
3. Television in India : R. N . Acharya
4. Making a Television programme : Breyer – Johnson
5. TV for Education and Development: B.s. Bhatia
6. Now the Headlines : S. P. singh
7. TV News writing, Editing Filming, Broadcasting: I. E. Fang
8. A Handbook for script writers : B.W. Welsch
9. Our films and their films : Satyajit Ray
10. Indian cinema today : KabitaSakar
11. The Art of Film : Lindgrad
12. How to read a Film : James Monaco
13. Film – a reference Guide : Armour
14. 75 years of Indian cinema : FerozRangoonwallah

M.A. Journalism and Mass Communication

Paper-IV – FILM COMMUNICATION

Time : Three hours   Maximum : 70 marks

Answer ONE question from each Unit

All questions carry equal marks

UNIT I

1.   (a) Discuss about types of film reviews.

Or

(b) Explain the stages of film making.

UNIT II

2.   (a) Discuss about prospects of the Indian film industry.

Or

(b) What is the status of Indian film industry?

UNIT III

3.   (a) What are the television production techniques?

Or

(b) Discuss about emerging trends in film making.

UNIT IV

4.   (a) Explain the role of creativity in film making.

Or

(b) Write about effectiveness of film making.

UNIT V

5.   (a) Identify Post production stages in film making.

Or

Explain about editing logs.

FILM COMMUNICATION
CONTENT

LESSON-1
HISTORY OF EARLY FILMS

Objectives

The following are the learning objectives of this module:
To trace the early history of films;
To understand the major features of early films;
To figure out the pioneers of early films; and
To understand the early filmmaking practices;

Structure

1. Introduction
2. Early Lumiere films
3. The major features of the early Lumiere films:
4. Summary
5. Self-Assessment
6. Suggested Readings

1. INTRODUCTION

Film or cinema is a composite art form which incorporates features of many fine art forms, performance art traditions, conventions of literature and technological devices, ranging from the camera to the computer. Cinema is the story telling form, or the narrative form of the 20th century.

A film is also often referred to as a movie, a picture, a feature, a talkie, a flick or a cinema. However, when the reference is to an individual motion picture, the words 'film' or 'movie' is generally used. On the other hand, normally, the word 'cinema' is preferred, when the reference is to movie as a form of art, or cinema as a cultural practice, or cinema as a social institution. In the present context of high globalization, with the increased mobility of people around the world, as a representational practice, cinema now speaks more or less in a universal idiom. And, cinema is identified as one of the very profitable global entertainment industries. Therefore, as an art form, or as an entertainment mode or as an industrial product, it is very important that we know the origin, development and the contemporary state of the cinematic culture.

In this module, we discuss some of the major turning points in the history of early films. Here, the phrase 'early films' means, films produced from 1895 to 1927. In 1895, we had the first public screening of films. In 1927, the first feature-length sound film, or the talkie, was released.

The screening history of early cinema, was officially inaugurated, on 28th December 1895, in a small basement room of the Grand Cafe hotel, in Paris, the capital city of France. The basement room was called. Le Salon Indien. Le Salon Indien means 'The Indian Parlour'. So, interestingly, India was very much an indirect participant in the first ever public screening of films! Altogether, 33 spectators, attended the first screening; paying one French franc for a ticket. In this first public screening, arranged for a ticketed audience, the French brothers, Auguste Lumiere and Louis Lumiere showcased their ten short actuality films. The Lumiere brothers were associated with the manufacturing of photographic plates and related

tools. The duration of the Lumiere black-and-white films ranged from 30 to 50 seconds only. For screening these films, the Lumiere brothers used their newly invented wonder machine, the Cinematographe. The Cinematographe was a combination of a portable movie camera and a portable movie projector.

2. EARLY LUMIERE FILMS

In this world premier exhibition event, the following 10 early Lumiere films were screened. They are arranged here, according to the order of their screenings and with their corresponding English titles.

1. *La Sortie de l'Usine Lumiere a Lyon* (Workers Leaving the Lumiere Factory)
2. *Le Jardinier* (The Gardener)
3. *Le Débarquement du Congrès de Photographie à Lyon* (The Disembarkment of The Congress of Photographers in Lyon)
4. *La Voltige* (Horse Trick Riders)
5. *La Pêche aux poissons rouges* (Fishing for Goldfish)
6. *Les Forgerons* (Blacksmiths)
7. *Repas de bébé* (Baby's Breakfast)
8. *Le Saut à la couverture* (Jumping onto the Blanket)
9. *La Places des Cordeliers à Lyon* (Cordeliers Square in Lyon)
10. *Baignade en mer* (Bathing in the Sea)

The early films are often called, "actuality films" or "actualities". From 1896, the Lumiere brothers screened their films in most of the major cities of the world through their representatives. These cities include: New York, London, Bombay (now Mumbai), Montreal etc. Cinema reached India on 7th July 1896 when Marius Sestier, a French exhibitioner screened films in Watson's Hotel in Bombay using the Cinematographe machine. The screening schedule had the Lumiere film, Arrival of a Train. By 1905, about 1500 actualities were shot and shown across the world using the Lumiere Cinematographe.

3. THE MAJOR FEATURES OF THE EARLY LUMIERE FILMS

a)   They are silent;
b)   They are shot on location;
c)   They are shot with a single reel of film;
d)   They are shot with a hand-crank fixed movie camera;
e)   Their screenings are accompanied by a live orchestra and a running commentary;
f)   The length of each of these films were less than a minute; and
g)   Most of them are shots of real events, not of staged events.

Another important name in the history of early film is that of Thomas Alva Edison, the American inventor. He invented the viewing machine, Kinetoscope, in the early 1890s. Edison also established the world's first permanent commercial movie studio, the Black Maria, in New Jersey, in the USA, in 1893. In this studio, he produced more than a dozen films from 1893 to 1901. Fred Ott's *Sneez* (1893), *Rat Killing* (1894), *Annabelle Dancer* (1895), and *The Kiss* (1896) were some of the popular movies produced by Edison during this period. Film scholars like Wheeler W. Dixon and Gwendolyn Foster point out that, Edison tried to foreground female sexuality, bodily masculinity, white racism and anthropocentrism through his films. Despite such criticisms, Edison is acknowledged to be

the first film practitioner who foresaw the immense entertainment possibility and commercial potential of cinema. While the Lumiere bothers dismissed cinema as "an invention without a future", Edison foresaw the commercial possibilities and the cultural potential of the cinematic art. The history of silent films ends with the emergence of the first feature-length sound film or the talkie, *The Jazz Singer* (1927). It was a musical directed by the American filmmaker, Alan Crosland.

4. SUMMARY

To sum up the history of academic study of cinema reveals a series of tensions between traditionally distinctive areas of studies such as, technology, aesthetics, audiences and business. Therefore, we have to follow a synthetic model while engaging with cinema as an object of academic scrutiny.

5. SELF-ASSESSMENT

1. Write an essay on world early films

6. SUGGESTED READINGS

Abel, Richard and Rick R. Altman, eds. *The Sounds of Early Cinema*. Indiana University Press: Bloomington and Indianapolis, 2001.
Abel, Richard. ed. *Encyclopedia of Early Cinema*. Routledge: London and New York, 2005
Barnouw, Erik. *Documentary: A History of the Non-Fiction Film*. Oxford: Oxford University Press, 1983.
Deocampo, Nick. *Early Cinema in Asia*. Indiana University Press: Indiana, 2017
Dix, Andrew. *Beginning Film Studies*. New Delhi: Viva Books, 2010.
Dixon, Wheeler Winston and Gwendolyn Audredy Foster. *A Short History of Film*. London and New York: I. B. Tauris, 2008
Popple, Simon and Joe Kember. *Early Cinema: From Factory Gate to Dream Factory*. London and New York: Wallflower, 2004.

LESSON-2
EARLY INDIAN CINEMA

Objectives

The following are the learning objectives of this module:

To trace the early history of films;

To understand the major features of early films;

To figure out the pioneers of early films; and

To understand the early filmmaking practices;

Structure

2.1 Introduction
2.2 Cinematograph
2.3 Silent Era (1896 – 1930)
2.4 Age of sound
2.5 Rise of the Talkie (1931-1947)
2.6 First colour film
2.7 Golden Era (1952-1975)
2.8 Global introduction to Indian cinema
2.9 First 3D film
2.10 First science fiction film
2.11 Self- Assessment
2.12 Suggested Readings

2.1 INTRODUCTION

Indian cinema thus has more than a hundred years of history, like the European or American film industry. That first show was just a show of a series of visuals, moving scenes and nothing more, but it inaugurated a long line of movies made by talented Indians. Today India has the distinction of being the country that produces the highest number of feature films every year.

2.2 CINEMATOGRAPH

The cinematograph (from where we have the name cinema) invented by the Lumiere brothers functioned better the Kineto scope of Edison and Dickson. The Lumiere brothers who invented the cinematograph started projection of short (very short, one to two minutes long) films for the Parisian public on November 28, 1895. Cinema was shown for the first time in India by the Lumiere brothers on July 17, 1896 at the Watson Hotel in Mumbai. This was just six months after their first show in Paris. As mentioned above, the earliest show of moving pictures in India was done in 1896. But for the next fifteen years, there was no indigenous production of movies.

2.3 SILENT ERA (1896 – 1930)

R .G. Torney and N.G.Chitre of Bombay were the first to make a film based on a story. It was *Pundalik*, a film based on the life of a Holy man in Maharashtra, it came out in 1912. The next movie in India was Dhandiraj Govindraj Phalke's *Raja Harischandra* released on May 3, 1913. D. G. Phalke is acclaimed as the father of the Indian cinema because he laid the foundation for the future of the Indian film industry and because he trained several young film makers in his studio in Nasik. The Phalke award perpetuates the memory of this pioneering film maker. Phalke always be remembered for his contributions to the development of the film industry. Phalke established his studio in 1913 after his return from England with plenty of enthusiasm and dedication, besides a stock of raw film and a perforator for making holes on the edges of film stripes. He believed that 'Indians must see Indian movies on the Indian Silver screen.'

After his *Raja Harischandra*, Phalke started other projects, but he could not complete them because of lack of funds .Other silent movies started coming out from Calcutta studios: for example, '*Satyavaadi Harischandra* '(1917) and '*Keechakavadham'* (1919). But Phalke's Nasik studio was the first regular studio where he could also train many promising young people as film technicians. It was still the era of silent movies all over the world. During the Silent Era (1896 – 1930) over a thousand films were made in India; however, only ten of them survive, now restored and preserved in the Pune archives. Meanwhile, American and European films continued to grow in popularity, though a major source of worry for the imperial Government was that they would 'corrupt' Indian minds. In 1917, the European Association warned the Government against a film called '*The Surpentine Dance'*, which was certainly calculated to bring the white men and women into low esteem in the Indian mind.

Hiralal Sen is credited as one of Bengal's, and India's first directors. However, these were all silent films. Hiralal Sen is also credited as one of the pioneers of advertisements films in India. The first Bengali language movie was the silent feature *Billwamangal,* produced by the Madan Theatre Company of Calcutta and released on 8 November 1919, only six years after the first full- length Indian feature film,*Raja Harishchandra* , was released . The early beginnings of the 'Talkie Film' industry go back to the early 1930's, when it came to British India, and to Calcutta. The movies were originally made in Urdu or Parisian as to accommodate a specific elite market. One of the earliest known studios was the East India Company. The first Bengali film to be made as a talkie was Jamai Shasthi, released in 1931. It was at this time that the early heroes of the Bengali film industry like Pramathesh Barua and Debaki Bose were at the peak of their popularity. Barua also directed a number of movies, exploring new dimension in Indian cinema. Debaki Bose directed *Chandidas* in 1932; this film is noted for its breakthrough in recording sound. Sound recordist Mukul Bose found out solution to the problem of spacing out dialogue and frequency modulation.

2.4 AGE OF SOUND

The films of the Silent Era did not 'talk' but they were never watched in 'silence'. Dialogue was presented through inter – titles, which were often in English, and two or three Indian languages. Almost every film had a background score, which ran through the length of film. The score was 'live', and helped to dramatize the narrative. Sometimes there was only a piano accompaniment, but there were several films where a violin, a harmonium, tablas and other musical instruments could be added. The first sound movie or talkie, viz, Al Jolson's '*Jazz Singer'* in the U.S. ended the silent era in October, 1927.

Silent movies continued in India for another decade although the first Indian talkie came out on March 14, 1931. It was '*Alam Ara*' (The Light of the world), made by Ardeshir Irani, and admitted that the idea of making an Indian talkie came from Universal pictures production of '*Show Boat*', which was a 40% talkie. But what kind of Indian film could maintain this strong link with audiences when sound came to the Indian screen in 1931. Based on Joseph David's Urdu Parsee play, *Alam Ara* is a costume drama telling the story of the rivalry of two queens and involving many characters, plots and subplots. This film songs immediately proved a smash, particularly the one sung by actor / singer W.M.Khan in the role of a fakir, 'De de Khuda ke naam par pyare'(Give alms in the name of Allah). Thereafter, songs and dances were established as an integral part of Indian Popular cinema . Individual film directors were deeply concerned by the independence movement led by the congress party and demonstrated their allegiance to the concept of a free India in films such as '*Sikandra*' (1941) and '*Shaheed*' (1948) . In the 1940s and 1950s, a small number of patriotic films and a handful of songs with a clear message of Indian nationalism were produced – the most famous is 'Door Hato O Duniya Valo, Hindustan Hamara Hai' ('Go away, you invaders! India is ours') in the 1943 film Kismet – but by and large the patriotic film isn't a genre that is hugely popular today.

When talkies came an unexpected criticism from art lovers was that sound destroyed the aesthetic quality of the movies. Moreover, the universal language of the cinema was adversely affected, they said. People speaking different languages could watch the silent movie and derive meanings from the acting and expression, and the visual effectiveness of the whole movie. Cinema is a visual medium, they argued, and it has its own language. But can we imagine how a silent movie would appeal to us now? We have become so used to sound movies. And in India, we cannot easily appreciate a movie without songs and dancing! The silent movies are now in the archives and they are taken out for research or for satisfying someone's historical curiosity. Though colour movies started to come out of American studios from 1935 onwards, it took more decades for colour to come to Indian screens.

2.5 RISE OF THE TALKIE (1931-1947)

The contribution of Bengali Film industry to Indian film is quite significant . First Bengali talkies Jamai Shasthi (as short film) was released 11 April 1931 at Crown Cinema Hall in Calcutta and first Bengali talkies as full length feature film 'Dena Paona' was released 30 December 1931 at Chitra Cinema Hall in Calcutta based in Tollygunge, an area of South Kolkata, West Bengal and is more elite and artistically inclined than the usual musical cinema fare in India.

2.6 FIRST COLOR FILM

'Kisan Kanya' was a 1937 Hindi feature film which was directed by Moti B. Gidvani and produced by Ardeshir Irani of Imperial Pictures. It is largely remembered by the Indian public on account of it being India's first indigenously made color film.

2.7 GOLDEN ERA (1952-1975)

During this period, Bengali cinema enjoyed a large, even disproportionate, representation in Indian cinema, and produced film directors like Satyajit Ray, who was an Academy Honorary Award winner , and the recipient of India's and France's greatest civilian honours, the Bharat Ratna and Legion of Honor respectively, and Mrinal Sen, who is the recipient of the French distinction of commander of the order of Arts and Letters and the Russian orders of friendship . Other Prominent film makers in the Bengali film industry at the

time included Bimal Roy and Ritwik Ghatak. The Bengali film industry has produced classics such as Nagarik (1952), The Apu Trilogy (1955 – 1959) , Jalsagar (1958), Ajantrik (1958) , Neel Akasher Neechey (1959) , Devdas , Devi (1960) , Meghe Dhaka Tara (1960), etc., in particular . The Apu Trilogy is now frequently listed among the greatest films of all time. The most well-known Bengali actor to date has been Uttam Kumar, he and co- star Suchitra Sen were known as The Eternal Pair in the early 1050s. Soumitra Chatterjee is a notable actor, having acted in several Satyajit Ray films, and considered as a rival to Uttam Kumar in the 1960s. He is famous for the characterization of Feluda in 'Sonar Kella' (1974) and 'Joy Baba Felunath' (1978), written and directed by Ray. He also played the adult version of Apu in 'The World of Apu' (1959), also directed by Ray. One of the most well known Bengali actresses was Sharmila Tagore, who debuted in Ray's 'The World of Apu', and became a major actress in Bengali cinema as well as Bollywood. 45 The pioneers in Bengali film music include Raichand Boral, Pankaj Mullick and K.C. Dey, all associated with New Theatres Calcutta. Other famous playback singers in Bengali Film music were Hemanta Mukherjee, Shyamal Mitra, Manna Dey, Sandhya Mukhopadhya and Kishore Kumar.

2.8 GLOBAL INTRODUCTION TO INDIAN CINEMA

It was Satyjeet Ray's 'Pather Pancholi'(1955), who gave Indian Cinema to global recognition. 'Pather Panchali' was screened at Cannes and won 11 international awards at that time.

2.9 FIRST 3D FILM

And since then, Indian cinema has come a long way from black and white prints to Eastman Colors in 70s and the contemporary aspirations of creating 3D films for movie lovers. Chota Chetan was the first Indian 3D Movie released in the year 1984. The film was made under the banner of Navodaya Films. Chota Chetan was a huge box office success and earned around Rs 60 crore during 1984-85. The film also won the President's Gold Medal. The movie was re-released with additional footage and digital sound upgrade during 1998.

2.10 FIRST SCIENCE FICTION FILM

Mr India (1987) was the first science fiction film of Indian Cinema. The movie ranks amongst the Top 25 Must See Bollywood Films. Mr. India brought the idea of science fiction to the general people in India followed by Koi Mil Gaya in 2003.

2.11 SELF- ASSESSMENT

1. Explain the early films in India with examples.
2. Explain the growth of Indian cinema.

2.12 SUGGESTED READINGS

1. Our films and their films : Satyajit Ray
2. Indian cinema today : Kabita Sarkar
3. The Art of Film : Lind grad
4. How to read a Film : James Monaco
5. Film – a reference Guide : Armour
6. 75 years of Indian cinema : Feroz Rangoonwallah
7. Film Censorship : G.D. Khosla
8. Black & White : Raavi Kondala Rao

LESSON-3
PARALLEL AND NEW WAVE CINEMA

Objectives

1. This lesson provides knowledge on Parallel cinema.
2. This lesson explains factors for growth and declining of parallel cinema.

Structure

3.1 Introduction
3.2 Indian Parallel Cinema
3.3 Early years of Indian Cinema
3.4 Indian new wave
3.5 Factors to growth
3.6 Award winning films
3.7 Factors to Decline
3.8 Resurgence
3.9 Technical words
3.10 Self-assessment
3.11 Suggestive readings

3.1 INTRODUCTION

The Indian New Wave, commonly known in India as Art Cinema or Parallel Cinema as an alternative to the mainstream commercial cinema, is a specific movement in Indian cinema, known for its serious content, realism and naturalism, with a keen eye on the socio-political climate of the times.

3.2 INDIAN PARALLEL CINEMA

This movement is distinct from mainstream Bollywood cinema and began around the same time as the French New Wave and Japanese New Wave. The movement was initially led by Bengali cinema (which has produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak and others) and then gained prominence in the other film industries of India. Realism in Indian cinema dates back to the 1920s and 1930s. One of the earliest examples was V. Shantaram's 1925 silent film classic *Sawkari Pash* (Indian Shylock), about a poor peasant (portrayed by Shantaram) who "loses his land to a greedy moneylender and is forced to migrate to the city to become a mill worker. Acclaimed as a realistic breakthrough, its shot of a howling dog near a hut has become a milestone in the march of Indian cinema." The 1937 Shantaram film *Duniya Na Mane* (The Unaccepted) also critiqued the treatment of women in Indian society.

Through his first film Pather Panchali (1955) Satyajit Ray became the pioneer of a genre of films latter known as the 'Indian Parallel Cinema'. Even though Ritwik Ghatak made his first film Nagarik in 1952, he became well known by his film Ajantrik (1958) and became a strong presence in parallel cinema. Mrinal Sen made his first film Raatbhor in 1955.

The first film society was founded in Bombay in 1943 and Satyajit Ray founded a film society in Calcutta in 1947. By the beginning of 1970s there existed above 150 film

societies all over India. Through these societies people could see the best of Indian cinema and also they got access to the best of foreign cinema. The first International Film Festival of India was held in Bombay, Madras and Calcutta by the Films Division in 1952. Western classics like De Sica's *Bicycle Thieves* shown in the film festival created waves among young filmmakers who were frustrated with the mindless song-dance dramas made in India.

3.3 EARLY YEARS OF INDIAN CINEMA

The Parallel Cinema movement began to take shape from the late 1940s to the 1960s, by pioneers such as Satyajit Ray, Ritwik Ghatak, Bimal Roy, Mrinal Sen, Khwaja Ahmad Abbas, Chetan Anand, Guru Dutt and V. Shantaram. This period is considered part of the 'Golden Age' of Indian cinema. This cinema borrowed heavily from the Indian literature of the times, hence became an important study of the contemporary Indian society, and is now used by scholars and historians alike to map the changing demographics the and socio-economic as well political temperament of the Indian populace. Right from its inception, Indian cinema has had people who wanted to and did use the medium for more than entertainment. They used it to highlight prevalent issues and sometimes to throw open new issues for the public. An early example was Chetan Anand's *Neecha Nagar* (1946), a social realist film that won the Grand Prize at the first Cannes Film Festival. Since then, Indian independent films were frequently in competition for the *Palme d'Or* at the Cannes Film Festival throughout the 1950s and early 1960s, with some of them winning major prizes at the festival.

During the 1950s and the 1960s, intellectual filmmakers and story writers became frustrated with musical films. To counter this, they created a genre of films which 46 depicted reality from an artful perspective. Most films made during this period were funded by state governments to promote an authentic art genre from the Indian film fraternity. The most famous Indian "neo-realist" was the Bengali film director Satyajit Ray, followed by Shyam Benegal, Mrinal Sen, Adoor Gopalakrishnan and Girish Kasaravalli. Ray's most famous films were *Pather Panchali* (1955), *Aparajito* (1956) and *The World of Apu* (1959), which formed *The Apu Trilogy*. Produced on a shoestring budget of Rs. 150,000 ($3000), the three films won major prizes at the Cannes, Berlin and Venice Film Festivals, and are today frequently listed among the greatest films of all time. Certain art films have also garnered commercial success, in an industry known for its surrealism or 'fantastical' movies, and successfully combined features of both art and commercial cinema. An early example of this was Bimal Roy's *Do Bigha Zamin* (1953), which was both a commercial and critical success. The film won the International Prize at the 1954 Cannes Film Festival and paved the way for the Indian New wave.

Hrishikesh Mukherjee, one of Hindi cinema's most successful, filmmakers, was named the pioneer of 'middle cinema', and was renowned for making films that reflected the changing middle-class ethos. According to *Encyclopædia Britannica*, Mukherjee "carved a middle path between the extravagance of mainstream cinema and the stark realism of art cinema". Another filmmaker to integrate art and commercial cinema was Guru Dutt, whose film *Pyaasa (*1957) featured in *Time magazine's* "*All-Time*" 100 best movies list. In the 1960s, the Indian government began financing independent art films based on Indian themes. Many of the directors were graduates of the FTII (Film and Television Institute of India), in Pune.

The Bengali film director Ritwik Ghatak was a professor at the institute and a well-known director. Unlike Ray, however, Ghatak did not gain international fame during his lifetime. For example, Ghatak's *Nagarik* (1952) was perhaps the earliest example of a Bengali art film, preceding Ray's *Pather Panchali* by three years, but was not released until after his death in 1977. His first commercial release *Ajantrik* (1958) was also one of the earliest films to portray an inanimate object, in this case an automobile, as a character in the story.

3.4 INDIAN NEW WAVE

Mrinal Sen's *Bhuvan Shome* (1969) and Mani Kaul's *Uski Roti* (1969), both sponsored by State owned Film Finance Corporation (FFC), inspired by the French nouvelle vague, set new film sensibility and cinematic language in India. This movement was labeled as the 'New Indian Cinema' or the 'New Wave Indian Cinema'.

FTII graduates Kumar Shahani, Mani Kaul, Saeed Mirza, Shyam Benegal and Ketan Mehta were the important names of New Wave Indian Cinema in Hindi. Mani Kaul's *Ashad Ka Ek Din* (1971)and *Duvidha* (1973),KumarShahni's *MayaDarpan* (1972)andShyamBenegal's *Ankur* (1973) played important role in this new movement in Hindi during the 1970s.

M. S. Sathyu's *GaramHawa* (1973) Govind Nihilani who entered film industry as Shyam Benegal's cameraman made his directorial debut through *Aakrosh* (1980) he continued making socio-political films like *Party* (1984), *Tamas* (1987) and *Drishti* (1990). Saeed Mizra made notable political films like *Arvind Desai ki Ajeeb Dastan* (1978), *Albert Pinto ko Gussa Kyon Aata Hai* (1980), *Mohan Joshi Haazir Ho!* (1984) and *Salim Langde Pe Mat Ro* (1989).

Adoor Gopalakrishnan through his first film *Swayamvaram* (1972) extended the New Wave Cinema to Malayalam cinema. Aravindan through his first film *Uttarayanam* (1974) strengthened the movement. John Abraham, K .R. Mohanan and P. A. Backer were strong presence of the new Malayalam cinema.

Kannada was the other film industry in South India, which took over the cinema movement in South India. B V Karanth, Girish Karnad and Girish Kasaravalli spear headed the Kannada parallel cinema. Girish Kasaravalli, graduated from the Pune Film Institute, directed his first film, *Ghata Shradha* in 1977, which won the National award for best film.

In Assamise, Janu Barua made his first film *Aparoopa* (1982). His *Halodhia Choraye Baodhan Kali* (1987), which achieved international recognition, dealt with social problems of rural Assam. Bhubendra Nath Sikia made his first film *Sandhyarag* (1977) followedby *Agnisnaan* (1985), *Kolahal* (1988), *Sarothi* (1991)and *Abarthan* (1993).

3.5 FACTORS TO GROWTH

The Film Training Institute of India (FTII - presently Film and Television Institute of India) was set up in Pune in 1961 and the National Film Archives of India (NFAI) was established in 1964. The Film Finance Corporation (FFC) was set up by the Government in 1960, with the objective of giving loans to directors who wanted to make feature films outside the commercial circuit. All these factors lead Indian Cinema to a revolutionary

change, a new genre of Indian films arrived, which are often termed as the 'New Wave Indian Cinema' or the 'New Indian Cinema'.

During the 1970s and the 1980s, parallel cinema entered into the limelight of Hindi cinema to a much wider extent. This was led by such directors as Gulzar, Shyam Benegal and Saeed Akhtar Mirza, and later on Mahesh Bhatt and Govind Nihalani, becoming the main directors of this period's Indian art cinema. Benegal's directorial debut, *Ankur* (Seeding, 1974) was a major critical success, and was followed by numerous works that created another field in the movement. These filmmakers tried to promote realism in their own different styles, though many of them often accepted certain conventions of popular cinema. Parallel cinema of this time gave careers to a whole new breed of young actors, including Shabana Azmi, Smita Patil, Amol Palekar, Om Puri, Naseeruddin Shah, Kulbhushan Kharbanda, Pankaj Kapoor, and even actors from commercial cinema like Rekha and Hema Malini ventured into art cinema.

3.6 AWARD WINNING FILMS

Adoor Gopalakrishnan extended the Indian New Wave to Malayalam cinema with his film *Swayamvaram* in 1972. Long after the Golden Age of Indian cinema, Malayalam cinema experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan, G. Aravindan, Padmarajan, John Abraham (director), T. V. Chandran and Shaji N. Karun. Gopalakrishnan, who is often considered to be Satyajit Ray's spiritual heir, directed some of his most acclaimed films during this period, including *Elippathayam* (1981) which won the *Sutherland Trophy* at the London Film Festival, as well as *Mathilukal* (1989) which won major prizes at the *Venice Film Festival*. Shaji N. Karun's debut film *Piravi* (1989) won the *Camera d'Or* at the 1989 *Cannes Film Festival*, while his second film *Swaham* (1994) was in competition for the *Palme d'Or* at the 1994 *Cannes Film Festival*. Girish Kasaravalli, Girish Karnad and B. V. Karanth led the way for parallel cinema in the Kannada film industry, while Mani Ratnam has done the same for Tamil cinema.

3.7 FACTORS TO DECLINE

By the early 1990s, the rising costs involved in film production and the commercialization of the films had a negative impact on the art films. The fact that investment returns cannot be guaranteed made art films less popular amongst filmmakers. Underworld financing, political and economic turmoil, television and piracy proved to be fatal threat to parallel cinema, as it declined.

3.8 RESURGENCE

The term "parallel cinema" has started being applied to off-beat films produced in Bollywood, where art films have begun experiencing resurgence. This led to the emergence of a distinct genre known as Mumbai noir, urban films reflecting social problems in the city of Mumbai. Other modern examples of art films produced in Bollywood which are classified as part of the parallel cinema genre include Mani Ratnam's *Dil Se..* (1998) and *Yuva* (2004), Nagesh Kukunoor's *3 Deewarein* (2003) and *Dor* (2006), Sudhir Mishra's *Hazaaron Khwaishein Aisi* (2005), Jahnu Barua's *Maine Gandhi Ko Nahin Mara* (2005), Pan Nalin's *Valley of Flowers* (2006), Nandita Das' *Firaaq* (2008), Onir's *My Brother… Nikhil* (2005) and

Bas Ek Pal (2006), Anurag Kashyap's *Dev.D* (2009) and *Gulaal (*2009) Piyush Jha's *Sikandar* (2009) and Vikramaditya Motwane's *Udaan* (2009).

Independent films spoken in Indian English are also occasionally produced; examples include Revathi's *Mitr, My Friend* (2002), Aparna Sen's *Mr. and Mrs. Iyer* (2002) and *15 Park Avenue* (2006), Anant Balani's *Joggers' Park* (2003), Piyush Jha's *King of Bollywood* (2004), Homi Adajania's *Being Cyrus* (2006), Rituparno Ghosh's *The Last Lear* (2007) and Sooni Taraporevala's *Little Zizou* (2009). Other Indian art film directors active today include Mrinal Sen, Buddhadeb Dasgupta, Aparna Sen, Gautam Ghose, Sandip Ray (Satyajit Ray's son) and Rituparno Ghosh in Bengali cinema; Adoor Gopalakrishnan, Shaji N. Karun and T. V. Chandran in Malayalam cinema; Kumar Shahani, Ketan Mehta, Govind Nihalani and Shyam Benegal and Deepa Mehta in Hindi cinema; Mani Ratnam and Bala in Tamil cinema.

3.9 TECHNICAL WORDS

The Neo-realistic cinema:

The Neo-realistic movement in film paralleled the Italian literary movement. The films' style was a documentary-like objectivity; actors either were or looked like ordinary people involved in commonplace situations.

Parallel Cinema:

It is a film movement in Indian cinema that originated in the state of West Bengal in the1950s as an alternative to the mainstream commercial Indian cinema, represented especially by popular Hindi cinema, known today as Bollywood. It is known for its serious content, *realism* and *naturalism*, symbolic elements with a keen eye on the socio-political climate of the times, and for the rejection of the dance-and-song numbers that are typical of mainstream commercial Indian cinema.

Ex. *Uskiroti* (1971) *Maya Darpan* (1972), *Udaan* (2009), *KiranRao's DhobiGhat* (2010) etc.

Middle cinema:
It is a coined term for the movies which are based on the lives of *middle class* people generally referred as "*working class*". These types of films are getting very popular these days. It can depict story of a common man who works 10am–7pm and lives in *chals* or small apartment while combating with his personal problems. This type of movies can also shed light on issues like poverty, crime against women etc. Ex- *Rab Ne Bana Di Jodi, The Lunchbox, Drishyam* etc.

3.10 SELF-ASSESSMENT
1. Elucidate the history of Indian Parallel cinema?
2. Analyse the differences between parallel and popular cinema?

3.11 SUGGESTIVE READINGS
* *Indian Film* by Erik Barnouw and Krishna Swamy
* *National Identity in Indian Popular Film*, 1947-1987 by Sumita s Chakravarty
* *Bollywood Cinema* by Vijaya Mishra
* *Encyclopaedia of Indian Cinema* (Revised Second Edition) by Ashish Rajadhyaksha and Paul Willemen
* *Deep Focus* by Satyajit Ray

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LESSON-4
FILM GENRE

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Structure

    4.1 Types of Movies, Film Genres & Sub Genres
    4.2 Self-Assessment
    4.3 Suggested Readings

Introduction

A genre is a category or type of film based on certain key components, conventions and similarities that are also known and expected by the audience. They are similar either in the narrative elements, aesthetic approach, or the emotional response to the film.

4.1 TYPES OF MOVIES / FILM GENRES - DEFINITIONS AND EXAMPLES

Some of the most common types of movies / film genres include:

4.1.1 Action

This type of movie generally involves a lot of action scenes including violence, like fighting or shoot-outs (with weapons), car chases and often lots of explosions. Some subgenres considered action movies include: disaster films, martial arts films, spy films and superhero films. Examples of **action** movies: *John Wick, Fast and Furious, The Avengers*

Action Movie Sub Genres

1. Epic Movies (*Ben Hur, Gone With the Wind, Lawrence of Arabia*)
2. Spy Movies. (*James Bond, Salt, Mission: Impossible*)
3. Disaster Movies (*Poseidon***,** *Towering Inferno*)
4. Superhero Movies (*The Dark Knight Trilogy, Hancock, Superman*
5.Thriller Movies (*Die Hard, Lethal Weapon* and *The Bourne Franchise*
6. Martial Arts Movies (*Enter the Dragon, Drunken Master, Mortal Kombat,*
   The Karate Kid)
7. Video Game Movies (*Resident Evil, Tomb Raider, Prince of Persia*)

4.1.2 Adventure

This is a journey that often takes place in exotic locations and can involve exploration or a quest. While there is often action in this type of movie, it is not the main emphasis. Examples of **adventure** movies: *Indiana Jones, Pirates of the Caribbean, Tomb Raider*

4.1.3 Animated

Instead of real actors on the screen, drawn images (nowadays computer generated ones) are used to tell the story. Real actors are used for the voices of the animated characters. Examples of animated movies: *Toy Story, Shrek, Coco, Frozen*

Animation Movie Sub Genres

1. Traditional Animation (*Snow White and the Seven Dwarves, Spirited Away, Pinocchio,*
   Akira)
2. Rot scoping (*Lord of the Rings, A Scanner Darkly*)
3. Puppet Animation (*Coraline, The Nightmare Before Christmas, The Muppets*)

4. Claymation (*Wallace and Grommit, Shawn the Sheep*)
5. Live Action/Animation Movies (*Space Jam, Who Framed Roger Rabbit, Osmosis Jone)s*
6. Cut-out Animation (*Fantastic Planet, Tale of Tales*)
7.2D CGI Animation (*Paperman, Home on the Range*)
8.3D CGI Animation (*Frozen, Toy Story, Up*)

4.1.4 Comedy

The main idea of comedies is to make the audience laugh. The main characters are involved in funny situations. Examples of comedy movies: *Monty Python, The Hangover, What men want.*

4.1.5. Drama

These films are serious and focus on the emotions of realistic characters and the conflicts they have. Examples of drama movies: *The Godfather, Marriage Story, The Sound of Metal.*

4.1.6 Fantasy

Situations, places and/or events that don't comply with natural laws or settings. They often involve some form of magic or supernatural elements. There are sometimes magical creatures or beings too. Examples of fantasy movies: *Harry Potter, Highlander, Lord of the Rings*

Fantasy Movie Sub Genres

1. Contemporary Fantasy Movies: (*Hellboy, Harry Potter, Mirrormask, Neverending Story*)
2. Urban Fantasy Movies *Constantine, Ghostbusters, Underworld*
3. Dark Fantasy Movies (*Pan's Labyrinth*)
4. Fairy Tale Movies (*Maleficent, Into the Woods, Jack the Giant Killer)*
5. Epic Fantasy Movies (*Lord of the Rings, 300, Chronicles of Narnia, Beowulf)*
6. Heroic Fantasy Movies *Jason and the Argonauts, The Dark Crystal, Willow*)
7. Sword and Sorcery Movies (*Conan the Barbarian, Krull, Masters of the Universe*)

4.1.7 Historical

These films can be based on real events in the past or sometimes just the time period is used as the setting and all events are fictitious. In both cases, the narrative takes place inside an accurate depiction of a historical setting. Sometimes these are biographical movies, also known as Biopics. Examples of historical movies: *Brave heart, Amadeus, Dunkirk*

Historical Movie Sub Genres

1. Biopic Movies (*Lincoln, The Elephant Man, Ali*)
2. Historical Drama Movies (*Titanic, Schindler's List, Braveheart*
3. Biblical Movies *Ben Hur, The Ten Commandments, Noah, The Passion of the Christ*)
4. Period Movies *Anna and the King, Sense and Sensibility, Miss Potter*)
5. Alternate History Movies (*Inglourious Basterds, Timequest*)

4.1.8. Horror

The objective of a horror movie is to scare the viewer and if possible, make them scream (often done with a jump scare). Horror movies often feature a monster, some type of evil

entity or a terrible/frightening situation. Examples of horror movies: *Nightmare on Elm Street, The Exorcist, Annabelle*

Horror Movie Sub Genres

1. Slather Movies Eg. *Nightmare on Elm Street, Halloween, Scream*
2. Splatter Movies Eg. *Braindead, Saw, I Spit on Your Grave*
3. Psychological Horror Movies Eg. *Silence of the Lambs, The Shining, Black Swan*
4. Survival Horror Eg. *28 Days Later, The Crazies, Cube*
5. Found Footage Movies Eg. *Blair Witch Project, V/H/S, As Above, So Below*
6. Paranormal/Occult Horror Movies Eg. *Paranormal Activity, The Exorcist, Poltergeist*
7. Monster Movies Eg. *Cloverfield, The Creature from the Black Lagoon, Alien, The Thing*

4.1.9. Musical

These are movies where songs are sung by the characters as a part of the narrative and usually help advance the plot or develop the film's characters. Sometimes there are dance routines to accompany the songs. Examples of musical films: *La La Land, Grease, Mamma Mia*

4.1.10 Romance

Romance films are love stories that focus on the romantic involvement of the main characters and the development of their relationship. A romantic movie that is also funny is called a Rom-Com (Romantic Comedy) Examples of romance movies: *An Officer and a Gentleman, The Notebook, The Lake House*

Romance Movie Sub Genres

1. Romantic Drama Movies *Casablanca, The English Patient, A Walk to Remember*)
2. Rom-Com Movies (*When Harry Met Sally, Clueless, Love Actually*)
3. Chick Flick Movies (*Dirty Dancing, The Notebook, The Fault in our Stars*)
4. Romantic Thriller Movies (*Knight and Day, Mr and Mrs Smith*)

4.1.11 Science fiction

Also known as Sci-Fi, these are fictional stories based on science. They can be about the future or other worlds, and often include spaceships, extra-terrestrial beings (aliens), and advanced technology we don't currently have. Examples of science fiction movies*: Star Wars, Blade Runner, Avatar*

Sci-Fi Movie Sub Genres

1. Hard Sci-Fi Movies Eg. *Jurassic Park, Gravity, Europa Report*)
2. Apocalyptic Sci-Fi Movies Eg. *12 Monkeys, Planet of the Apes, Terminator 2*
3. Future Noir Movies Eg. *The Terminator, Blade Runner*
4. Space Opera Movies Eg. *Star Wars, Star Trek, Serenity*
5. Military Science Fiction Movies Eg. *Starship Troopers, Aliens, Edge of Tomorrow*
6. Punk Sci-Fi Movies Eg. *Total Recall, Metropolis, Demolition Man*
7. Speculative Sci-Fi Movies Eg. *Primer, Interstellar, Source Code*

4.1.12 Thriller/ Crime

A thriller film evokes excitement and suspense in the audience. A common theme in thrillers involves innocent people dealing with a deranged adversary. Examples of thrillers: *The Silence of the Lambs, The Sixth Sense, The Da Vinci Code, Shutter Island*

Crime Movie Sub Genres
1. Detective Movies (*Lady on a Train, Murder Most Foul*)
2. Gangster Movies (*Gangs of New York, City of God, Reservoir Dogs)*
3. Hardboiled Movies: (*The Maltese Falcon, The Big Sleep*)
4. Courtroom Movies / Legal Thrillers (*Philadelphia, A Few Good Men, The Verdict*)

4.1.13 Western

These are fictional events based in the American West (also known as the Wild West) during the 19th century. They feature cowboys, horse riding and gunfights. Commonly these types of film are just called westerns. Examples of westerns: *The Good, the Bad and the Ugly, Unforgiving, The Magnificent Seven*

Western Movie Sub Genres

1. Spaghetti Western Movies (*Fistful of Dollars and The Good, The Bad, The Ugly*)
2. Epic Western Movies: (*Once Upon a Time in the West, Red River*
3. Outlaw Western Movies *Butch Cassidy and the Sundance Kid, 3:10 to Yuma*
4. Marshal Western Movies (*The Lone Ranger, For a Few Dollars More*)
5. Revisionist Western Movies. (*Dances With Wolves, Little Big Man, Lawman*)
6. Revenge Western Movies (*Django Unchained, High Plains Drifter, The Quick and the Dead*)
7. Empire Western Movies (***There Will Be Blood***

4.2 SELF – ASSESSMENT

1. Define the film genre and explain various genres and sub genres

4.3 SUGGESTED READING

1. *The Film Genre Book* by John Sanders
2. *Film Genre for the Screenwriter* by Jule Selbo
3. *An Introduction to Film Genres* by Lester D. Friedman, Martha Nochimson, Sarah Kozloff, David Desser, Stephen Prince

LESSON-5
CENSORSHIP OF FILM & LAWS

Objectives:

- Learn about the contribution of CBFC for film development.
- Understand the about the Khosla Committee report.
- Trace the details various laws relating to film censorship.
- Gain the knowledge about the film policies of state and central government.

Structure

5.1 Introduction:
5.2 Kholo Committee Report
5.3 Purpose of Film Censorship
5.4 Findings & Recommendations:
5.5 Central Board of Film Certification (CBFC)
5.6 Prime responsibilities and duties:
5.7 Regional Offices of CBFC:
5.8 Examination of Films (Section 4):
5.9 Advisory panels (Section 5)
5.10 Types of Certifications (Section 5A)

5.1 INTRODUCTION

We have often heard that the censor board made in justice to us, censor laws became hurdle to film production. Censor board directed us for so many cuts in our movie. These are some general allegations by the producers and directors on film censor board. All the rules and regulations regarding the censorships are answered in the Cinematography Act, 1952. As the world is changing the films are becoming more and more innovative and creative, and the film makers are producing their movies according to the tastes of the people. The film goers are appreciating the young talents experiments and, creative deal by the directors. The Indian media and entertainment industry has recently undergone a tremendous change in terms of the volume and demand for diverse content as well as the mediums used by viewers to access it. Due to the rise of digitalization in India, Over-the-top ("**OTT**") platforms that provide affordable entertainment to people of various ages have made people divert their attention from television to the all-in-one package in their cell phones. Even programs on OTT platforms face censorship issues.

The Cinematograph Act of 1952 enforces certain guidelines that pacify filmmakers' public expression of ideas, opinions, and creativeness through their films. Cinema has given birth to new opportunities and contentious issues in the socio-economic and cultural spheres. With the advancement of technology, it is easy to abuse the wonders of technology and portray themes that are harmful to social conformities. The cinematography Act 1952 is giving a clear direction to the filmmaker what to do, what not to do. To safe guard the public interest the censor board following the laws made by the government to maintain decency in entertainment.

5.2 KHOSLA COMMITTEE REPORT

The Government of India appointed the Enquiry Committee on Film Censorship, popularly known as the Khosla Committee, headed by former Chief Justice of the Punjab High Court, Justice G.D. Khosla. This committee was appointed on 28 March 1968, following public concern over increasing sex and violence in cinema. The committee submitted its report to the government and the same was published on 26 July 1969. Khosla Committee Report was generally understood to have provided a critical take on Indian film regulation and a progressive take on film content for its time. The committee recommend discarding the domination of the central government on film censorship. However, the report given by the Committee attracted much controversy and was not implemented.

5.3 PURPOSE OF FILM CENSORSHIP

The purpose of film censorship is to prevent the exhibition of films that are obscenity, pornographic, defamatory, too much violence or made in violation of other laws. Film censorship was regulated under the Cinematograph Act 1952. However, the Cinematograph (Amendment) Act 2012 recently substituted this act and brought about changes in the roles and responsibilities of various governmental bodies, including the Central Board for Film Certification (CBFC), a statutory board under the Ministry of Information and Broadcasting (MIB).

5.4 FINDINGS & RECOMMENDATIONS

1. The Report recommends the establishment of a censor board that is independent of government, which would establish its own censor code.
2. Censorship should be exercised not by a department of the state whose decisions are subject to revision, appeal or interference by the government, but by an independent body which has been given sufficient authority and a sufficient sense of responsibility to deal with the matter finally and irrevocably.
3. The intention of the CBFC to establish committees that represent a cross-section of Indian society.
4. The Censor board members must possess suitable educational qualifications and cultural background. They should be persons commanding public respect; they should have a broad outlook on life.
5. They should know something about the arts and the cultural values of this country. They should have travelled widely and should be persons who can be expected to deal with the problem of censorship.
6. As far as censorship is concerned, all films are subject to the Cinematograph Act of 1952, which is enforced by the Central Board for Film Certification (CBFC).
7. The CBFC has instituted the provision of self-censorship by way of certification based on certain guidelines set down by its own board members.
8. The Constitution of India guarantees freedom of expression but places certain restrictions on content, with a view towards maintaining communal and religious harmony, given the history of communal tension in the nation.
9. Objectionable content includes anything that threatens the unity, integrity, defence, security or sovereignty of India, friendly relations with foreign states or public order; as per the Information Technology Rules 2011.

5.5 CENTRAL BOARD OF FILM CERTIFICATION (CBFC)

The Central Board of Film Certification (CBFC)is a statutory body constituted under Section 3 of The Cinematography Act, 1952 by the Ministry of Information and Broadcasting, Government of India. The prime purpose of this organisation is to approve films for public viewing.

The Central Board of Film Censors on 1st June 1983 was named as Central Board of Film Certification (CBFC). The CBFC consists of a Chairman and other members (whose number shall not be less than 12 but not more than 25) and they are appointed by the central Government. The Chairman of the board receives salary and allowances which are determined by the Central Government whereas the other members-only receive allowances and fees for attending the meetings held by the board. Members' tenure is also very flexible, with no set maximum or minimum tenure. In reality, the tenure is subject to the pleasure of the Central Government. The Central Government has the authority to terminate tenure on legitimate grounds whenever possible. The chairman, on the other hand, is only in office for three years. The chairman, with one exception, remains in office until his successor is appointed.

5.6 PRIME RESPONSIBILITIES AND DUTIES

To ensure the good and healthy entertainment in accordance with the provisions of the Cinematograph Act 1952 and the Cinematograph (Certification) Rules 1983, the CBFC can responsible for the following.

- To ensure healthy entertainment, recreation and education to the public.
- To make the certification process transparent and responsible.
- To create awareness among advisory panel members, media and film makers about the guidelines for certification and current trend in films through workshops and meetings.
- To adopt modern technology for certification process through computerization of certification process and upgradation of infrastructure.
- To maintain transparency about Board's activities through voluntary disclosures, implementation of e-governance, prompt replies to RTI queries and publication of annual report.
- To develop CBFC as a Centre of Excellence

5.7 REGIONAL OFFICES OF CBFC

The CBFC has nine regional offices headed by the regional officer who supervises the activities of the office. The CBFC offices are situated in Mumbai, Kolkata, Bangalore, Chennai, Guwahati, Cuttack, Hyderabad, New Delhi, and Thiruvananthapuram.

5.8 EXAMINATION OF FILMS (SECTION 4)

Under Section 4 of The Cinematography Act, 1952 if a person desires to display any film, they shall do it in the prescribed manner stated under this act. The person has to make an application to the board for a certificate and the board after examining or having the film examined in the prescribed manner.

The board has the right to Sanction the film for unrestricted public exhibition, Concerning any material in the film, if the Board believes that it is necessary to caution that

the question of whether any child under the age of twelve years should be considered by the parents or guardians of such child, the Board may sanction the film for unrestricted public exhibition with an endorsement to that effect.

1. Sanction the film for public exhibition restricted to adults; or
   Sanction the film to be shown in public only to members of any profession or class of people, taking into account the film's nature, content, and theme; or

2. direct the applicant to make such cuts or changes to the film as it deems necessary before sanctioning the film for public exhibition under any of the preceding clauses or
3. Refuse to sanction the film for public exhibition.

5.9 ADVISORY PANELS (SECTION 5)

1. To enable the Board to efficiently discharge its functions under this Act, the Central Government may establish advisory panels at such regional centres as it deems appropriate, each of which shall consist of the such number of persons, being persons qualified in the Central Government's opinion to judge the effect of films on the public, as the Central Government deems appropriate to appoint.
2. At each regional centre, the Central Government may appoint as many regional officers as it sees fit, and rules enacted in this regard may provide for the association of regional officers in film examination.
3. The Board may consult in such manner as may be prescribed, any advisory panel in respect of any film for which an application for a certificate has been made.
4. It shall be the duty of every such advisory panel whether acting as a body or in committees as may be provided in the rules made on this behalf to examine the film and to make such recommendations to the Board as it thinks fit.
5. The members of the advisory panel shall not be entitled to any salary but shall receive fees or allowances as may be prescribed

5.10 TYPES OF CERTIFICATIONS (SECTION 5A)

There are mainly four kinds of certifications given by the Central Board of Film Certification:

1. Universal (U):

This type of certification is known as Unrestricted Public Exhibition, and it has no age restrictions on who can watch it. They could be about family, education, or social issues. This category contains fantasy violence with only minor foul language. When a film is certified U by the Board, it must ensure that it is appropriate for a family to watch together, including children.

2. Parental Guidance (U/A):

This type of certification shows that the film is suitable for all ages. But to be accompanied by their parents is in the interests of children younger than 12. The reason could be that without the supervision of their parents the concept of the movie may not be appropriate for the child.

3. Adults only (A):

This type of film is intended for adults only, as the certification indicates. Adults are defined as people over the age of 18 in the context of this certification. The theme may contain negatively affecting, intense, drug abuse, and other related scenes that are not suitable for viewing by children who may be significantly affected by the same. This type of film are not suitable for showing to children who are under the age of 18 will be certified A.

4. Restricted to Special Class of Persons (S):

This type of films rated S are only intended for a specific group of people. Ex Doctors. If the Board determines that the film's content, nature, and theme should be restricted to members of a specific group or profession, the above certification shall be granted to the film.

Objectives of film certification [Section 5B (2)]

1. To ensure that the film medium is held accountable. Furthermore, to protect the sensitivity of standards and societal values.

2. To ensure that creative freedom and expression are not inadvertently restricted.

3. To ensure to make adjustments according to the current changes in society.

4. To ensure that the film's concept provides healthy and clean entertainment.

5. To ensure that the film is of an appropriate cinematographic standard and artistic value.

6. To ensure that the film is judged in its entirety and not from a one-tracked biased perspective.

Summary:

Article 19(1) (a) of the Indian Constitution guarantees freedom of speech and expression, but it is also limited by Article 19(2), which allows the government to impose "reasonable restrictions" on this right "in the interests of the sovereignty and integrity of India, the security of the State, friendly relations with foreign States, public order, decency or morality, or concerning contempt". This gives the government a wide scope to censor anything that is not in their favour. On the other hand conflicts over free speech are increasing.The censorship guidelines are reviewed regularly in the best interests of the viewing public, changing society, and public suitability. The CBFC must be restructured, as well as the Cinematograph Act of 1952 should be amended.

Self- assessment

1. What are the objectives of Khosla Committee?
2. Describe the recommendations of Khosla committee?

FILM ORGANIZATIONS IN INDIA

Objectives:

- Familiarize yourself with major film organisations in India. .
- Learn about the contribution of FTII for film development.
- Understand the about the NFDC.
- Trace the contribution of Children's film society
- Gain the knowledge about the Central Board of Film Certification (CBFC)
- Understand about the film organizations under the Ministry of I& B
- How the Indian film industry benefit from these organisations.

Structure

6.1 INTRODUCTION

This Unit discusses about the prominent Film organizations in India. Indian film industry is one of the largest films producing industry in the world. Indian Film production begins during the British regime. India's prominent film organisations like FTII, NFDC, CBFC, Children's film society of India and Films Division are contributing immense service to the film industry and development of the Nation. After reading this unit the reader will be able to learn the following things.

Indian film industry journey begins in the year 1912 at Mumbai. During British regime the film making was confine to three major cities in India, those are Mumbai (Bombay) Chennai (Madras) and Kolkata (Calcutta). Film lovers, professional photographers are attracted to film making and they try to follow the westerners in the beginning. During the salient movie era (1890's – 1920's) Indian movie journey begins with documentaries. Later full length mythological and social movies are produced by the filmmakers. The first Indian film released in India was Shree Pundalik, a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at Coronation Cinematograph, Bombay. Some people not agreed that Pundalik was not the first Indian film, because it was a photographic recording of a play, and because the cameraman was a British man named Johnson and the film was processed in London.

The second full-length motion picture in India was produced by Dadasaheb Phalke. He produced Raja Harishchandra in 1913, a silent film in Marathi. Only one print of the film was made for showing at the Coronation Cinematograph on 3 May 1913. It was a commercial success. Once upon a time film making was passion, later it become a profession. After independence only the government of India initiated to establish different professional bodies, regulatory authorities for monitoring and development of movie industry. Under the Ministry of information and Broadcasting number of film related wings started functioning. For film promotion, production, preservation of films, to organise National and International Film Festivals, granting film shooting permission, presenting National Film Awards, film censor and certification, professional training activities are taken by these Films Wings.

The Film and Television Institute of India (FTII) one of the premier organisation developed as canter for excellence in Audio, Visual communication across the world. The other film wings working under the I&B Ministry also contributes a lot to the industry as well as the society. The Film Division, The National Film Development Corporation (NFDC), Central Board of Film Certification (CBFC), Satyajit Ray Film & Television Institute (SRFTI), Directorate of **Film Festivals,** Children's film society of India are some of major organisations doing immense service to the nation.

6.2 THE FILM AND TELEVISION INSTITUTE OF INDIA (FTII)

India became one of the largest film making counties in the world. The Movie industry in India is rapidly growing and contributed ample share to the Nation's economy. The film industry always requires talented people who are supposed to work in 24 wings of this field. The Government of India thought that the nation must need a training institute at world class standards to meet the requirement of the film industry. The Film and Television Institute of India (FTII) was set up by the Government of India in 1960, in the premises of the erstwhile Prabhat Studios in Pune. The Prabhat Studio was a pioneer in the business of filmmaking and shifted to Pune from Kolhapur in 1933. The old Prabhat Studios is now turned as a heritage structure and FTII students continue to work at the world's oldest functioning film shooting studios.

The present FTII campus land was initially bought by the Prabhat Film Company way back in the year 1933. The company was founded in Kolhapur in 1929 and moved to Pune four years later. A stellar and pioneering film company of its time, it produced several important and iconic films such as Shejari, Sant Dyaneshwar and Sairandhri, which was the only colour film made by Prabhat. Such was the legacy of this iconic studio at that time, it was also became the biggest film studio in Asia.

Establishment of FTII:

The Film and Television Institute of India (FTII) was established in the year 1960 and was formerly known the 'Film Institute of India'. It was as a department under the Ministry of Information and Broadcasting of the Government of India. In 1971, FTII came to be known as the 'Film and Television Institute of India' (FTII) and soon started in-service training programs for Doordarshan, India's public broadcaster. The Television Training wing, which was earlier functioning in New Delhi, shifted to Pune in 1974. Thereafter, the institute became fully aided by the Ministry of Information and Broadcasting.Along with the name change, FTII became an Autonomous Society under the Ministry of Information and Broadcasting, run by a Governing Council and its appointed Director.

Today, FTII is recognised as a centre for excellence in audio visual media across the world and one of the best film institute's in India. The FTII alumni gained popularity and they earned various laurels as accomplished technicians and superstars. The students of this prestigious institute are doing well in their profession around the world. FTII originally offered five courses. Now   it has been grown to offer eleven full-time courses in various disciplines of film and television as well as a host of short term courses. These courses are held on-campus in Pune as well as off-campus at across centres all over India.

The Film and Television Institute of India (FTII) is the most prestigious film institute in India working under union government. It has contributed thousands of film makers and technicians to Indian Film Industry since its inception. India's prominent film personalities Adoor Gopalakrishnan, Girish Kasaravalli, Shabana Azmi, Naseeruddin shah, Om Puri, Jaya Bachan, Rajkumar Hirani, Mithun Chakrabaorty, Danny, Vidhu Vinod chopra, Shatrughan Sinha are some of them.

6.3 CENTRAL BOARD OF FILM CERTIFICATION (CBFC)

Central Board of Film Certification (CBFC) is a statutory body working under the Ministry of Information and Broadcasting, Government of India, for regulation of films for public exhibition, under the provisions of the Cinematograph Act, 1952. On Certification of the CBFC, films can be publicly exhibited in India. The Board consists of non-official members and a Chairman which functions with the Headquarter at Mumbai. The members of panel are nominated and appointed by the Central Government for a period of two years by drawing people from different walks of life. CBFC has nine regional offices, functioning at Bangalore, Chennai, Cuttack, Guwahati, Hyderabad, Kolkata, Mumbai, New Delhi and Thiruvananthapuram. The regional offices are assisted by Advisory Panels for examination of films. The films are certified in following categories in accordance with the Cinematograph Act, 1952, the Cinematograph (Certification) Rules, 1983 and the guidelines issued by the Central Government under Section 5 (B) of Cinematograph Act, 1952:

- U – Unrestricted Public Exhibition.
- U/A – Unrestricted Public Exhibition but with a word of caution that discretion required for children below 12 years.
- A – Restricted to adults.
- S - Restricted to any special class of persons.

Enforcement:

The Central Board of Film Certification is responsible for certifying films. The enforcement of compliance to the provisions of the Cinematograph Act, 1952 is entrusted to the State Governments /Union Territory Administrations, since exhibition of films is a State subject. The violation of the provisions of the Act and Rule may take place in various forms.

6.4 CHILDREN'S FILM SOCIETY INDIA (CFSI)

Children's Film Society India was founded soon after India's independence by Pandit Jawahar Lal Nehru, India's first Prime Minister, whose affection towards children is well known. Pandit Nehru established CFSI with the hope that indigenous and exclusive cinema for children would stimulate their creativity, compassion and critical thinking. CFSI started functioning in 1955 as an autonomous body under the Ministry of Information and

Broadcasting with Pandit Hriday Nath Kunzru as President. CFSI's maiden production Jaldeep won the first prize for best Children's Film at the 1957 Venice Film Festival. Since then CFSI has continued to produce, exhibit and distribute quality content for children: from feature films, shorts, animations to television episodes and documentaries.

Over the years some of the prominent personalities of Indian Cinema – Mrinal Sen, Satyen Bose, Tapan Sinha, K Abbas, Shyam Benegal, M S Sathyu, Sai Paranjpe, Budhdhadeb Dasgupta, Santosh Sivan, Ram Mohan, Rituparno Ghosh and Pankaj Advani are some of them have directed films for CFSI. They are joined by many other new and imaginative film-makers who have created some of the most delightful children's content in the country.

CFSI promotes films that provide healthy and wholesome entertainment for children to broaden their perspective and encourage them to reflect on the world around. With an enviable catalogue of 250 films in 10 different languages, CFSI remains the prime producer of children's films in South Asia. CFSI also organise film screenings across the country, reaching out to approximately four million children annually. CFSI is committed to strengthening the children's film movement within India and promoting Indian produced children's films across the globe.

The organization is registered under the Societies Registration Act XXI of 1860, with the main objective of providing children and young people with 'value based' entertainment through the medium of films. The Society is headed by the Chairman, who is an eminent personality in the field of cinema. He also heads the Executive Council (EC) and the General Body (GB), members of which are nominated by Government of India. The Chief Executive Officer is the head of the department handling day-to-day functions of administration, production, marketing and accounts. The headquarters of CFSI is located at Mumbai with branch offices at New Delhi and Chennai. It receives Grants-in-Aid from this Ministry for its activities. The main activities performed by CFSI include Production of Children's Films, Exhibition of Children's Films in Schools and Organization of International Children's Film Festival & National Children's Film Festival.

6.5 NATIONAL FILM DEVELOPMENT CORPORATION (NFDC)

National Film Development Corporation Ltd. (NFDC), incorporated in the year 1975, (100% owned Central Public Sector Undertaking) was formed by the Government of India with the primary objective of planning and promoting an organized, efficient, and integrated development of the Indian film industry. NFDC has so far funded / produced over 300 films. These films, in various Indian languages, have been widely acclaimed and have won many national and international awards.

The primary activities of NFDC are Film Production – 100% finance for debutant directors & Co-Production with Foreign & Indian Film Makers, Promoting Indian Films at various International Film Festivals and markets in India and abroad, NFDC's Film Bazaar has now become one of the leading platforms for promoting & showcasing Indian cinema to the world. NFDC is now positioned as a 360-degree integrated media service provider for the creation and dissemination of advertising communication across various electronic platforms. Ministry of I&B has taken the lead with a long-term objective of positioning and promoting India as a preferred destination for filmmakers across the world, by setting up the Film Facilitation Office (FFO), which is housed under the aegis of NFDC. Over the years NFDC has worked with some of the most acclaimed film personalities of India including Satyajit

Ray, Mira Nair, Aparna Sen, Shyam Benegal, Govind Nihalani, Mrinal Sen, Richard Attenborogh, Adoor Gopalkrishnan and Ketan Mehata. NFDC facilitates line production services of shootings in India and Animation services of overseas clients.

6.6 FILMS DIVISION

Films Division of India was established in 1948 by Ministry of Information & Broadcasting. Its headquarters are located at Mumbai. Films Division primarily to produce documentaries and news magazines for publicity of Government programmes and cinematic record of Indian history. For over 67 years, Films Division has produced more than 8000 documentaries, short films, animation films and news magazines on themes ranging from agriculture to art & architecture, from industry to the international scenes, from food to festivals, from healthcare to housing, from science and technology to sports, from trade and commerce to transport, from tribal welfare to community development etc.

The main activities performed by Film Division include Production of Documentary Films, Organization of Mumbai International Film Festival for Documentary, Short & Animation Films (MIFF) etc. National Museum of Indian Cinema (NMIC) is also being established through Films Division.

6.7 ABOUT DIRECTORATE OF FILM FESTIVALS (DFF)

The Directorate of Film Festivals (DFF) was set up under the Ministry of Information & Broadcasting in 1973 by the Government of India. The DFF headquarters located at New Delhi. The Directorate of Film Festivals (DFF) is entrusted with the objective of promoting Indian films. DFF also strives to promote inter-cultural understanding through film-based cultural exchanges between nations and states. In order to achieve the goal DFF has to promote Indian cinema and increase its reach worldwide. The Directorate organizes the following events and programmes throughout the year.

● Presenting the National Film Awards
● Presenting the Dadasaheb Phalke Award
● The annual International Film Festival of India (IFFI)
● Participation in Cultural Exchange Programmes and organizing a screening of Indian films through our Missions abroad.
● Selection of films for Indian Panorama.
● Participation in the International Film Festivals abroad.
● Organizing special film expositions such as retrospectives, Indian Panorama films screenings and National Awards winning films screening and theme-based film festivals in different parts of the country.
● Collection, preservation and documentation of prints of Indian Panorama films for non-commercial screenings.

   1.   **National Film Awards**
National Film Awards was established in 1954 by the Government of India. It is one of the most prestigious and much awaiting events in the country. The Hon'ble President of India presents these awards, culminating in showcasing of award-winning films for the public. First time these awards given for the films of 1953. Over the years the number of the awards has increased. Initially called as 'State Awards', with two President's Gold Medals, two

certificates of merit and silver medals for a dozen regional films, for the first six years, it was the practice to give the Regional Best Award to the National Best Film itself. Separate awards for artists and technicians were instituted in 1968 for the films of 1967, Nargis Dutt and Uttam Kumar being the first actress and actor to get the Best Actress (then called Urvashi) and Best Actor (then called Bharat) Awards respectively. The awards are given in three sections – Features, Non-Features and Best Writing on Cinema. The selection for the winners in Features and Non-Features is recognition of excellence in cinematic achievements in various categories. The Awards aim at encouraging the production of films of aesthetic & technical excellence and social relevance, understanding and appreciation of cultures of different regions of the country in cinematic form, thereby also promoting unity and integrity of the nation. The winners of the awards are decided by the Jury comprising persons distinguished in the field of cinema, other allied arts and humanities.

2.International Film Festival of India (IFFI)
The International Film Festival of India (IFFI) is one of Asia's most prominent film festivals was Founded in the year 1952. Since 2004, it has moved to its permanent venue at Goa, where it is jointly organized by DFF and the State Government of Goa, as per the International Film Festival guidelines and protocols.
 The Festival aims at providing a common platform for the cinemas of the world to project the excellence of the film art; contributing to the understanding and appreciation of film cultures of different nations in the context of their social and cultural ethos, and promoting the friendship and cooperation among people of the world.

6.8 NATIONAL FILM ARCHIVES OF INDIA (NFAI)

The Ministry of Information & Broadcasting has set up National Film Archive of India (NFAI) in 1964 with the primary objective of acquiring and preserving Indian cinematic heritage. This includes preservation of film and non-film material including but not limited to celluloid, stills, glass slides, posters, lobby cards, scripts and song booklets. Being the national custodian for preservation of audio visual heritage, NFAI is committed to acquisition, preservation, restoration and dissemination of India's socio-cultural heritage. NFAI often collaborates with national and international institutes to not only promote Indian cinema but also to bring world cinema home in the form of film festivals, seminars and workshops.

6.9 SATYAJIT RAY FILM AND TELEVISION INSTITUTE, KOLKATA

The Satyajit Ray Film & Television Institute (SRFTI) was established in 1995 by the Government of India as an autonomous academic institution under the Ministry of Information and Broadcasting. The Institute is registered under the West Bengal Societies Registration Act, 1961 with the aim to provide high standard film and television education in India. Named after the legendary film maestro Satyajit Ray, the institute provides higher and professional education and technical expertise in the art and technique of film-making and television production.

SRFTI offers 3-year post-graduate diploma courses in six specializations - Direction & Screenplay Writing, Cinematography, Editing, Sound Recording & Design, Producing for Film & Television & Animation Cinema. The intake for each course is 12 students. In each course, 2 seats are reserved for foreign nationals. SRFTI has also started 2 years post graduate diploma course on Electronics & Digital Media (E&DM) from FY 2017-18.

SRFTI is also running a temporary campus of proposed Film & Television Institute at Itanagar for people of North-East. The Institute had already conducted 3 short term courses.

6.10 SUMMARY OF THE LESSON

Indian movie industry is one of largest film making industry in the world. Institutional support much more need for the industry. To cater the growing needs of the industry, the Government of India started several organisations for support and development. The prestigious institutions like FTII, NFDC, Films Division, Children's film society of India and other film wings working under the I&B Ministry doing tremendous job for the development of Cinema industry in this country. With the support of all these film wings Indian movies will reach further, and project the nation in to world class centre for movie making.

6.11 ABBREVIATIONS

1. Film and Television Institute of India (FTII)
2. Central Board of Film Certification (CBFC)
3. Children's film society of India (CFSI)
4. National Film Development Corporation Ltd. (NFDC)
5. Films Division (FD)
6. Directorate of **Film Festivals (DFF)**
7. National Film Archive of India (NFAI)
8. Satyajit Ray Film & Television Institute (SRFTI**)**

6.12 SELF-ASSESSMENTS

1**.** How the FTII will contribute Indian film industry?

2. Find out the problems with CBFC.

3. Explain the role of NFDC for film development?

<center>LESSON-7</center>

PROBLEMS AND PROSPECTS OF INDIAN FILM INDUSTRY

Objectives

- Familiarize yourself with Indian film industry.
- Trace the developments of Indian cinema.
- Understand the film industry developments.
- You can learn about the problems and Prospects.
- Understand the industry growth and new challenges
- How the Indian film industry mould itself to face the challenges
- You can understand about the growth of regional cinema.

Structure

7.1 Introduction
7.2 Problems around Indian Cinema
7.3 Key problems of Indian Cinema
7.4 Prospects of Indian Film industry
7.5 Challenges and prospects for growth of the Industry
7.6 Summary of the Lesson
7.7 Technical terms
7.8 Self-assessment questions

7.1 INTRODUCTION

India is one of the largest and most vibrant film industries in the world. The country is famous globally for its movie entertainment. Internationally Bollywood or the Hindi film industry occupies the top position in the India's movie world. Apart from the Bollywood, the regional movies including Tamil, Telugu, Kannada, Malayalam, Bengali, Marathi and Punjabi films among others have also made it big abroad. India has 22 official languages and more than 19,500 dialects are spoken here as mother tongues. On an average every year 1600 to 1800 films are produced in India in different languages. Whereas the developed countries like USA and Canada producing the films 873(2018), 792(2019), 334 (2020). The Indian film industry generates nearly USD 2.7 billion a year. When we talk about Indian Cinema Bollywood stands first place with film production and huge audience. Indian film industry spread over in different cities of the country. Mumbai is famous for Bollywood industry. Apart from the Mumbai, Chennai, Hyderabad, Bangalore, Thiruvananthapuram, Kolkata cities are emerged as regional film producing centres. Over the decades, Indian Cinema has been the source of information, entertainment and education. Cinema is a powerful means of communication, a mirror of society, a cultural agent of change and a source of history.

With so much of ethnic diversity and languages being spoken all over India, Indian film industry is producing film in Hindi, Tamil, Telugu, Malayalam, Kannada, Bengali, Bhojpuri, Assamese a Oriya and some other regional languages. The Hindi language film industry is known as Bollywood, the largest sector representing 43% of box office revenue.

The other 36% revenue is shared by both Tamil and Telugu film industry and the rest by others. But in the recent past the revenue share earned by the different industries has been changed. The regional movies from Telugu, Tamil, Kannad and Malayam doing well at box office, Hindi films successes rate gradually decaling.

Certainly Indian Cinema has played a major role in our lives in innumerable ways. But good and bad are two sides of the coin. On the one hand it has contributed very good entertainment, education with stories which is reflecting society, or from the society at large. On the other hand, it has led to many new crimes, social unrest, and depicting women as symbol of sex, spreading unhealthy entertainment. In a nutshell, Indian Cinema has played a vital role in our lives and our society. Sometimes it does show some bad content and glorifies crime, but it is ours and no one else's job to distinguish between good and bad. And the day we make this judgment, everything would become good about the Indian Cinema. Indian Cinema with its far-reaching appeal has the power to influence the thinking of the people. They have the potential to change the society and social trends.

7.2 PROBLEMS AROUND INDIAN CINEMA

What are the Real Problems of Indian Cinema? Filmmaking is a creative profession. The film production process is mess up with some petty problems worldwide; such as the conflict of director's vision with the studio's requirements, Piracy, technology invasion, Stardom issue, lack of good scripts. Added to this country like India have nepotism is another problem.   Normally filmmakers have been fighting with the producers and distributors over how to make or modify their film. Where the director wants to keep his film and vision untainted by any outsider influence, producers and distributors had always wanted to safeguard their investment by adding a few glam pieces into the film, to lure the audience.But, in Indian Film Industry, the problems are far more varied and complicated. Let's   take a look at some of the major problems that pose as a hurdle for Indian cinema:

7.3 KEY PROBLEMS OF INDIAN CINEMA

1. Piracy problem: Piracy problem is worldwide issue, Piracy has been eating into the revenues since home media was invented. This illegal business started since the VHS tapes with hissy visuals and static over the sound, now we can get crystal clear HD quality digital print online just 24 hours after the release of a movie. The filmmakers are worried with this global problem. Now the filmmakers are come together to fight against the piracy which creates big loss to the industry. In India stringent laws are made to punish the culprits who are doing piracy, violating the copyright act. The entertainment industry loses billions of dollars each year due to copyright infringement, putting jobs and careers at risk. Meanwhile, musicians and other entertainers suffer from piracy due to the loss of royalties.

2. Technology invasion: Technology invasion is another major problem for the film industry. New technological developments bring several benefits to filmmaking and editing. At the same time the technology creates new platforms for film viewership. Ex: Home theatres, Mobiles, internet cafe, digital TV, OTT (Over the Top) platforms. All these platforms bring the entertainment at their doorstep or at their fingertip. Filmgoers are now reluctant to go to the movie theatre for watching films. Added to this development COVID 19 pandemic also changed their choice for their film viewership. The traditional mode of

viewership gradually declining, consecutively producers and distributors and exhibitors losing the money.

3. OTT new threat:

An OTT platform or Over the Top platform is a media distribution method in which they deliver content through the internet. Viewers can access the movies, TV series, and other content of their choice on the respective website or application. We can connect with tablets, smart TVs, smart phones, laptops, and computers. As long as viewers are paying for their subscription, they have access to plenty of video content categories of their choice. Film producers are getting additional revenue from OTT platforms, but they are forced to sacrifice their collections at traditional movie theatres.

4. Nepotism: Nepotism is a serious problem for every industry in our country. Most of

the Indians prefer to get their relatives placed in their line of work. Bollywood(Hindi film industry), Tollywood (Telugu), or Kollywood(Tamil) is no exception from this problem. With almost every third actor coming from the family of a yesteryear actor, our film industry has been plagued with this virus of relativity since filmmaking became a big business. Even today, it's deemed almost impossible for a talented newcomer to make a mark in film industry without any Godfather.

5. Bollywood as a brand: Unlike Hollywood, Bollywood is not a name that brings respect. In fact, Bollywood is deemed as a sardonic term worldwide. India is yet to establish itself as a serious and sincere brand of films. Most of the Indian films are considered entertainers.

6. Censor board problem: Perhaps the biggest hurdle faced by the sensible films in India. Sometimes film Censor Board dissections become controversy. It has been consider as useless machinery, because the board influenced by the ruling political parties.

7. Lack of good scripts: This is the root cause for all problems. Without a good script we cannot expect good films. The mainstream Indian filmmakers are not worried about this fact. In fact, even the majority of Indian audience does not care about the quality of script as long as their favourite stars sing and dance to entertain them. In a way, Indian audience go to see the stars singing and dancing, instead of a meaningful story with no setbacks. The new age filmmakers and production houses are trying to overcome from this problem; it will take a lot of time for Indian audience to change their mind set and taste.

8. Focus on stardom: The producers and directors are always think about stardom instead of good script, or story line. They are in the wrong notion that the film stars will bring huge collections for their films. Most of the time their equation proved wrong, even though the tradition has been continuing. It is one of the setbacks for Indian film industry.

9. Commercialization of film production: The film production in India becomes commercialised long back. Majority producers and directors try to bring their product with success formula. They gave less priority for creativity and innovative thinking in film making. Indian producers have always attempted to safeguard their money along with the distributors. However, with a new generation of sensible producers we are witnessing a gradual and pleasant change in the scenario.

7.4 PROSPECTS OF INDIAN FILM INDUSTRY

The Indian film industry is one of the largest film producers in the world. It is known for its charisma, versatility, and worldwide appeal. It also enjoys the highest viewership in the world. The box office revenue for the Indian film industry in financial year 2020 was valued at about 139 billion Indian rupees. This figure was estimated to drop to only 30 billion

the following year from the Covid 19 pandemic impact. However, estimates for fiscal year 2022 show recovery.

1. Technology advantages: In a span of a single century, the film industry has undergone rapid growth. The sudden boom of technological improvements during the 20th century and onwards have given boost the film production. According to the market needs most of the theatres now converted in to multi screens. The film projectors are digitalised. The advanced digital technology gives more scope for creative and quality in film production and editing. Production crews record and edit most motion pictures on fully digital mediums.

Now crews can work on production remotely, even adding computer effects, graphics and animation techniques to their footage, such as filters, CGI, and touch-ups. Instead   of spending money on film and once-expensive filming methods, filmmakers can use the budget on high-quality post-production techniques and new technology. Once upon a time the film editing is stressful job of cutting and joins pieces of film to create one whole movie. One mistake in editing could lead to lost film or scenes. The accessibility of high-powered computers led to brand-new editing techniques in the new century; suddenly, it was possible to add computer-animated graphics to films and try different edits until to get the right product. In the olden days the film crew   needed to record footage from the air, it required heavy, expensive equipment. Now   the quality of remote-controlled drones available and their recorded footage also improved. Now the technology made it possible to get, beautiful, crystal-clear footage from the air with less expense.

2. Box office records:

The Indian film industry Box office revenue expected to touch new records Rs 12,515 crores during 2022, beating previous record Rs 10,948 crores in 2019. Now the Indian movies are getting very good viewership in abroad also. India movies overseas market expanding gradually. It was witnessed since last decade. Along with the Hollywood industry, India's Bollywood, Tollywood, Kollywood and other regional movie industries suffered a lot during Covid -19 pandemic periods. Now the situation becomes normal, the occupancy ratio increasing day-by-day.

Movie industry became part and parcel Indian culture; it gives wholesome entertainment to the people of this nation. The moviegoers are enthusiastically waiting for Friday to look forward for new movies. Bollywood industry has been contributing a lot to Indian cinema. The past decade that was, saw a lot of path breaking and   unconventional movies taking over Bollywood. Leaving behind old cliché movies, the audience accepted new coming of age movies and stories with open arms, hearts and pockets. Bollywood industry has witnessed an immense growth in the box-office competition over the past few years. Especially in the second half of this decade. Bollywood has seen the **highest grossing movies** of all-time hits in the recent past. Hindi movies breaking records, entertained the viewer in and abroad.   On an average these movies collected Rs 300 to 1000 crores. Bollywood hit movies like *Dangal, Bajarangi – Bhaijaan, PK, Padmaavat, Secret Superstar, Sultan* and some other movies in the row sets all-time records.

The regional language movies also contributed significantly to enhance the name and fame of Indian movies. The regional movies from south did well, and crossed all time record collections. Telugu cinema has seeing significant growth in share of box   office   collections in the last three years. In January-April, almost 60% of Hindi box office revenue came from

dubbed versions of south Indian films, thanks to two big releases, *K.G.F: Chapter 2* and *RRR*, movies   from Kannada and Telugu industries. The South Indian movies *Baahubali 1 &2*, *Pushpa: The Rise*, *Ponniyin Selvan -1, Vikram* are some of the super hit movies set the all-time records in India and abroad.

7.5 CHALLENGES AND PROSPECTS FOR GROWTH OF THE INDUSTRY

The digital revolution has flooded the marketplace.
- Online distribution is becoming routine.
- Hollywood is bankrupt of ideas.
- Cinema distribution is still healthy.
- Producers struggle to get development funding.
- Future of movie theatres becomes big question mark.
- Huge gap between demand and supply
- Nation and world eagerly waiting for good movies.
- No language barriers for movie industry.

7.6 SUMMARY OF THE LESSON

The Indian movie industry is one of largest film making industry in the world. Now a day's film production became a costly affair, Crores of rupees investment with no guarantee. India is producing hundreds of movies every year, but few movies only got successes with good collections. The film industry suffering a lot at different stages, the lone produces are became victimised for the loses. They must learn the lessons from the movie market, try to overcome from the loss. The film producers and Directors are ready to accept the challenges at national and Global level. They must know the ground realities that the industry is awaiting for good movies, winning chances will depend on quality of the product with global acceptance.

7.7 TECHNICAL TERMS

- Bollywood. – Hindi film industry
- Kolly wood – Tamil film industry.
- Tolly wood – Telugu film industry.
- Molly wood – Malayalam film industry.
- Sandalwood - Kannada film Industry.
- Polly wood - Punjabi film industry.
- Chholly wood – Chhattisgarh film industry and central India.
- Lolly wood - Pakistan based film industry.
- Hollywood - Cinema of USA
- Overseas - foreign countries

7.8 SELF-ASSESSMENT QUESTIONS
1. What do you know about Indian film industry?
2. Find out key problems of Indian film industry?
3. Explain the role of regional film industry in the recent past?

LESSON-8
NATIONAL AND STATE FILM POLICIES

Objectives:

- To understand the national and state film policies
- To learn about the Incentives to Telugu Film Industry
- To understand Single Window Agency for redressal of grievances

Structure:

8.1 Introduction
8.2 National film policy
8.3 State Film Policy
8.4 Incentives by the states
8.5 Andhra Pradesh Film Development Corporation Limited (APFDC)
8.6 Problems and Prospects of regional cinema
8.7 Summary
8.8 Technical Terms
8.9 Self-assessment

8.1 INTRODUCTION

India is one of the largest films producing country in the world. The Indian movies are giving entertainment for millions of the people every day. Apart from the Bolloywood the regional movie industries are remarkably   growing in the recent past. The state and central government are giving priority for film industry and giving incentives for its developments. National Film Development Corporation (NFDC) and its allied departments are doing the best for film industry development at national level. The film producing states and central governments are made film policies to boost up industry development.

The key objectives of film policy are to promote new artists and technicians, create new jobs, increase investments in film production, and attract foreign producers, technicians to enhance the growth of film industry at global level. The film production in the country good in number, quality of the production must be improved. Several states in India develop the film industry along with tourism industry. Tourism is one of the thrust areas to generate enormous revenue of the state. Film and tourism industries are interlinked and develop each other. Governments must encourage the industry with good initiatives and helpful policies.

8.2 NATIONAL FILM POLICY

The film production, distribution and exhibition in India are primarily private sector. India is producing over 1600 to 1800 films a year on an average and the Box office revenue is expected to touch a record growth Rs 12,515 crore in 2022. For a number of years the Indian film industry has ranked first in the world in terms of annual film production. In terms of box office it ranked third in 2019, with total gross of around US$2.7 billion. The

striking feature about film production in India is that films are made in more than 21 Indian languages (even in Sanskrit which is not spoken any more). Hindi language cinema, however, dominates, not only because more films are produced every year, but because of the fact that it has national distribution and has been able to develop audiences around the world, limited though they are to regions where Indians have migrated. Indian films not only Bollywood, the Tolloywood, Kollywood and Sandalwood movies are doing well in overseas. In the recent past the overseas market for Indian movies, particularly for the regional movies extended their market number of countries like Russia, China, Japan, USA and Europe. The regional films are produced in several cities in the country. Chennai, Hyderabad, Bangalore, Mysore, Thiruvanantapuram are the major cities in south India, Kolkata, and Bhubaneswar are in eastern part of India are the prominent places for film production.

The Ministry for Information and Broadcasting has formulated a national film policy for the world's biggest film producing industry spread across the country. The aim of the film policy will be to draw the outline of government role in the industry that works largely unfettered, besides using its soft power to reposition India as a global superpower , as films have been the best ambassadors for the country. While commercial cinema has been thriving, meaningful, aesthetic, and regional cinema has been pushed to attract national and global viewers. On the other hand the constant influx of new producers with little experience in the complexities of production and distribution of films has resulted in extravagant budgets, often disorganized production conditions where a popular star is juggling shooting dates with other upcoming stars. With the growth of 'black money' and corruption in government, film production has become a relatively easy way to convert money made illegally into 'white' money. These are some negative trends rolling in the film industry.

The government of India took several initiatives to develop the industry at national and regional level. The NFDC and its allied wings under the Ministry of Information and Broadcasting are doing well in this direction. The primary goal of the NFDC is to plan, promote and organise an integrated and efficient development of the Indian Film Industry and foster excellence in cinema. The National Film Development Corporation Limited (NFDC) was formed by the Ministry of Information and Broadcasting, Government of India, begins its journey in the year 1975 with the primary objective of promoting the Good Cinema Movement. Over the years, NFDC has produced noteworthy films with acclaimed filmmakers. *Ghare-Baire* (Satyajit Ray), *Gandhi* (Richard Attenborough), *The Making of the Mahatma* (Shyam Benegal), *Salaam Bombay!* (Mira Nair), *Jaane Bhi Do Yaaro* (Kundan Shah), *Mirch Masala* (Ketan Mehta), *The Lunchbox* (Ritesh Batra), *The Good Road* (Gyan Correa), are a few. With financial support extended to more than 300 films in 21 Indian languages, NFDC's   architecture aims at creating domestic and global appreciation of good cinema. In addition to production of films, NFDC has been instrumental in creating an ecosystem to support the development, financing and distribution of independent films across the   country. The Ministry of Information and Broadcasting playing an effective role to dissimilate the information through mass media. It also caters to the dissemination of knowledge and entertainment to all sections of the society, striking a careful balance between public interest and commercial needs, in its delivery of services. It is responsible for international co-operation in the fields of mass media, films and broadcasting, and interacts with its foreign counterparts on behalf of the Government of India.

The I&B Ministry made national film policy for the world's biggest film producing industry spread across the country. The film policy includes supporting regional cinema, incentives to the film industry, single window permissions for film shootings, the digitalisation of the entire value chain - film production, distribution and exhibition; reviewing censorship issues, technological advancements in film making; labour and trade practices; import and export and film equipment. Revise the syllabus for film study courses offered by film schools and bring them on par with the best institutes in the world. Develop the government film institutions to encourage meaningful film culture in the country and make films as a viable career option.

8.3 STATE FILM POLICY

Apart from the film producing states there are near about 18 states in India made separate film policies for film industry development. The Delhi states recently revised their film policy which is implemented in National Capital Region (NCR). The states like Gujarath, Uttara Prdesh, Jammu & Kashmir, Haryana, Madhya Pradesh, and some other states made and modified their policies to encourage the film industry at large scale. Some states developing the industry with culture and tourism departments. Majority states have separate departments for film development.

8.4 INCENTIVES BY THE STATES

1. The states are inviting the industry people; explore their tourism spots for film shootings.
2. States are giving single window clearance for film shootings.
3. Some states are giving financial support, tax exemptions for special category movies.
4. Allocating lands and providing infrastructure facilities for film studio's development.
5. Presenting film awards to encourage the talented artists and technicians.
6. Accord shooting permissions at free of cost for low budget movies.
7. Reimbursement of state share of GST collected on sale of tickets to the producers of low budget movies
8. Promoting film institutions at state level to train the young talents in 24 crafts of the industry.
9. The states are promoting language, culture and heritage through their films, giving incentives for those films.
10. Organising film festivals to encourage the film and tourism industries. .
11. Giving subsidised accommodation for film production units and crew.
12. Encouraging young talents in film production, expanding employment opportunities in the film industry.

8.5 ANDHRA PRADESH FILM DEVELOPMENT CORPORATION LIMITED (APFDC)

The Government of Andhra Pradesh established the Andhra Pradesh State Film Development Corporation Limited on 10th October, 1975, for the development of film industry in the State. The name of the Corporation has been renamed as Andhra Pradesh State Film Television and Theatre Development. The Government has nominated the Corporation as a single authority to coordinate and implement all the schemes/ matters relating to the promotion of film industry in the State. Andhra Pradesh is the first State in the entire country

to earmark 7% of the Entertainment Tax collected for the development of Cinematograph Films and Arts in the State.

1. Core Functions of the Corporation:

a) To encourage for setting up of Business units of Cinematograph Trade and Industry including setting up of infrastructural units.

b) To encourage establish and maintain Acting schools for imparting knowledge connected and allied to Cinema, Television and Theatre etc., in the State of Andhra Pradesh.

c) To encourage growth of Film, Television and Theatre Arts in the State of Andhra Pradesh and conduct Nandi Award Festivals on regular basis.

d) Function as a Single Window Agency of the Government for the redressal of grievances of Telugu Film Industry.

2. Subsidy to Telugu Feature Films:

The objective behind this scheme is to see that more films are produced in the State of Andhra Pradesh, and that the infrastructural facilities within the State is utilised and that the concessions should be able to attract producers to come to the State for producing more and more films.

(a) Cash Subsidy to Good Films Produced In the State:

Government have first introduced payment of cash subsidy of Rs.5 lakhs per film to Telugu feature films produced in the state, which are produced in accordance with the guidelines issued and adjudged as Good Film by a committee constituted for the purpose.

Government have revised and ordered for payment of cash subsidy of Rs.10 lakhs for Low Budget Telugu feature films registered with the corporation from 9.7.1999, produced and released in the State and adjudged as Low Budget Good film by Low Budget Good Film Selection Committee constituted by the Govt.

The Corporation is planning to set up acting schools for imparting knowledge connected and allied to cinema, television and theatre etc in the State. Action will be initiated shortly.

3. Development of infrastructural units:

The Government of Andhra Pradesh is sanctioning loans for construction of cinema halls, studios, and setting up of infrastructural units for the development of Telugu Film Industry in Andhra Pradesh.

4. Loans to Cinema Halls:

The Government as part of encouragement to entrepreneurs in the state formulated a scheme for sanction of financial assistance for construction of cinema halls at rural areas including Mandal Head quarters and semi-urban areas in the state, Cinema halls affected due to natural calamities are also supported with financial assistance.

5. Loans for Setting up of Studios and Infrastructural Units:

As a part of development of film industry in the State the Corporation has been sanctioning Loans for setting up of studios and other infrastructural units . The Government has also allotted land to the entrepreneurs for setting up of studios and infrastructural units.

6. Housing Facilities:

The Government have allotted an extent of 95.00 acres of land at Jubilee hills to the Film Nagar cooperative Housing Society for housing purpose For construction of flats for Low paid technicians and artisans of film industry an extent of 12 acres has been earmarked at Jubilee hills out of 50 acres.

7. Incentives to Telugu Film Industry:

i) Entertainment Tax Concession to Films:

With a view to encourage the production and exhibition of films in Andhra Pradesh the Government have announced package of new incentives with rationalization of the system of levy of Entertainment Tax which came into force from 1.4.1990. The rates of E.T. have been revised from time to time to suit the requirement of Telugu Film Industry.

The rationalization of collection of Entertainment Tax and other aspects of the new package of incentives have received tremendous response from the Film Industry and the quantum of film production is increased. All the Telugu feature films registered with the corporation, produced and released in the state are offered concession in Entertainment Tax @ 7% for Low Budget Telugu films, and @ 15% for High Budget Telugu films, subject to fulfillment of conditions as stipulated by the Government.

The Corporation has issued Low budget & High budget certificates to Telugu feature films under different schemes.

ii) Subsidy to Telugu Feature Films:

The objective behind this scheme is to see that more films are produced in the State of Andhra Pradesh, and that the infrastructural facilities within the State is utilised and that the concessions should be able to attract producers to come to the State for producing more and more films. The Government have ordered for restricting to six feature films for payment cash subsidy to low budget Good films.

(a) Cash Subsidy to Good Films Produced In the State:

Government have first introduced payment of cash subsidy of Rs.5 lakhs per film to Telugu feature films produced in the state, which are produced in accordance with the guidelines issued and adjudged as Good Film by a committee constituted for the purpose. The films produced, registered with the corporation and released from 1.1.1996 to 8.7.1999 are eligible under the scheme.

Government have revised and ordered for payment of cash subsidy of Rs.10 lakhs for Low Budget Telugu feature films registered with the corporation from 9.7.1999, produced and released in the State and adjudged as Low Budget Good film by Low Budget Good Film Selection Committee constituted by the Govt.

8. Nandi Awards to Telugu Feature Films:

In order to encourage the production of films with high technical excellence and aesthetic values bearing cultural, educational and social relevance and also promoting the integration and unity o the nation, the Government has instituted the scheme of State Awards from 1964 onwards to the best films produced in Telugu language.

9. N.T.R. National Film Award:

The Government have issued orders in G.O.Ms.No.647, G.A.(I&PR) Dept., dated 13.11.2006 the work relating to grant of NTR National Film Award has been transferred to the Corporation with immediate effect to take up presentation of awards during the Nandi Film Awards function every year after following due specified selection procedures. NTR National Film Awards given up to 2011.

10. Nandi Awards to TV Films:

In order to encourage the production of TV Films in Telugu language with high technical excellence and aesthetic values bearing cultural, educational, and social relevance, the Government has instituted the scheme of State Awards during the year 1990.The scheme was transferred by the Government to the Corporation during the year 1998 and since then the Corporation has been organizing Film Awards presentation function every year. The Corporation has already conducted awards function for the years from 1996 to 2011. Entries for the year 2012 have already been received. The Selection Committee for selecting awardees is yet to be constituted.Notification calling for entries for the Nandi TV Film Awards for the year 2013 is yet to be issued.

11. Nandi Awards to Theatre:

In order to encourage creative work in presentation of theatrical plays and to develop entire Telugu Theatre in a new direction with novel ideas and modern conceptions to make a mark of its own in the realms of National Theatre, the Government of Andhra Pradesh has permitted the Corporation to organize Nandi Awards to Theatrical plays during the year 1999.

12. Telugu Nataka Ranga Dinotsavam:

Telugu Theatre Day is observed on April 16th (Telugu Nataka RangaDinotsavam) on the occasion of the birthday of Late Sri KandukuriVeeresalingamPanthulu, who is the first generation modern Telugu Play Writer and also the First Director and Samajam Organizer.

13. Prathibha Rajeev Puraskaram:

The Government have issued orders to grant of Pratibha Rajiv Purskaram has been transferred to the Corporation with immediate effect to take up presentation of awards after following due specified selection procedures. The Prathibha Rajeev Puraskaram for the year 2006 is yet to be given. Department have constituted a committee for selection of panel of not exceeding six eminent and distinguished personalities of various fields of literature, Culture, and fine Arts, Science, Social Service and other fields like sports etc., whose contribution are outstanding and whose financial status is unsound for awarding "Prathibha Rajeev Puraskaram"

14. Single Window Agency for redressal of grievances:

a). Issue of Shooting Permissions to Producers

- The Corporation has been authorized by the Government to issue shooting permissions to the producers for shooting of films at public places in state viz; roads, parks, reservoirs, dams etc.
- The corporation is also issuing shooting permission to children film makers at free of cost for shooting at public places**.**
- On request from the film producers the corporation is making necessary recommendations for reduction of rates of Entertainment Tax and exemptions if any for the films.
- Granting of incentives to the Telugu films produced in the State and incentives include concession in entertainment Tax and sanction of cash subsidy to films.
- Production Of Documentaries And Newsreels:

The Corporation produces Documentaries and newsreels on behalf of the Government of Andhra Pradesh. The 35mm films are released through commercial circuits of the Films Division, Government of India and 16mm reduction prints are exhibited in the rural areas through 16mm field units of information and Public Relations Department and other departments. Copies of the documentary films/newsreels on VHS format are released through field units of I&PR Department. The Corporation has produced video films on different welfare schemes for benefit of general public. These films are telecast over different channels in the State. The corporation has produced News reels titled "VartaTarangini" and News Magazines titled "Varta Sanchika" in addition to producing of documentary films on different subjects particularly welfare schemes announced by the Government and other departments.

b) Issue of No Objection Certificates:

The Corporation is issuing No Objection Certificates to the Cinema Theatres for the purpose of obtaining B form license from the licensing authority and for renewal of B Form license from time to time and supplying approved films/newsreels/ documentaries to the cinema halls for showing before the main film.

c) Internal Sources:

The Corporation is not depending on any financial help for meeting the expenditure towards administration and establishment expenditure of the corporation viz; salaries & wages, office maintenance, telephone, water, electricity charges, vehicles maintenance, taxes, depreciation etc. The Corporation is generating funds by way of collection of rents from the departments who have offices in the complex, income on schemes operated by corporation viz; registration of films, sale of applications, shooting permission fees, hiring of equipments, service charges on production of films on behalf of other departments etc.

d) State Budgetary Support:

The Corporation has sent proposals to Government for providing Budget of Rs.655.15 lakhs for undertaking and implementing various schemes and activities.

e) Best Practices / Success Stories:

Andhra Pradesh Government is encouraging the Telugu Film makers with incentives by way of grant of concession in Entertainment Tax and cash subsidy for low budget good films made in state. Only 7% tax is charged for low budget film which is considered lowest in the country. As part of encouragement to Low budget good film makers cash subsidy of Rs.10 lakhs per film is offered. Andhra Pradesh Government is encouraging the Telugu Film

makers with incentives by way of grant of concession in Entertainment Tax and cash subsidy for low budget good films made in state. Only 7% tax is charged for low budget film which is considered lowest in the country. As part of encouragement to Low budget good film makers cash subsidy of Rs.10 lakhs per film is offered .Special care is being taken to encourage production of Childrens films in Telugu language. The Childrens film makers are offered (1) shooting permissions free of charge (2) Cash subsidy to an extent of Rs.35 lakhs to children films released with minimum 7 prints (as against minimum 10 in normal course) and part of subsidy is sanctioned and paid to laboratory towards release prints cost.

8.6 PROBLEMS AND PROSPECTS OF REGIONAL CINEMA

Regional India is Cinema doing well in the recent past. With recent box office successes like Bahubali, KGF, and Pushpa win the hearts of film lover's national wide. Most of the Indian languages have their own regional cinemas that strive on the local populace of the region like Tamil, Telugu, Bengali, Punjabi, bhojpuri etc. The regional cinema has struggling with some problems, at the same time it's has added advantages to grow at global level.

Present Status:

- Market: Regional Cinema has its own niche market. Tamil, Telugu and Malayalam speakers are spread across continent which has helped regional cinema increase its foot print.
- Foreign acceptance: Tamil and Telugu movies have huge acceptance in countries like USA, Japan, China, and UAE etc. Especially the recent Bahubali gained huge response from China. Rajinikanth movies have wide fan base in Korea and japan.
- Talent: Regional Cinema have high talented actors and actress compared to international cinemas like Rajinikanth, Kamal Hassan, Prabhas, Chiranjeevi, Anushka, Tapsee etc.

Challenges:

- Financial power of Hollywood and Bollywood movies: The Budget and Financial earnings of them are very huge and no way reachable to regional movies.
- Story and Script of Hollywood: The stories are easily relatable towards modern day youths and current lifestyle. They are very realistic than idealistic themes of other regional movies.
- Global coverage of Hollywood and Bollywood movies: Hollywood movies have global coverage due to its language. And Bollywood also has global coverage due to its artists coming from various parts of world, Hindi Native speakers and popularity even in far of places like Russia, Ukraine etc.
- Technology and Effects: Usage of technology, Visual effects, location etc. of Hollywood is far more impressive than regional cinemas.
- Promotion: The amount of Promotion undertaken by international cinema industries sometimes exceeds the actual budget of regional movies.

Potential:

- Scripts and Story: Regional Cinema has specific themes or regional issues related scripts or based on Mythological stories which has high acceptance from old generation or above 40 years.

- Digital Media: With boom of digital media like Netflix, Amazon prime, Youtube etc. regional cinema have huge chances of occupying these spaces before entry to big players.
- Migration: Due to globalization, there is wide spread migration of people and inter-mixing of people in metro cities like Bangalore, Delhi, Hyderabad, Chennai etc. This opportunity can be utilized by promoting regional movies to migrated population and slowly gain huge popularity over period of time.

8.7 SUMMARY

Regional movies today are giving stiff competition to Bollywood, showing immense potential in its growth. Need is to tap this potential, through state support, alternate media, financial aspects and a good deal of promotion.

8.8 TECHNICAL TERMS

Hollywood, Bollywood, Globalization, Digital Media.

8.9 SELF-ASSESSMENT

1. Analyse how the film policies are useful for film industry development in India?
2. What are the incentives given by A.P Film development Corporation to film industry?
3. Describe the Challenges and prospects for Regional Cinema?

LESSON-9
FILM PRODUCTION

Objectives

1. This lesson explains the stages in film production.
2. The students understand the different jargons in film production

Structure

9.1 INTRODUCTION

Film Making or Film Production is the process of making a film and it is the form of visual storytelling. Movie making involves multiple stages starting from storytelling, screenwriting, shooting, editing, and sound recording, and finally screening the product once before exhibiting it to the audience. Video production is the process of producing video content. It is the equivalent of filmmaking, but with images recorded digitally instead of on film stock. There are three stages of video production: pre-production, production (also known as principal photography), and post-production. Pre-Production .There are 3 stages involved in the filmmaking process, they are,

1. Preproduction, 2.production 3.post production

9.2 PREPRODUCTION

This is the first phase of the filmmaking process where the planning and preparation for the film take place. The sub-stages in the pre-production stage are dependent on the budget and size of the movie. In this stage, the idea of the film got documented and the big production studios will begin to hire key members like directors, crew, main artists, and other casts. Choosing the shooting location is also the main part involved in this phase. The small media company will be allowed to meet clients, make storyboards, prepare flowchart on the idea, and decide the location, etc. are done in the pre-production stage. Listed below are some of the steps that are followed in pre-production they are,

- Set construction
- Scripting & Storyboard

- Search locations
- Script finalizing
- Read through actors and cast
- Prepare Wardrobe and Props

Pre-production involves all of the planning aspects of the video production process before filming begins. This includes scriptwriting, scheduling, logistics, and other administrative duties. Pre-production process begins to query handling & ends with final Shooting schedule. Pre-production is the process of preparing all the elements involved in a film. At this stage, finalizing preparations for production go into effect.

9.2.1 Stages of Pre-production

- **Client Query**: In this client express their requirement or uncertainty.

- **Query response**: Doubts or questions raised by the clients are answered.

- **Meeting schedule**: Is fixed to discuss the various components of films like concept, plan, budget etc.

- **Storyboard**: A rough, pictorial outline of different scenes, Camera angles, perspectives in a film or interactive scenes.

- **Concept**: The concept is an idea used to tell your story by combining all its characteristics or particulars.

- **Script:** A video script is a product of Concept, Structure, Content, Style, and Format. Awareness of the role of each will result in scripts that are targeted to the audience and the goal of the video. These elements, plus an Opening that grabs the audience and a Closing that ties it all together are vital to the success of your video.

- **Recce:** Preview and finalization of locations for shoot.

- **Shooting Schedule**: A shooting schedule is a project plan of each day's shooting for a film production. It is normally created and managed by the assistant director, who reports to the production manager managing the production schedule.

9.3 PRODUCTION

Production is the second stage of the filmmaking process. This is the phase where the actual shooting starts. Here, Director and cinematographer start to make scenes with crew members, actors, and other members. Cinematographers use a proper set of lights for lighting effects. Rehearsals for the film are shooting in the production stage. When all things are good enough then the actual shoot begins. The movie director starts to review the storyboard, providing directions to the assistant director, crew members, and others who are assigned to work in the movie. The production phase also includes the song, music, audio recording, etc. Sometimes the script may be required to change in the production process according to the creative shots. And a lot of expert coordination is needed in this stage.

The production refers to the shooting days. Production is the phase of video production which captures the video content (moving images / videography) and involves filming the subject(s) of the video. This is the point where all those best laid plans are

fulfilled. If everything is well prepared there is no reason why this shouldn't go smoothly. Production refers to the tasks that are executed during the filming or shooting. This includes tasks such as setting up scenes, the capture of raw footage, and usage of set designs. Stage of Production

Shooting: Shots are an essential aspect of a film where angles, transitions and cuts are used to express ideas and movements.

9.4 POST PRODUCTION

Editing is the most significant part of filmmaking and this is done in the post-production stage. Many tasks happen in this editing such as,

- Editing songs, sound effects, music, etc.
- Editing graphics, video footage
- Reshooting scenes if any changes required
- Adding VFX
- Exporting film's master copy

The post-production phase involves editing & various effects to the Final output of the video deliver to the client. Post-production is the action of selectively combining those video clips through video editing into a finished product that tells a story or communicates a message in either a live event setting (live production), or after an event has occurred (post-production). Shooting it is a term for all stages of production occurring after the actual end of shooting and/or recording the completed work.

9.4.1 Stages of Post-production

1. First cut, 2. Editing, 3.Final cut, 4.Final video

• Editing: Is a process in which film is modified by adding (music, graphics, voice over etc.).

• First video cut: Is a rough preview of film before finalizing.

• Final video cut: Is the process where editor works with the raw footage, selecting shots and combining them into sequence to create a finished motion film.

• Feedback: An important part of the production process as it speaks about the quality of work done.

The above three stages are the main phases of a filmmaking process

9.5 TECHNICAL WORDS

1. **ADR (Automated Dialogue Replacement)**: is the post-production re-recording of an actor's dialogue.

2. **Assistant director**: He/ She is directly in charge of overseeing all department heads in a film production and ensuring that the entire cast and crew is working on schedule.

3. **Call sheet**: is a daily filming schedule created by the assistant director on a show or movie. Based on the director's shot list, a call sheet contains important details of a production like the location, the cast call times, and the shooting schedule.

4. **Cinematographer**: A cinematographer, also known as a DoP, is the person responsible for creating the cinematic look of a film..

5. **Computer-generated imagery (CGI)**: is the blanket term used to describe digitally-created VFX in film and television. These computer graphics can be 2D or 3D, but CGI is generally referenced when talking about 3D VFX.

6. **Craft services**: Craft services provide catering and snacks for the talent and crew during filming.

7. **Film crew**: It refers to all the workers on a production who work together to find, capture, arrange, and produce the different elements of a film.

8. **Film production**: Also called principal photography, production is the stage of actual filming. Actors perform on camera, camera crews capture the action, lighting crews illuminate the set, sound crews capture audio, and creative designers oversee costumes, makeup, props, and scenery. The director oversees the entire operation. Production is preceded by pre-production, and followed by post-production.

9. **Film set**: A film set is a specified location in which the current shoot is taking place. A film set can be an existing location or a set built at a location or sound stage.

10. **Filmmaker**: A filmmaker is most often referred to as a film's director.

11. **Last looks**: Right before a scene starts filming; there will be a call for "last looks," which is a signal to hair and make-up to provide any final touches to the performer.

12. **Makeup**: Makeup refers to the department that applies makeup to the performers to help them portray their roles more authentically.

13. **Mise-en-scene**: Mise-en-scène is a term used to describe the setting of a scene in a play or a film.

14. **Montage**: A montage is an editing technique that combines a series of short shots or clips into one sequence, often set to music.

15. **Off-screen**: Off-screen, abbreviated in scripts as "O.S.", refers to any action, dialogue, or sound that takes place outside the visible scope of the camera.

16. **One-shot film**: A one-shot film (sometimes referred to as one-take, single-shot, or continuous shot film) is a feature film that is captured with one long take and a single camera.

17. **Pick-ups**: Pick-ups refer to any additional scenes or footage that is gathered after the initial filming of a scene.

18. **Post-production**: Post- production is the editing of audio and visual footage to create a film. A film editor assembles footage shot by shot, adds music (either original or licensed), and incorporates other visual and sound effects. These elements are woven together to create a multisensory experience we call a movie.

19. **Screen writer**: Most movies begin with a script. A screen writer produces that script, either from an original idea or by adapting an existing text.

20. **Screenplay**: A screenplay is the script for a film that outlines exactly how the story unfolds, including exterior shots, dialogue, character actions, and more. A film production brings the material in the screenplay to life, from casting, to set design, to photography.

21. **Shot list**: A shot is a detailed list of every camera shot that needs to be captured in a scene of a production.

22. **Slate**: Also known as a clapper board or slate board, a slate is a filmmaking tool used during film production to help synchronize the audio and video in post-production.

23. **Sound effects**: A sound effect is a specific sound added to a moment or scene to further immerse the audience in the manufactured world.

24. **Sound mixer**: A production's sound mixer (also called the location sound mixer) is the senior-most sound position during pre-production and production.

25. **Special effects**: Special effects, or SFX, are achieved in real-time during filming; examples include pyrotechnics, fake rain, animatronics, and prosthetic makeup.

26. **Storyboard**: A story board is a visual outline of a film (be it a short film or feature film) or animation. It's an important part of the preproduction process and consists of a series of images that show everything that's going to happen in your finished piece.

27. **Superimposition**: A superimposition involves placing one image over another within the frame. It is a technique most often used in dissolves.

28. **Visual effects**: VFX is the creation or manipulation of any on-screen imagery that does not physically exist in real life.

29.. **Voice-over**: Voice-over is a production technique where an off-camera actor or person records dialogue for use in a film, TV show, documentary, announcement, or commercial during the post-production process.

9.6 SUGGESTIVE READINGS

- *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition* by Gustavo Mercado
- *The Filmmaker's Handbook* by Steven Ascher & Edward Pincus
- *Something Like an Autobiography* by Akira Kurosawa
- *On Directing Film* by David Mamet
- *Making Movies* by Sidney Lumet

LESSON-10
SCRIPT WRITING FOR FILMS

Objectives

1. This lesson explain the Principles of script writing for films
2. To understand the different jargons in script writing.

Structure

10.1 Introduction

10.2 Principles of script writing for films
10.2.1 Story

10.2.2 Storytelling

10.2.3 Structure

10.2.4 Sequences

10.2.5 Spine

10.3 Technical Terms

10.4 Self- Assessment

10.5 Suggested Readings

10.1 INTRODUCTION

Script writing (or screenwriting) is the process of writing stories in the screenplay medium. Script writing is writing down the movement, actions, expression and dialogue of the characters in screenplay, in screenplay format. The process of writing a novel, a poem, or essay, is entirely different than script writing.

10.2 PRINCIPLES OF SCRIPT WRITING FOR FILMS

Here are five steps from the trenches – the Five S's of Screenwriting – that invite you into the process:

1. Story
2. Storytelling
3. Structure
4. Sequences
5. Spine

10.2.1 Story

Story creates the deeper understanding about human nature that we experience when we hear or see what has happened to another human being. Whether it's an incident in the life of someone we know, the true-life experience of someone in the news, the adventures of a fictional character, or the heroic life of a compelling historical figure, we are fascinated by the progression of events that a human being encounters, and this progression of events is called *plot*

10.2.2 Storytelling

Storytelling is how we tell the story. It's a process, rather than a formula. Storytelling begins with defining what the story is about as an idea. This is usually called theme, although theme is more subtle than an abstract idea

The second major storytelling decision is defining where the story begins. Most writers take the easy way out. They begin with back story.

The third storytelling decision is choosing the genre that tells the story. Genre tells the audience how they should feel about the story, whether they should laugh, smile, cry, think, scream, or just enjoy the ride. Genre is so crucial to the movie-going experience that some screenwriters begin with a genre, and then create the idea and story concept.

The fourth storytelling task is creating a point-of-view character within the story. This is what distinguishes a great writer from the journeyman writers.

10.2.3 Structure

Structure is form. Screenplay structure is invisible form. Syd Field, who is internationally recognized for his landmark book *Screenplay: The Foundations of Screenwriting*, defines screenplay form in three-act structure better than anyone else, which is why his work is widely recommended and highly respected among professionals:

- The **Set-up** establishes the main character and dramatic situation.

- The **Act I Plot Point** features the main character's primary story decision, in opposition to the antagonist.

- The **Mid-Point** is the moment when the main character is forced into the antagonist's world, thereby redefining the story premise, this time by the antagonist.

- The **Act II Plot Point** is the lowest point in the story where the main character has been defeated by the antagonist and lost his motivation.

- The **Ending** is the last ten pages, wherein the main character realizes a deeper understanding of his struggle, and summons up the courage to defeat the antagonist.

10.2.4 Sequences

Here are some basics to get you started thinking in film sequences: Each scene is made up of a series of shots. Each sequence is made up of a series of scenes. Each sequence builds upon the next sequence to create story progression.

Here is a short-hand summary:

1. The main character faces a strong moral dilemma in achieving a goal.

2. The antagonist poses opposition, both morally and to the goal.

3. The main character confronts the major complication, but proceeds into the story.

4. The story moves into a new world, and the main character makes an achievement.

5. The antagonist takes control of the story, sets the counter-plot in motion.

6. The main character moves forward, believing himself to be victorious, but finds the antagonist to be equal and opposing.

7. The main character restates the goal, with renewed conviction, but experiences his first setback.

8. The antagonist spins the counter-plot forward, and achieves momentum against the main character.

9. The protagonist experiences defeat at the hand of the antagonist, and loses his moral strength.

10. The protagonist loses the will to achieve his goal, but resuscitates his motivation and moral strength.

11. The protagonist restates his goal and summons up his moral courage. The antagonist restates his mission to destroy the protagonist, as well as his motivation and courage.

12. The protagonist and antagonist prepare for confrontation, but the protagonist experiences an epiphany of moral courage that gives him what it takes to defeat the antagonist. The story resolves with the protagonist understanding his life with renewed meaning and understanding.

10.2.5 Spine

Spine begins with discovering what your story is about through character behaviour. It is about creating a unifying depth within your story, character by character, action by action, sequence by sequence, layer upon layer.

10.3 TECHNICAL TERMS

Action: The scene description, character movement, and sounds as described in a screenplay.

Beat: Can be used in the parenthetical or action to indicate a pause in the character's dialogue or movement.

Character: All CAPS the first time you meet them in the Action. A person on the screen at any moment.

Close On/Insert: When you want to draw a reader's eyes or imagination to a particular object on the screen like a text message, a sled named rosebud, or a scar.

Continuous: Sometimes, instead of DAY or NIGHT at the end of a SLUGLINE/Location Description, you'll see CONTINUOUS. Continuous refers to action that moves from one location to another without any interruptions in time – like a high speed chase through a mall with different stores.

Cut To: Ends some scenes to provoke a reaction – you can cut to a joke, or to the opposite of what a character recently stated.

Dialogue: What a character says in the script. "Thank you sir, may I have another?"

Dissolve To: A transition mostly used in older films. Stylistically shows one image dissolving into another.

Establishing Shot: A shot from a distance telling us where we are - New York City? The Dust Bowl? The Congo?

EXT: **Exterior.** This scene takes place out of doors. This is mostly for a Producer to help figure out the cost of the movie.

Fade To: One of the more common transitions. You FADE IN: on the left and FADE OUT: on the right of the page. You can also FADE TO: on the left — usually used for scenes that transition in longer lengths of time.

INT: **Interior.** Producers will use this to tell what sets need to be made.

Intercutting Or Intercut Between: Used to show different scenes happening at the same time. Like a boy eavesdropping on his parents, a phone call in two different places, or the murder of the entire mob bosses in town during a baptism.

Into Frame/Into View: When a character enters during a scene and you want to highlight that entrance.

Jump Cut To: A cut in film editing in which two sequential shots of the same subject are taken from camera positions that varies only slightly. This type of edit gives the effect of jumping forwards in time.

Match Cut To: A transition between scenes where one thing becomes another like jumping into a pool that matches to the same character diving into bed.

Montage: A numbered sequence in a story that shows one or several characters completing a series of actions. Like Rocky's training sequences.

O.S. OR O.C. : Off Screen or Off Camera. Maybe a character is yelling to another one or throwing something — it describes anything not taking place on the screen.

Parenthetical : An emotion or action put before the dialogue and under the character's name to let the actor know how they should say the line.

POV : Point of view. This became popular with found footage movies but generally refers to the first person advantage as seen in movies like Halloween.

Scene: After a slug line a scene describes what happens in a particular place at a particular time**.**

Shooting Script: This is the truly final draft used on set by the production people, actors, and director to make the movie from the screenplay.

Slug Line: Denotes a new scene in the screenplay.

Smash Cut To: An especially sharp transition. This style of cut is usually used to convey destruction or quick emotional changes.

Spec Script/Screenplay: A screenplay not commissioned by a studio or producer. It is the idea of the writer only.

Super, Super Title, Or Title: Refers to words on the screen like the scroll in Star Wars or the little titles telling you in what city or time period the script takes place.

Tight On: A close-up of a person or thing. Basically, like the space has been squeezed out of the area between camera and subject.

Transition: Descriptive term for how one scene 'transitions' to another scene. Used appropriately, these can be used to convey shifts in character development and emotion.

V.O. **Voice Over : Like in** The Shawshank Redemption**,** Sunset Blvd**., e**ven the beginning of War Of The Worlds – it denotes dialogue only the audience can hear.

10.4 SELF- ASSESSMENT

1. Explain the important steps in film script writing.
2. Elucidate the structure of film script.

10.5 SUGGESTED READINGS

- *Save the Cat!: The Last Book on Screenwriting You'll Ever Need* by Blake Snyder
- *Story: Style, Structure, Substance, and the Principles of Screenwriting* ,1997 by Robert McKee
- *Screenplay: The Foundation of Screenwriting* by Syd Field
- *150 Screen writing Challenges* by Eric Heisserer

LESSON-11
VIDEO EDITING

Objectives

1. To understand the video editing techniques.
2. To compare the Difference between linear and no-linear video editing.
3. To learnt the meaning of technical terms.

Structure

11.1 Introduction
11.1.1 Linear video editing
11.1.2 In-Camera Editing
11.1.3 Assemble Editing
11.1.4 Insert Editing
11.2 Non-linear video editing
11.3 Difference between linear and no-linear video editing
11.3.1 Advantages linear editing
11.3.2 Advantages of non-linear editing
11.3.3 How to use non-linear editing.
11.4 Editing Techniques
11.4.1 Fade in/Fade Out/ Dissolve
11.4.2 Flashback
11.4.3 Flash forward
11.5 Technical terms
11.6 Self-assessment
11.7 Suggested readings

11.1 INTRODUCTION

Video editing is the process of selecting, arranging, and modifying the images and sound recorded on videotape. In the early 1990s, many people used the term video editing instead of linear video editing.

11.1.1 Linear video editing

It is a mechanical process that uses linear steps one cut at a time (or a series of programmed cuts) to its conclusion. It also uses Camcorders, VCRs, Edit Controllers, and Mixers to perform the edit functions. Linear video edition consists of three main categories, in-camera editing, assemble editing, or insert editing.

11.1.2 In-Camera Editing

Video shots are structured. In such a way that they are in order and have the correct length. This process does not require any additional equipment other than the Camcorder itself but requires good shooting and organizational skills at the time of the shoot.

11.1. 3 Assemble Editing

Video shots do not have a specific order during the shooting. In this process, the original footage remains intact requires. It requires at least a camcorder and a VCR. A new tape contains the new rearranged footage, without unneeded shots. Each scene or cut is assembled on a blank tape, either one by one or in sequence. There are two types of Assemble Editing

11.1.3.1 A Roll. Editing from a single source. It has the option of adding an effect; such as titles or transitioning from a frozen image to the start of the next cut or scene.

11.1.3.2 A/B Roll. Editing from a minimum of two source VCRs or Camcorders and recording to a third VCR. This technique requires a Video Mixer or Edit Controller to provide smooth transitions between the sources. Also, the sources must be electronic "Sync'd" together so that the record signals are stable. The use of a Time Base Corrector or Digital Frame Synchronizer is necessary for the success of this technique.

11.1.4 Insert Editing

We can use this technique during the raw shooting process or a later editing process. New material replaces existing footage, deleting some of the original footage.

11.2 NON-LINEAR VIDEO EDITING

Non-linear editing (NLE) is an editing process that enables the editor to make changes to a video or audio project without regard to the linear timeline. In other words, you can work on whichever clip you want in any order. It doesn't matter if it lands in the beginning, middle, or end of the project.

In digital video editing, non-linear editing is a method that allows you to access any frame in a digital video clip regardless of the sequence in the clip. This method is similar in concept to the cut-and-paste technique used in film editing from the beginning. This method allows you to include fades, transitions, and other effects. Initially, hard disks or other digital storage devices store the video and audio data. In other words, the data comes from a storage device or another source. Once imported on a computer, you can use a wide range of software to edit them.

A computer for non-linear video editing will usually have a video capture card to capture analogue video and a fire wire connection to capture digital video from a DV camera. It also includes video editing software. Modern web-based editing systems can take video directly from a camera phone over a GPRS or 3G mobile connections. If the video edition takes place through a web browser interface, a computer does not require any installed hardware or software beyond a web browser and an internet connection. Digital non-linear systems provide high-quality post-production editing on a desktop computer. However, if storing images with lossy compression, you will lose some details from the original recording.

11.3 DIFFERENCE BETWEEN LINEAR AND NO-LINEAR VIDEO EDITING

The biggest difference between linear and non-linear editing is the number of tracks on the timeline. Linear video editors have just one track; non-linear video editors have multiple tracks. Basically, a linear editor is like using a typewriter. Linear editors can only lay down shots in sequential order from beginning to end, you cannot move back and forth at will within the project.

Non-Linear editing, by contrast, is like using a word processor. It allows you to make changes at any point in the project simply by cutting and pasting. You can also undo changes you do not like, and preview the results of your edits from any arbitrary starting and stopping point.

In the early days of electronic video production, linear (tape-to-tape) editing was the only way to edit videotapes. Then, in the 1990s, non-linear editing computers became available and opened a whole new world of editing power and flexibility.In the 21st century, non-linear editing is the king, and linear editing is obsolete. That is an understandable attitude considering the advantages of non-linear editing, but we urge you not to judge.

11.3.1 Advantages linear editing

It is simple and inexpensive. There are very few complications with formats, hardware conflicts, etc. For some jobs, linear editing is better. For example, if all you want to do is add two sections of video. It is quicker and easier to edit tape-to-tape than to capture and edit on a hard drive.
Learning linear editing skills increases your knowledge base and versatility. According to many professional editors, those who learn linear editing first become better all-around editors. Although linear vs. non-linear argument is often subjective, some editors will disagree with the statements above. There can be little doubt that increasing your skill base is a good thing. There is no gain by rejecting linear editing, but much to gain by adding it to your repertoire.

11.3.2 Advantages of non-linear editing.

It might seem more difficult to edit videos randomly, but non-linear video editing provides several benefits to video makers.

First - it doesn't modify the original content. Because non-linear editing is accomplished with video editing software like Adobe Premiere Pro, you can upload all the clips at once and drag and drop them to the proper locations in the timeline. If you don't like where something ends up, you can easily move it without altering the rest of the project. You can even edit videos on the go right from your mobile device.

Second- non-linear editing gives creators much more freedom throughout the editing process. You can start working wherever you like. If you don't have a plan in place beforehand, that's okay. Non-linear editing lets you use a trial-and-error method. Make a bad edit? Just undo the changes and try again. This method allows for much more creativity than linear editing.

11.3.3. How to use non-linear editing

The best way to reap the benefits of non-linear editing is to use video editing software like Premiere Pro. That will allow you to upload all your clips at once, then drag and drop them as you see fit. Even if you don't like the changes you made, you can undo them and try again until your video looks exactly like you imagined.

11.4 EDITING TECHNIQUES

11.4.1. Fade in/Fade Out/ Dissolve

In the post-production process of film editing and video editing, a dissolve is a gradual transition from one image to another. The terms fade-out and fade-in are used to describe a transition to and from a blank image. This is in contrast to a cut where there is no such transition. A dissolve overlaps two shots for the duration of the effect, usually at the end of one scene and the beginning of the next, but may be used in montage sequences also. Generally, but not always, the use of a dissolve is held to indicate that a period of time has passed between the two scenes. Also, it may indicate the change of location or show the character's interior such as flashback of his or her personal retrospections. In narrative terms, the length of the dissolve is dictated by the mood or pacing the director or editor wishes to create.

However, the dissolves are much shorter as the intention is to create a sense of vitality in the life of the still mysterious lead character and speed in the (supposedly) newsreel sequence. Dissolves are most common in classic cinema (see continuity editing), but are now less often used. The device began to fall into disuse as film makers fell under the influence of the French New Wave directors and their innovative use of the jump cut and as the absence of a linear narrative became more common. Dissolves are usually kept to a minimum in most films. This is due mainly to stylistic taste. It is very rare to see a shot which both begins and ends with a dissolve.

11.4.2. Flashback

A flashback is an interjected scene that takes the narrative back in time from the current point in the story. Flashbacks are often used to recount events that happened before the story's primary sequence of events to fill in crucial backstory. In the opposite direction, a flash forward (or prolepsis) reveals events that will occur in the future. Both flashback and flash forward are used to cohere a story, develop a character, or add structure to the narrative. In film, flashbacks depict the subjective experience of a character by showing a memory of a previous event and they are often used to —resolve an enigma. Flashbacks are important in film noir and melodrama films. In movies and television, several camera techniques, editing approaches and special effects have evolved to alert the viewer that the action shown is a flashback or flash forward; for example, the edges of the picture may be deliberately blurred, photography may be jarring or choppy, or unusual coloration or sepia tone, or monochrome when most of the story is in full colour, may be used. The scene may fade or dissolve, often with the camera focused on the face of the character and there is typically a voice-over by a narrator (who is often, but not always, the character who is experiencing the memory).

11.4.3. Flash forward

A flash forward is a scene that temporarily takes the narrative forward in time from the current point of the story in literature, film, television and other media. Flash forwards are often used to represent events expected, projected, or imagined to occur in the future. They may also reveal significant parts of the story that have not yet occurred, but soon will in greater detail. It is similar to foreshadowing, in which future events are not shown but rather implicitly hinted at. It is also similar to an ellipsis, however an ellipsis takes the narrative forward and is intended to skim over boring or uninteresting details, for example the aging of a character.

11.5 TECHNICAL TERMS

Cut: An editorial transition signified by the immediate replacement of one shot with another.
Cross-cutting: Cutting between different events occurring simultaneously in different locations. Especially in narrative filmmaking, cross-cutting is traditionally used to build suspense or to suggest a thematic relationship between two sets of actions.

Continuity editing: An editorial style that preserves the illusion of undisrupted time and space across editorial transitions (especially cuts).

Dissolve: An editorial transition overlapping a fade in and a fade out in such a way that one image gradually disappears while another simultaneously emerges. This transition generally suggest a longer period of narrative elapses than is suggested by cuts.

Editing: The selection and organization of shots into a series, usually in the interest of creating larger cinematic units. Adding music is also a great way to make it more cinematic.

Fade in/out: An editorial transition in which the image either gradually appears out of (—fade in‖) or gradually fades into (—fade out‖) a black screen.

Flash forward: A scene or sequence inserted into a scene set in the narrative present that images some event set in the future.

Jump cut: An editorial transition between two shots in which the illusion of temporal continuity is radically disrupted

Match cut: One of various editorial devices used to preserve a sense of spatio-temporal integrity or continuity between cuts.

11.6 SELF-ASSESSMENT QUESTIONS

1. Learn the basics of non-linear editing and how it can help simplify video production**.**
2. What are the advantages and dis advantages of linear and non-linear film editing?

11.7. SUGGESTED READINGS

- *Writing for The Cut*, Greg Loftin (2019, 190 pages)
- *The Guide to Managing Post Production for Film, TV and Digital Distribution*, Barbara Clark et al (2019, 310 pages)
- *The Healthy Edit,* 2nd Edition, John Rosenberg (2019, 358 pages)
- *The Total Filmmaker*, Jerry Lewis (1971, 208 pages)

LESSON-12
FILM REVIEWS AND APPRECIATION

Objectives

1. This lesson explains how to write film reviews.
2. The students understand film reviewing steps and techniques.

Structure

12.1 Introduction
12.1.1 Purpose of Movie Review
12.1.2 Steps to Writing a Movie Review
12.2 Common elements in film review
12.3 Movie Review Elements
12.4 Guideline for a Movie Review
12.5 Technical words
12.6 Self-Assessment
12.7 Suggested readings

12.1 INTRODUCTION

Writing a movie review is a great way to express your opinion of a movie. The purpose of most movie reviews is to help readers determine if they want to watch, rent, or buy the movie. The review should give enough details about the movie so that the reader can make an informed decision, without giving anyway any essentials such as the plot or any surprises. Reviews analyse the effectiveness of the plot, theme, acting, direction, special effects, musical effects, cinematography, and all other elements that created the movie. There are qualities and guidelines that a critique of a movie should possess. Avoid the use of generalized opinions such as "it was a great movie" or "the acting was horrible," but rather give specific reasons and the whys.

12.1.1 Purpose of Movie Review

The main purpose of a movie review is to inform the reader about the film and its ideas. Seems simple, right? Reporting all events that happen and stating one's opinion about them is a common mistake that many students make. While movie review allows writers to express their opinions about some film or documentary, there is also the need for the unbiased and objective approach. An ideal review combines both.

The review determines whether someone will want to see the movie. Even if the professor (or teacher) assigned a specific title and film to review, one should act like this is the perfect opportunity to introduce the cinematography work to their lecturer. Always assume they haven't seen it before. As a result, it becomes easier to analyse events that happened on the screen.

In addition, they want to assess the way you analyse plot and characters. After all, movie reviews also involve the analysis of events that happened in a documentary or "regular" film. Reviews test writing and vocabulary skills, adapting to different genres and

events they portray, and your capacity to sum up some major work and report it in a cohesive, logical, and interesting manner.

While reviews entail more responsibility than initially thought, students find them fun and with this guide, you will too.

12.1.2 Steps to Writing a Movie Review

12.1.2.1 Watch the movie

The first step in writing the review is to watch the movie. Watching the movie a second time will help you absorb a lot more detail about the movie. Most movie reviewers take notes as they watch the movie.

12.1.2.2. Evaluate the movie

Most movie reviewers will give their opinion of the movie. However, as in all good journalism, the reviewer should also give impartial details and allow the reader to make their decision over an issue the reader liked or disliked. Opinions should be explained to allow the reader to determine whether they would agree with your opinion.

12.1.2.3. Know your audience?

You need to consider who your audience will be. Writing a movie review for children requires a different approach than if writing for a movie club. Ensure you report on the factors that matter to your likely audience

12.2 COMMON ELEMENTS IN FILM REVIEW

Although there is not a set formula to follow when writing a film review, the genre does have certain common elements that most film reviews include.

12.2.1 Introduction

In the opening of your review, provide some basic information about the film. You may include film's name, year, director, screenwriter, and major actors. Your introduction, which may be longer than one paragraph, should also begin to evaluate the film, and it should allude to the central concept of the review. A film review does not have to contain a thesis or main claim, but it should focus on a central analysis and assessment.

12.2.2 Plot Summary

Remember that many readers of film reviews have not yet seen the film. While you want to provide some plot summary, keep this brief and avoid specific details that would spoil the viewing for others.

12.2.3 Description

While the plot summary will give the reader a general sense of what the film is about, also include a more detailed description of your particular cinematic experience watching the film. This may include your personal impression of what the film looks, feels, and sounds like. In other words, what stands out in your mind when you think about this particular film?

12.2.4 Analysis

In order to explain your impression of the film, consider how well the film utilizes formal techniques and thematic content. How do the film's formal techniques (such as cinematography, editing, '*Mise-en-scène*', lighting, diegetic and non-diegetic sound, genre, or narrative) affect the way the film looks, feels, and sounds to you? How does the thematic content (such as history, race, gender, sexuality, class, or the environment) affect your experience and interpretation? Also, do the formal techniques work to forward the thematic content?

12.2.5 Conclusion/Evaluation

The closing of your film review should remind the reader of your general thoughts and impressions of the film. You may also implicitly or explicitly state whether or not you recommend.

12.3 MOVIE REVIEW ELEMENTS

The title of the film/documentary – just because your headline features the name of the movie or documentary it doesn't mean should skip mentioning it in the text. Always name the feature you've watched in the introductory paragraph. This may seem like a stupid thing to point out, but it's one of the most common mistakes that students make

12.3.1. Summary – the whole point of the review is to summarize the documentary or movie for people who haven't watched it yet. To make this as effective as possible, always assume that your professor hasn't seen it either (as mentioned above). Why is this important? You won't leave out some important details thinking he/she watched it already so they won't bother. As a reviewer, your job is to explain what happened in the film and express whether the filmmaker failed or succeeded. Again, saying you liked or disliked it isn't a viable comment. Your opinion has to be supported by specific reasons and examples from the feature itself.

12.3.2. Filmmaker – do a little research on the person who directed the piece. Is that person a controversial figure? Is he/she known for a political stance? Does the filmmaker have a significant background?
Devote a paragraph or two to the person behind the movie and their other works in order to establish the significance of the film you are reviewing for the director's career

12.3.3. Significance to your class – How does the content of the documentary or film fit into your course topic? Is it important for historical accuracy? If you are watching the motion picture for history class, make note of over-dramatization. If the motion picture is based on the book you've analysed in English class, you can mention similarities, differences, or some elements that film contains, but book doesn't and so on.

12.3.4. Creative elements – filmmakers work hard to include creative elements into their motion pictures. How are these elements important to the plot and movie in general? For example, costumes can either enhance the movie or betray its intent. Colours can be vivid and lift the atmosphere or mood in the movie or they can be dull and make it seem depressing. Good sound effects enrich the viewing experience while bad ones only destroy everything. Moreover, camera movements and angles also add elements to the story. Take notes of symbols in the story, if any.

12.3.5. Actors – let's not forget the casting! Were the actors realistic? Did they portray the role of a specific character successfully? Did they have good acting skills? Do you believe that some particular actor was the right fit for the role?

12.3.6. Music

Did the movie have its own score like ET, or did it feature songs from popular artists?

12.3.7. Proofread

Read and check your review thoroughly. It can be embarrassing to find errors in your work after it has been published. This is especially important for reviews that will be published on the Internet as search engines are always looking for the correct spellings of key words.

12.4 GUIDELINE FOR A MOVIE REVIEW

Paragraph 1: You will need to include the following: name of the film, prominent stars of the film, basic setting (time and place), and genre.

Paragraph 2: You will need to write a short plot summary for the movie. Do not reveal the ending.

Paragraph 3: Discuss one aspect of filmmaking. You may choose from acting, direction, editing, costume design, etc. *Be sure that you are specific and cite examples from the movie.*

Paragraph 4: Discuss another aspect of filmmaking different from the one you discussed in

Paragraph 5: Give your overall reaction to the film as well as your opinion on the quality of the film .Include your recommendations for potential viewers.

12.5 TECHNICAL WORDS

amusing, boring, clichéd, confusing, entertaining, exciting, melodramatic, thrilling, unbelievable arouse curiosity full of tension build up to/reach a climax develop a story interlocking stories/fragmented narrative/non-linear narrative unexpected plot twists One of the most surprising moments in the film occurs when.

12.6 SELF – ASSESSMENT

1. What are the steps in film review writing and explain.

12.7 SUGGESTED READINGS

- *What is cinema*? By Andre Bazin
- *I Hated, Hated, Hated This Movie* by Roger Ebert
- *Movie Guide: The Modern Era* by Leonard Maltin

LESSON-13
EFFECTIVENESS OF STORY-TELLING

Objectives

1. To enable the learner to understand the basics of making a story interesting for its audience.
2. To familiarize the learner with different aspects of storytelling which makes it effective.
3. To make the learner conscious of the larger environment in which his / her stories are received.

Structure

13.1 Introduction
13.2 Storytelling
13.3 The Hook
13.4 Clarity
13.5 Characters
13.6 Environment
13.7 Dialogue
13.8 Direction
13.9 Entertaining
13.10 Self-Assessment
13.11 Suggested Readings

13.1 INTRODUCTION

The multi-billion dollar film industry has developed due to various reasons. One of the prominent amongst them is the unlimited desire of the audience to experience stories through this audio-visual medium. The discussions on cinema today often revolve around various new technologies and power of old and emerging stars. Amongst the glitz of these topics, one often tends to overlook the significance of basics. The art of storytelling is fundamentally about creating interesting and active characters who have the ability to engage and involve the viewer in their own journeys. They can make the audience care about what is going on in the story. This is always aided by effective scripting, locations, lighting, camerawork and editing.

The technical and aesthetic approach you choose to use can make great characters in engaging situations look well but will never elevate the story or touch the emotions of the audience if it is passive or bland. The audience wants to be transported for the duration of the film into a different world. He or She is not merely looking for a distraction for this time. For a film to be able to connect with its audience and to be successful, one there must be a goal with which the audience can identify. How do we want our audience to change the way they think, feel or act about a subject? We need to capture their attention. Get them engaged.

Get them to care about the subject. One tool that does that more effectively than any others is the art of storytelling. Let us try and understand in brief the meaning and little bit of history of storytelling

13.2 STORY TELLING

We humans have been narrating and sharing stories since the time we developed a spoken language. This was the way our tribal ancestors came together. Shared tales of expeditions and hunting taught the next generation how to hunt and created a unique and cooperative culture. That was one of the factors in making us the most successful species on earth. The stories narrated by the experienced and revered elders captivated the minds of the listeners and also instilled the values of bravery and unity. Almost every culture has its own legends of great heroes, their wars and morality. And even now, thousands years after the first such stories were shared, we continue to do and find enjoyment in the same. Stories are embedded into our subconscious because we prefer to organize information into simple sequences. This makes it easy to comprehend and recall these stories. That is the reason why we like and we need stories.

The structure of a story can be described in a simple fashion. A story has a beginning, middle and an end that the audience / listeners can connect with. This structure helps us to make sense of the information and provides an entry point to the audience into the world of the story. But there are stories that are good and stories that are bad. Some stories are liked by all, some are liked by a niche and some are liked by none. So, what makes a story successful? How should a filmmaker approach the story aspect of his film? Now we will discuss some specific aspects of the art of storytelling.

13.3 THE HOOK

One prime concern of any storyteller is to be able to capture the attention of the audience from the very beginning. The best of the stories and films are able to draw the interest of the audience right in the beginning. Often storytellers devise their stories like a game. Where the audience is provided some clues and they have to look for the remaining information. Discovery of that remaining information becomes their incentive and reason for remaining with the film for the rest of the duration. Shelling out all the information in the beginning leaves no work for the audience and their engagement level drops. An experienced story teller knows what to share at what point during the progress of a story. So, the hook can be described as a technique to capture the attention of the audience in the beginning of the story in such a manner that they stay with the story / film.

13.4 CLARITY

Clarity in the narration of a story is an often overlooked aspect. But it is important to know if your story or thought is getting clearly communicated or not. It is crucial in keeping the audience engaged and in achieving the goals of the program. If the idea is not communicated with clarity the audience will lose interest in the program. However, this can be a little difficult to achieve as the makers of any program are so immersed in its story and theme that they conveniently assume that everyone would understand it. It always helps to put oneself in the shoes of the audience and understand the topic from another perspective. The producers of entertainment as well as informative and educational program both gain a lot by gauging the clarity of message in their programs. Pre-testing the content by screening it to a sample audience is a good way of doing this. The program shall be screened for this test

audience who has no prior knowledge of the subject. After this test screening, they may be asked if the story / program makes sense. Their inputs may be used to improve the clarity in the communicating of the idea and story.

13.5 CHARACTERS

Characters are the people who populate our story. We see them on screen, pursuing the agenda and ideals that the makers of the film want to put forth to the audience. Our story or idea is conveyed to the audience through the journey and interactions of characters. Even in non-fiction programs, the personalities appearing on screen become the main connection between the makers and viewers of the program. The characters have to be portrayed in a manner that they appear credible. Audience should be able to build identification with the main character. The main character or the protagonist is the person who goes through a journey of transformation in a film. It is essential that the audience empathizes with his situation.

Development of credible characters is crucial to the success of any story. Non-stereotypical characters work best in most situations. Other dimensions of their persona should come out as the story develops. It is important to understand that the world of the character has to be as big as the world that we live in. That is what gives them the capability to develop and transform. This also helps to portray their thoughts and attitudes towards different things in their (and our) world. Audience has to be made aware of their emotional landscape through their responses to other characters and situations in the story.

Some essential information that we should have about our characters is: What are their goals and motivations? The reasons for having those goals? What stops them from achieving these goals and the passion and drive they possess to pursue these goals? What are their most important strengths and weaknesses? It is also important to understand their emotional lives. Their emotional responses in different situations make them more believable and helps our audience to understand them better. This connects the audience with their struggles and their journey by creating a strong identification.

13.6 ENVIRONMENT

No story is located in a vacuum. There is an environment, a time period, a social reality within which a story has to unfold. A fine depiction of these, provides a depth to a story. Environment gives a mood and underlines the emotional texture of the story. A story could seem like a fantasy or could look real and gritty. It could have an undefined time period or it could be connected to a real event with which the audience already has an identification. The location and aspects of social reality are other features which provide more richness to the body of a story and makes our story telling more effective.

13.7 DIALOGUE

Dialogue is the spoken exchange of words between characters in a story. Spoken word is the most convenient and direct way to convey the feelings and responses of the characters. They are also an effective tool to convey the elements of deeper philosophy of the story. The storyteller may choose to use the dialogue to convey the mundane and philosophical through the means of dialogue.

Since spoken word conveys a lot to the audience and conveys it most conveniently, the dialogue becomes a very important aspect of storytelling. In fact, one risks losing the

interest of the audience if dialogue is not good and interesting. Each dialogue has to have a purpose. It is important to be clear about the purpose of each dialogue for the storytelling to be effective and interesting. A dialogue can be used to advance the plot, to give some information about the characters or to establish the mood / environment of a scene. Dialogue can be written in various ways. They can be direct and obvious. They can also be subtle. One may opt for an approach which lies somewhere in between.

13.8 DIRECTION

The story should always appear to be progressing and it should progress in a direction. Like the aspect of clarity, this sounds obvious. The storyteller might have the urge to include more narratives into the main narrative or to include more information about the situation. Certain cross references sometimes appears to be making a story effective. But in fact, including too many things might confuse the audience or the story might lose the direction for them. It is important to focus on information which helps to maintain a cohesive direction of the progress of the story. The story remains much more effective if one sticks to the main point and drives it through to the conclusion. This helps to convey a certain knowledge or lesson to the audience. This is something that the audience considers valuable and tangible.

13.9 ENTERTAINING

It is important to respect the time (and money) of the audience. That's why it is important to provide them something that is enjoyable to watch. This remains true even when our main goal is not to entertain but to inform or educate or to share a concern. Even when working with these seemingly serious concerns, it is important to make sure that the audience is entertained.

Every story teller is pitted against an overdose of advertising, social media and lots of interesting audio-visual content being served through various channels. The audience have several options and there is no reason to believe that they would be as interested in a topic as the story teller or the maker of a particular program. A storyteller has to put in every effort to make sure that all the time spent by a person with his story is a pleasant and engaging experience. That is why use of good visuals, dramatic elements, suspense, interesting characters and great music is essential to creating any program. There is no point in being literal. One should respect the capability of the audience to comprehend complex subjects. This actually liberates the storyteller to try out different things and even be experimental. If we narrate well, the audience is able to comprehend the most complex of issues. By keeping all the above aspects in mind the storyteller can make sure that his story remains interesting. The audience should remain engaged in the story and feel that he gained something by spending his time with the characters of the story.

That is the crux of making storytelling effective.

13.10 SELF-ASSESSMENT
1. Elucidate the technics of storytelling.
2. Explain the important tips for storytelling.

13.11 SUGGESTED READINGS
1. *Screenplay: Foundations of Screenwriting* by Syd Field
2. *The Writer's Journey: Mythic Structure for Writer* by Christopher Vogler
3. *The Storytelling Animal: How Stories Make us Human* by Jonathan Gottschall

LESSON-14
AESTHETIC CONSIDERATIONS: STYLE, PACE, CREATIVITY

Aims and Objectives

- To help the learner understand the aesthetic aspects of a film or video program.
- To train the eye of the viewer to distinguish between different aspects of film production which help to create a look or feel of the film?
- To develop an understanding of the factors which help to create a sense of style in a film or video?

STRUCTURE

14.1 Introduction
14.1.1 Style
14.1.2 A Director's Style
14.2. Impact of Style related choices
14.3 Pace
   14.3.1 Conventions of Pace and Continuity
   14.3.2 Changing Role of Editing
   14.3.3 Rhythm of Editing
14.4. Summary
14.5. Technical Terms
14.6. Self-Assessment Questions
14.7. Suggested Readings

14.1 INTRODUCTION

   Aesthetics is frequently mentioned in the analysis of film and cinema. But what is aesthetics in film? In this chapter, we will try to define film aesthetics and the impact that it can have on the creation of theme, visual appeal, narrative structure, characters and sound design of a film. We will also take a look at the fundamentals of Style and pace with regards to film. One often comes across different ways of defining the term aesthetics. One such definition is "the philosophical inquiry into art and beauty". Author and academician Andrew Klevan gives this definition - "The concept of the 'aesthetic' is best considered as a cluster of interrelated meanings".

   Aesthetics in cinema can be understood as study of film art. It is also the study of the significance that various aesthetic perspectives have in the development of the medium of film as a full-fledged art form. Like in any art form, aesthetics are important in cinema for several reasons. Filmmakers bring in various aesthetic values into the style, subject and tone of the film. Aesthetics in the context of film or video would include study of different elements of film style and form like narrative structure, cinematography, composition, production design, color, performances, sound, music and editing.

14.1.1 Style

The term 'Film Style' indicates any specific and identifiable cinematic technique (set of techniques) that helps a filmmaker to create specific aesthetic and thematic value in his/her creation. Such techniques may include various aspects of the language of cinema like, direction, mise-en-scene', sound, cinematography, production design editing etc.

14.1.2 A Director's Style

A certain director can possess a signature filmmaking style which makes him different from other directors. This is just like how an author or a painter may have one's own distinctive writing style. Through the analysis of film techniques, differences between filmmakers' styles become apparent. A film maker's signature may be expressed through elements like selection of theme, characterization, certain approach towards performance, camera positioning and lensing, and use of music, sound, and colors and so on. A director's style is identified easily by his audience and the director is liked for holding on to those aesthetic values in his body of work. A film scholar may analyze these very easily identified elements of style in a detailed manner.

In terms of available technicalities, a filmmaker has various options to choose from. And the director may use only those which are most suitable for the specific work. The set of available options has been changing since the time of inception of cinema. The options to use sound, or synchronized dialogue, or color or a wider screen came about as the cinema technique developed. A director may use different aspects of film language and craft like direction, lighting, costumes, props, camera movements etc. to create the desired style. By manipulating these techniques a director can highlight certain elements in a narrative. One may devise a style for the entire film.

14.2 IMPACT OF STYLE RELATED CHOICES

It is a result of these choices that some films appear to be youthful and energetic while some others can have a contemplative feel. Some appear racy or relaxing or romantic or gritty. These choices regarding the style play a crucial role in building a feel in the film.

Very often a certain style also bears the impact of the culture or industry it comes from. American mainstream cinema is known for and identified by the high production values that it maintains. Indian Cinema appears very colorful and musical to westerns viewers. Japanese cinema often delves into the stories of tradition and color of their warriors. These elements are coming from the inherent cultures of these societies. However, individual film makers use these elements in very different ways and hence create an individual identity of their own.

14.3 PACE

The pace of the film is primarily decided by the film's editing. Hollywood, the most influential cinema production industry in the world, has left its mark on most of the film making traditions that have evolved in different cultures around the world. Many films produced in different industries conform to the norm of Classical Hollywood Narrative style of filmmaking. This style guides the film maker to narrate his / her story in a chronologically ordered manner depicting events linked to each other by strong cause and effect relationships. What brings together the basic visual units of the film is the art and craft of film editing. The main principle followed in the style of film is that of continuity editing. This technique works best to convey a cause and effect relationship between events when the editing itself remains

invisible or unnoticed. The idea is that viewers' attention should remain on the emotion conveyed by the narrative and he/she should never be distracted by noticing the editing or sound. Any attention to these elements also exposes the constructed nature of film and thus its emotional impact is reduced.

14.3.1 Conventions of Pace and Continuity

Most filmmakers working in commercially driven industries would conform to these guidelines. But some filmmakers do ignore this convention and deliberately draw attention to the technique of filmmaking. Works coming out of such an approach may seem strange and unacceptable to the audience. But this style can also look innovative and unconventional. These works also help to push the limits of how the language of cinema can be used.

By pacing the film in a certain way the maker directs the audiences to watch the film's content in a certain manner and at a certain speed. This sense of pace in a film is actually made up of multiple factors. It is also the speed at which the plot and story progresses and can also be determined by the speed of movement of individual shots, length of the dialogue and pace of cutting. All these contribute to the audience's perception of the pace of a film. A director would want a balanced pace and rhythm to ensure that the film moves seamlessly.

The rhythm of editing which can also be defined as the pacing of shots is an important aspect of the art of film editing. Setting this pace is a crucial aspect of storytelling on film. This also establishes the general feel and style of a particular film. This rhythm cannot be determined by one or two consecutive cuts. It works somewhat like a music composition. At the same time, it is important to remember that the skill of pacing does not mean that a film (or its edit) should move at an exact measured pace all the time. It is about knowing that when is the right moment to cut out of a certain shot and into the next to create an engaging rhythm. An editor knows what measure of time is necessary to give the audience a breather to take in a moment. Or when to cut out of a frame before the audience feels that it has been lingering on for too long. These ups and downs help to avoid any monotony in the speed of the film. There åre no rules or formulae that can help determine the pace and flow of scenes or sequences. For an experienced editor it is a matter of instinct.

14.3.2 Changing Role of Editing

The role of an editor in a film has changed a lot from the early days. In the initial years of cinema, editing was mostly as simple as cutting from one shot and into the next. Then as filmmaking techniques evolved and practitioners of this art figured out the close-up, eye line matching and inserts shots. Each such development of understanding also made the task of the editor more complicated.

Most scenes are shot from multiple camera angles of the same action. The editor decides the duration of each individual shot and the arrangement of shots. The simplest way to sequence a dialogue scene is to cut to whoever is speaking.

This kind of editing is based on (or is prioritizing) the dialogue. But an alternative approach can turn a simple scene into something more interesting. Like, one could cut to the one who is listening or to a third character that will be affected by the outcome of the conversation. This kind of approach uses the visual potential of the medium more effectively.

14.3.3 Rhythm of Editing

Besides the decisions about the editing of the content, the editor has to also decide on matters like Rhythm and pace. An editor may control the rhythm of a film by manipulating the duration of each shot. The task of a film editor is to create the rhythm by deviating from a standard pace of cutting also established by him. By cutting shots faster than this rhythm can ramp up the pace of a scene. Cutting them longer can create a sense of relief and calm. In this manner the editor manipulates the rhythm and pace of the film and controls the emotional texture of the film.

Editors employ different techniques to build rhythm in tier work, Usually if the shots in a sequence are of the same length then there is no feeling of rhythm. Creating a rhythm requires the use of shots with different lengths. However, any experienced editor or filmmaker is able to perceive rhythm intuitively. Similarly, the audience also knows when a film does not have a rhythm as they can sense the abrupt transitions or when the audio is not smooth. They can also intuitively sense the imbalance in compositions. Since editing is supposed to appear seamless any poor edits will draw unnecessary attention to the efforts of production. Classically, the main purpose is to make sure that viewers remain immersed in the story. They should be caught up with the characters and not be reminded of the presence of the camera or the microphone or the lack of proficiency in the editing. Intuition is probably the only way to judge rhythm. But there are a few practical considerations like choosing the best shots and smoothing out the edits which help to attain it.

Straight cuts give abrupt transitions from one shot to another in such a manner that it conveys a sense of immediacy. We sense our surroundings in straight cut as that is the manner in which our brains process visual information coming in from our eyes. Though, it is possible that sometimes these cuts appear jarring or even confusing if there is no other cue to suggest that some change has taken place in the events on screen. Jump cuts occur when the visual information between shots has not changed significantly. At the point of cut the shots appear to be shifting suddenly in a jarring manner. This kind of cuts can be distracting and they also draw attention to the edit. A perceptive editor can use it to his advantage in building a story. Dissolves, on the other hand smooth out the transition by bringing up a shot while simultaneously fading down the other. During this kind of transition the two shots appear to be overlapping each other. Dissolves are often used to convey the passage of time or a change of location. But dissolves should not be used during a dialogue scene or in an interview show. This kind of content requires straight cuts to maintain the sense of immediacy as participants are promptly responding to each other.

14.4 SUMMARY

Creativity, Style and Pace, together form some of the most important elements of the film aesthetic. In this manner, Pace and Style contribute in a big way to the complex sets of meanings created and conveyed by the medium of cinema. The term Film aesthetics covers a number of disciplines from cinematography to production design to sound recording and costume design. The use of the elements in a particular film is often tied together by a common thread of style. In this manner style becomes a key component in defining the manner of usage of different elements of the form of cinema.

14.5 TECHNICAL TERMS

- **Camera Angle**

The camera angle marks the specific position at which the movie camera or video camera is placed to take a shot. Different camera angles are often indicated depending on the height of the camera in relation to the artist.

- **Close Up**

A close-up shot is a type of camera shot size in film and television production. It tightly frames an actor's face, making their reaction the main focus in the frame. The director of photography films a close-up with a long lens at a close range.

- **Post Production**

Post-production is part of the process of filmmaking and video production. Post-production is the editing of audio and visual materials to create a film.

- **Eye Line Match**

Eyeline match is a film editing technique to indicate to the audience what a character is seeing. Eyeline match allows the audience to believe that they're looking at something through the eyes of the character.

- **Shot**

In film and video production, a shot is **the moment that the camera starts rolling until the moment it stops**. In film editing, a shot is the continuous footage or sequence between two edits or cuts.

14.6 SELF-ASSESSMENT QUESTIONS

1. Explain the important elements in the film aesthetics

14.7 SUGGESTED READINGS

- *Film Art: An Introduction* by David Bordwell, Kristin Thompson
- *How to Read a Film* by James Monaco
- *The Technique of Film and Video Editing: History, Theory, and Practice* by Ken Dancyger
- *Introduction to Film Studies* by Jill Nelmes
- *Film/Music Analysis: A Film Studies Approach* by Emilio Audissino
- *Deleuze and Cinema* by Barbara Kennedy
- *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition* by Gustavo Mercado
- *Cinema and Semiotic* by Johannes Ehrat.

LESSON-15
EVALUATION OF A FINISHED FILM

Objectives

1. To give an overview of different methods to evaluate a finished film.
2. To explore different dimensions to the effectiveness and success of any given film.
3. To provide an understanding about different kinds of films and why they have to be assessed in different ways.
4. To understand the methods of evaluation of a film.

Structure

15.1 Introduction
15.2 Popular Cinema
15.3 Training Films
15.4 Community Videos
15.5 Documentary and Impact Films
15.6 Summary
15.7 Self-Assessment Questions
15.8 Suggested Readings

15.1 INTRODUCTION

Films are a very popular and powerful medium. The ability of this medium to attract and influence the viewers at mass level is undisputed. Popular Films have significant impact on individual attitudes and cultural narratives. We all witness the impact of popular mainstream cinema on mass culture. In fact, the impact of cinema on how we dress, party, celebrates, socializes, decorates our spaces and so on, and is often a topic of discussion amongst people of all ages. Besides the popular mainstream commercial cinema there are many other kinds of films. These range from art and experimental films to educational and corporate videos. Then there are films which are produced by authorities for creating awareness and by big businesses for selling their products and services. Then there are training films, community videos, different kinds of television programs, church videos and more.

So, there are different kinds of films and their makers are trying to make different kinds of impact. Most of the film makers would be aiming at some kind of influence or behavior change in their audience. However, the kind and extent of the impact expected would be different in each film. Owing to the different nature of films, target audience and the aims of communication, each kind of film would require a different approach for measuring its efficacy. In some cases a structured and even quantitative approach can be adopted. And some cases, the impact would have to be gauged in a qualitative manner. We can try and summaries the different approaches that can be adopted for measuring the impact of films of different nature and having different communication goals.

15.2 POPULAR CINEMA

The films which are enjoyed by the masses at a large scale are considered popular cinema. These films would normally follow the currently established norms in terms of content and style. These films are also produced and marketed commercially. These films tend to have a wide reaching impact on popular culture and trends. These films also aim to encash on their far reaching popularity and therefore are often produced with a clear intent of earning good return on investment. Success of a popular film has multiple dimensions. Since it is a product coming from a commercial industry, returns on investment does define the success of a product. But since a film is also a cultural product and a creative expression, its success cannot be measured exclusively on the basis of the money that a film makes.

A producer wants each of his/her films to be a success in all respects. A film's multi-dimensional success is payoff from months (and even years) of hard work of various people. The success or failure of a film can have a profound impact on the trajectory of many careers. Success of a film represents both the goals of a particular film and is also a key to the future of all professionals connected with it. However, most film professionals agree that success is a very subjective concept in their industry. Each stakeholder has a different way of looking at the success of a movie. Production Companies, Film Professionals, Audiences, Critics, Trade Analysts, Academics and festival panels apply their own understanding and perspective to the issue. Let us try and understand some aspects of the success of popular films. Let us take a closer view of some of the metrics one can consider.

15.2.1 Net Income

A commercial film's success is often understood from the perspective of the amount of revenue that it can collect from various sources. At least, at the time of a film's release this becomes the most important criteria. Often the critics and trade analysts tend to discuss a film's success in terms of box office receipts. In the current scenario, this cannot be considered as an accurate and reliable measure of commercial success. In a changed environment streaming on various online platforms is actually more accessible than theatres. Revenue from this source becomes an important part of the net earnings of a film.

Profit will be calculated by deducting the expenses like cast and crew wages, filming permit costs, and marketing etc. from the total revenues. Sometimes, even handsome box-office earnings and overall revenues might not be enough to bring in profits. In case of films produced on large budgets, only a heavy financial success on box office and other revenue sources can ensure profits. Some films which are produced on moderate budgets might end up spending a lot on promotions and marketing. In such cases also the threshold for getting profits becomes higher.

Expenses like participating and traveling to film festivals and campaigning for awards help a film's profile but these also cut into the profits. Some films have an agreement to pay a certain percentage of profits as remuneration to certain crew members. Small independently funded films often use such strategies to forge collaborations. These elements also form a part of the expenses on a film and these elements also affect the final profit figures. However, success is never defined by merely getting to a profitable level. It is also about how one handles the proceeds. Sometimes even small films made on humble budgets and released with minimal promotions can bring in a lot of profits. While it can be exciting to see windfall profits, it's crucial to consult with financial professionals to make sure this is assessed, distributed and managed appropriately.

15.2.2 Film Specific Goals

As far as finances are concerned, profit is always a good outcome. But merely making big money is not always the only or main priority. There are numerous examples of films which initially brought small returns in theatres but were able to gain gradual success and audiences on the streaming platforms alter on. It makes sense to set specific and defined objectives for one's project.

A production corporation often views this with a business mindset. Keeping a clear idea of objectives and key results is a tried and tested way to establish and track the path to a project's objectives. This would basically include, having clearly defined objectives in terms of audience numbers, revenue, festival reach. This helps to set manageable and realistic targets. These targets can be set right at the beginning in the pre-production process. The entire production process can be built around these targets. This manner of looking at a project gives some clarity on what kind of achievements will contribute to larger forms of success. This also helps in keeping the film crew motivated throughout.

15.2.3 Impact of Culture and Trends

Popular Cinema is a vital cultural and social art form. Filmmakers often use it to draw attention to urgent social and cultural issues. It is also used to present ideas that are yet to be explored. Films have the ability to cause shifts in social and cultural attitudes. It especially has a deep influence among young audience members. A key measurement of success can be the manner in which a film positively affects the culture.

One can't always predict the level and extent of cultural impact a film can have. However, if a film has the ability to drive discussions, then it also has the potential to cause changes in the way people think. Paying attention at the time of script development can establish what subject areas and concept takeaways can be offered to the audiences to grasp. In the times of internet and social media, filmmakers also work by creating hashtags and promotional content and help encourage engagement with the central cultural / social ideas of the movie.

This cultural impact can also be achieved in more tangible ways. If a project is highlighting injustices in the political or social system then a filmmaker can focus on a film's contribution to driving changes. Even with a short duration campaign one can reach a wide audience who can bring change with their actions. Combining the inherent appeal of cinema with the reach of social media can bring rich social dividends.

Needless to say that these kinds of changes take time and a film's impact may be difficult to measure in the short run. This kind of impact and resultant changes become more evident with time. If the film gets cited in scholarly works and gets recommended by activists then it is a sign of its larger impact. If a film is seen as a source of evidence or expertise then it is also successful in aiding a shift (however small) in the cultural narrative.

15.3 TRAINING FILMS

Training Films are made with very specific goals. It is crucial that the message given by such films is unambiguous and is clearly understood. The training films may be produced for workers in an organization or for students in an institution. To evaluate these films one has to approach the work both in structured and unstructured manner.

15.3.1 Structured Evaluation

To ensure that a training film is fulfilling its training requirements, it is crucial that it be shown to a small section of the intended audience to get the feedback. Such screenings have to be accompanied by collection of structured and unstructured data. Structured data can pertain to specific and defined training objectives. This can be collected with the help of a structured questionnaire. A carefully structured questionnaire can help to assess the effectiveness of specific parts of the film. A training film might have diagrams, flowcharts, process demonstrations, animation etc. It is important to check if each of these tools is working in the right direction and is communicating accurately.

15.3.2 Unstructured Evaluation

Besides the structured data, an informal interaction between the makers and viewers of the film can give an idea about the overall feel and impact of the film. This is equally important in getting a fair idea of the effectiveness of the film. The film might be working correctly in its specific parts but it is also important the overall feel is also right so that the audience is able to connect to the film Both kinds of feedback are important in assessing the efficacy of the film in achieving its defined objectives. The film has to be improved and adapted in light of this feedback. This is essential in achieving the objectives of training films.

15.4 COMMUNITY VIDEOS

Community video is a development communication tool considering the objectives of the medium and is participatory in nature. There are established ways of estimating the efficacy of these videos. The best method to gauge the impact of such videos is to pretest it amongst a sample audience and get their response in a structured manner. Pretesting of a community video allows the maker to determine the acceptability of a video for the intended audience. While pre-testing a video the filmmaker works directly with the community members to evaluate the comprehension, understanding and acceptability of each video. It gives a chance to prepare for and solve any potential comprehension problems and participant queries that might arise during actual screenings. If the pretest audience feels that a particular video is not appropriate for the given social context, then it becomes necessary to re-shoot or repackage the video. Doing these pretests and then repackaging (sometimes, even reshooting) the videos according to the feedback is an essential part of the process of making such videos. A video can be considered final only after the pre-tests have been done and the film has been found to be usable in the given social context.

15.5 DOCUMENTARY AND IMPACT FILMS

The encyclopedia Britannica defines the documentary film as a motion picture that shapes and interprets factual material for purposes of education or entertainment. As non-fictional motion pictures, attempting to document and represent reality, the documentary form has a deep impact on its audience. The narratives presented in this format are considered to be factual and true. For this reason, the responsibility of the makers of documentary films is much greater.

It is now also becoming increasingly significant for the makers of documentary and reality films to justify the costs by providing data on the social impact of their work. The funding for the films is often dependent on this factor. This data can be collected by conducting detailed surveys amongst people who have seen these films. It is important that

due care be taken to ensure that the process of data collection and filling the questionnaires is conducted in a respectful manner. This has to be ensured at the level of framing the questionnaire and also at the time of getting the responses. With the increasing importance of web-based media, there are more and more new opportunities for documentaries to create social and cultural impact. Documentary films are now released with their social media handles and web videos for a larger reach and impact. This also becomes a means to get feedback on the efficacy of a film.

15.6 SUMMARY

Different kinds of films have different goals and communication objectives. The success and impact of any film also has various dimensions. Not all dimensions can be measured in the same manner. Different methods and approaches are required to assess the impact of different kinds of films. However, assessing the efficacy of any kind of film is essential for a filmmaker. It helps to ensure that the films made for different purposes fulfill their defined goals.

15.7 SELF-ASSESSMENT QUESTIONS

1. Explain the film evaluation technics and discuss.

15.8 SUGGESTED READINGS

1. *Program Evaluation: A Historical Overview* by George Madaus and Daniel Stufflebeam.
2. *Nonfiction Film: A Critical History,* by Barsam, Richard M.
3. *Understanding Evaluation: The Way to Better Prevention Programs,* by Muraskin, Lana.
4. *Out of the Theaters and into the Streets: A Coalition Model of the Political Impact of Documentary Film and Video,* By Whiteman, David.
5. *Foreword: Documenting the Documentary: Close Readings of Documentary Film and Video,* by Bill Nichols
6. *Audio-Visual Aids to Educational Technology*, by Harmesh Lal;Shailendra Bhushan;Meenu Kumar
7. *Research in Education*, by John W. Best, James V. Kahn

LESSON-16
TECHNICAL CONSIDERATION: LIGHTING, FOCUS, CAMERA SHOTS

Objectives

1. To acquaint the learner with various technical aspects of a video program.
2. To familiarize the learner with some basic technical terminology associated with film and video production
3. To help the learner to know the: lighting, focus, camera shots   and other technical aspects.

Structure

16.1 Introduction
16.2 Camera Work
16.3 Types of Camera Angles
16.4 Camera Shot Framing
16.5 Camera Movements
16.6 Focus
16.7 Lighting
16.8 Self-Assessment
16.9 Suggested Readings

16.1 INTRODUCTION

The art and technique of film and video production has various aspects. Before a finished program reaches the audience, a whole range of professionals with different specialized skills work on its different aspects. As an audience, the first aspect that we notice is the aspect of storytelling. Often, when we discuss our experience of watching a film or a program, we tend to talk about its story and the message that it conveys.

We also appreciate the noticeable aesthetic values in the visuals or audio of the film. The film also has significant technical inputs in it. Several equipment and personnel with technical competencies are involved in production of film and video programs. One must add that a lot of logistical and management competencies are also utilized in making of a film. However in this lesson we will concentrate on the technical aspects of a program. In the following units, we shall discuss some of the basic technical aspects which any student of film and video production should understand.

16.2 CAMERA WORK

Film is a visual medium. The story, idea and the related emotions are conveyed to us primarily through the visuals. Visuals are acquired through camera. A trained, talented and experienced camera person can translate the intended emotional scale of the film into relevant visuals which faithfully aid the storytelling. A camera person and his team handles the camera, lights and electrical on the sets and is responsible for the look of the film. An appreciation of these aspects helps us to enjoy these programs at a deeper level.

Camera Shots

The camera captures the visuals which are selected and composed by the cameraperson. Cameraperson uses various kinds of shots to convey different meanings and levels of proximity with the subject. The Camera Shots can be categorized in various ways. Traditionally, the camera shots are defined as a specific angle used to indicate the location where the camera is placed to record the shot. The camera shot basically indicates the extent of space that the viewer gets to see in a particular frame. A cameraman or director shoots a scene from different types of camera positions, heights and distances, thus giving you the raw material required to edit the frames of that scene into a single comprehensive whole. It should also visually attractive and should convey an emotional message to the audience. You need different approach for different type of shots

Camera Shot Sizes

Shot sizes basically indicate the distance between camera and subject and the resultant coverage of space around the subject.

Close-up

Close up is the shot in which camera is closest to the subject. It covers the face neck and shoulders of the subject. This shot is mostly used to allow the viewer to see and experience the character's emotions in a certain situation in the dramatic narrative. It is used to clearly indicate the feelings of anger, surprise, sadness, shock etc. that the character might be going through. This angle can be used for subjective positioning also by shooting in a manner where other actors / characters can look into the camera as if it were a character. In a close up the surroundings cannot be included and the character is effectively isolated from the visual surroundings. One can form a closer version of the close up also, where the details of shoulders and neck are done away with and only the face is shown from close. This is known as extreme close up and gives a more dramatic and intimate view of the character.

Medium Shot

The medium shot covers the character from head till waist. The medium shot is one of the types of camera shots, where the actor is shown to the waist. This kind of framing allows the cameraperson to include some background also. While this shot retains some degree of proximity and intimacy with the character, there is also space for including some back ground or surroundings. This effectively balances between the need for proximity and retaining the visual context in the specific shot. The medium shots have been sub divided into some types. A shot which frames are shot till chest or the third button of the shirt are known as medium close ups. We often used to see the news readers in these kinds of frames. A shot which shows the character till thighs or knees in known as mid leg shot.

Long Shot

Long shot shows a character from head to toe. This allows for including lots of surroundings in the frame and establishes the connection between the character and his/her visual context. This shot is also sometimes known as a wide shot. Classically, this kind of frame can be used in the beginning of a sequence or a scene to establish the location along with the characters and their respective directional orientations. That is why it is also often referred to as establishing shot.

When used as an establishing shot this kind of framing shows the entire length of the subject along with a large amount of the surrounding area of the location.

16.3 TYPES OF CAMERA ANGLES

Apart from different camera shot types based on frame size, there are also various types of camera shots and angles. These help to attain the effect the film maker aspires to achieve through the framing in his storytelling.

High-Angle
In this kind of camera angle, the camera points down on the subject from above. This kind of camera angle makes the framed subject below appear small, subjugated, vulnerable or weak. A visual storyteller would use this kind of framing to include this message in his narrative.

Low-Angle
When the camera is positioned in this way, below the eye line level of the subject, it will look up at the subject above. This forms the impression that the subject is positioned at a height, on a pedestal. This technique of camera positioning is utilized to evoke a psychological effect making the covered subject look imposing, powerful and robust.

Over the Shoulder
Over the shoulder framing is a medium to a close-up view of two actors. This kind of shot is shot from behind one of them and shows the face of the other. This shot is framed while including the shoulder or a part of the back of one character. This shot shows the emotions on the face of the character that is facing the camera.

Tilt
Tilted camera or Dutch Angle is a kind of shot type in the film where the filmmaker goes for a stylistic approach. To execute Tilt, the cameraperson must tilt the camera slightly towards one side, resulting in a frame that is not leveled. Such shots are used to underline a dramatic or dynamic impression.

16.4 CAMERA SHOT FRAMING

There is another aspect of camera positioning in shooting of films that one should know. This is known as camera framing. The independent filmmakers' information resource 'Studio binder' defines camera framing' as the placement and position of the subjects in your shots'. Shots are all about composition. Rather than pointing the camera at the subject, you need to compose an image.'

Types of Camera Framing
There are at least four primary camera framing types to understand. while getting a deeper insight into video-making technology. You may find them below.

Single shot
Single-shots frame one person / character in a composition.

Two Shot
Two-shot is the shot type where two characters are shown in the same frame. They don't necessarily have to be placed next to each other in this frame type.

Three Shot
A three-shot, accordingly, is a shot type when three characters are placed in the same frame.

Point-of-View Shot (POV)

Point of view shots are intended to depict for the viewer what one of the characters is seeing in the video.. This can also be described as a shot from the perspective of the actor.

16.5 CAMERA MOVEMENTS

What are Camera Movements?

Camera movement may be defined as a filmmaking technique involving on shot movement of camera to help enhance a story. Different kinds of camera movements are utilized to manipulate the audience's view without cutting the shot. Basic Camera movements mimic some aspects of human behavior. They can be used to make a program more interesting, immersive and engaging.

Why are Camera Movements Used?

Camera movement can be used in different ways to add meaning to particular shots. We will discuss some of the basic types of camera movements here.

Pan

Panning is the sideways movement of the camera on its axis. So a pan is when you move your camera from right to left or vice-versa. Panning is often used to reveal different aspects of a scene, like a crowd or to reveal something off-screen.

Tilt

Tilt movement is the vertical movement of a camera on its axis. The camera remains stationary and it is moved up or down on its axis. Like Panning, this movement can also be used to reveal an aspect of a scene or to survey a subject but in a vertical fashion.

Zoom

'Zooming' is a camera movement done with the help of its lens. By varying the focal length of a camera lens. This movement makes the visual appear to be coming closer to or going farther from the camera.

Tracking Movement

A 'tracking movement' involves the movement of the camera alongside what it's recording .This requires the use of certain camera rigs. This movement is used to follow a subject sideways.

Dolly Shot

A 'dolly shot' is when the camera moves toward or away from the subject one is recording. Instead of using the zoom to get closer, the camera is physically moved towards or away from the subject.

16.6 FOCUS

In videography, focus is the sharpest area of the image. It is the area where the lens works to highlight an object or a person. Focus refers to the optimal sharpness or clarity of a subject viewed in a frame. Directors and camerapersons may use it as a means of storytelling. A certain kind of focus can be used for conveying the emphasis on a certain area in a frame.

There are many types of focus in films, photography and video. These are achieved through use of different techniques and by manipulating different variables. Focus can be deep in a frame where all the different objects in the foreground and background may appear shorp along with the main subject. Similarly, the focus can also be shallow where the subject appears sharp but other elements in the background and foreground appear blurred.

16.7 LIGHTING

The photographic equipment needs light to record the image. Any person recording still or moving images needs light for illuminating the subject. However, in filmmaking the lighting may be used in more complex ways to not just illuminate the scene but also to convey a sense of mood, time, environment or place. The film lighting achieves these effects by using different kinds of lighting sources and equipment. Cinematographers typically achieve the desired effect by manipulating the direction, intensity, color and quality of light. A cinematographer may go for realistic lighting which makes the visual look like a documentary. A glamourizing over the top approach can also be used for certain kinds of productions. There can be various approaches to lighting that support the storytelling of the film.

16.8 SELF-ASSESSMENT

1. Explain the different technical aspects of camera.

2. Elucidate the different camera shots and angles.

16.9 SUGGESTED READINGS

1. *Video Production Handbook* by Gerald Millerson
2. *Video Production Techniques: Theory and Practice From Concept to Screen* by Donald L. Diefenbach
3. *Film Directing, Shot by Shot : Visualizing from Concept to Screen* by Steven D. Katz
4. *Single-camera Video Production* by Robert B. Musburger
5. *The Technique of Film and Video Editing: History, Theory, and Practice* by Ken Dancyger

ELEMENTS OF FILM POST PRODUCTION

Objectives

After reading this lesson, learners should be able to gain the understanding on various elements of the post production stage of filmmaking.

Key objectives of this lesson are:

- To understand the process of post-production in film making
- To learn about the sound requirements in final production of the film
- To get acquainted with the process of editing
- To create knowledge on Key professionals in film production process

Structure

17.1   Introduction
17.2   Editing
17.3   Sound & Music
17.4   Visual Effects and Graphics
17.5   Finalizing the movie
17.6   Summary
17.7   Technical terms
17.8   Self-Assessment Questions
17.9   Suggested Readings

17.1 INTRODUCTION

Film post-production is the stage in the filmmaking process where elements of a film are developed into a completed motion picture. Films are now shot on digital video and transferred onto computers to edit them, which allows more direct manipulation of images than was possible with traditional film negatives, producing an illusion of moviemaking realism. In this stage tasks include converting from analog to digital video format, color correction, adding visual effects, sound editing, creating digital audio tracks and supervising post production.

Post-Production Definition

Post Production, or filmmaking, is the editing of audio and visual content. Editing is the process of putting together a video shot by shot, adding music (either original or licenced), and including other visual and aural effects. These components are combined to provide the multisensory experience that is a movie.

The process involves various professionals such as editors, sound engineers, Foley artists, colorists, composers, sound engineers and more to shape what they receive into what we recognize as a movie. It is the standard practices that are universally-accepted across television, features, and other visual mediums.

What is Pre-Production?

Preproduction is the term used to describe the initial stage of the investigation, casting, and site scouting. It occurs before the start of production. The actual shot is called production. After the main shoot, post production takes place. However, some filming components, such as pick-up shots or voiceover, might be added during the post-production stage.

The Postproduction Process

Post-production is a juncture of the filmmaking process, but the phrase itself actually refers to multiple filmmaking components, each with specific goals in mind. Depending on the project's complexity and budget, postproduction is a well-organized, collaborative process that can take several months to a year.

Key professionals in film production process:

Number of steps are required to make the film picture perfect for the audience. The stupendous job in post-production requires a lot of professionals to get the desired results.

Editors: Editor is usually responsible for cutting the picture, as well as for editing the film as a whole. Pacing and tone of the film are largely influenced by them, since all other editorial decisions are influenced by them

Assistant Editors: Obtain footage and sound, as well as scripts, breakdowns, and shot logs for the editor.

Sound Editor: Sound editor, who may be responsible for editing all the sound on a film. Foley and effects are essential to bringing a film to life.

Foley Artist: They create sound effects in real-time as they watch running footage. They are the ones who clap blocks together.

Dialog Editor: They are responsible for the potentially very complex task of dialog editing. This means cutting in and syncing-up the best possible dialog choices that correspond to the picture editing choices.

A.D.R. Editor: Additional/alternate Dialog Recording, or Dubbing, is the process of replacing the voices in a film with alternate performances.

Music Editor: The music editor adds the score to the film. They recut the existing musical performances in a way that best fits the changed picture and sound edit

Colorists: They make sure that the image looks exactly the way it should.

Compositor: They combine effects elements crafted by others (e.g. lighting, smoke effects, matte painting, 3D VFX, etc.) into a single image.

VFX Supervisor: During the project, they'll be solving problems and crafting scenes so that they match the live footage.

17.2 THE EDITING SYSTEM

Editing: The edit suite serves as the command center during post production. The video is first uploaded to editing programs like Final Cut Pro or Avid. With the director's vision as his or her guide, the editor starts cutting the film. The word "cut" is still used in post-production even though most editors work in digital formats and no longer physically cut and splice film.

It is mainly through editing that a methodical story with an understandable narrative is produced. In the past, post production involved manually cutting and splicing together actual film strips. Most movies and television programs are now edited using non-linear digital editing techniques. Early in the 1990s, these software applications became popular and changed post production by making editing quicker and simpler. Bins, the postproduction word for folders, are used to organize media that has been uploaded to the computer, saved as digital files, and arranged. Similar to working with other documents, editors access a clip by clicking on the file. Every component of a movie, such as a video, music, or sound effects, has its track (denoted by a row), allowing editors to change the positioning and volume levels separately.

In post-production, a variety of editing systems are employed, and it frequently boils down to the editor's personal preference. The most widely used post production editing programs are: Avid Media Composer, Final Cut Pro and Adobe Premiere. In Adobe Premiere Pro, the post production processes can be done in any order and with more flexibility since it is a non-linear editor (NLE). It includes tools for editing video, audio, and graphics, as well as color correction. Final Cut Pro is another type of NLE, and it may be more intuitive for those who are familiar with Mac software and operating systems. From audio to visual editing, this program supports multiple processes. As all the elements of film production are important, post production is a critical turning point in any movie or film.

17.3 SOUND & MUSIC

Some would argue that the role of sound in enhancing the audience's experience is on par with that of the image. The audio tracks of a movie are put together by sound editors, who also remove background noise and add sound effects. On-camera sounds, such as footfall resonating off tile floors, are created or enhanced by foley artists (sound designers).

Sound effects

Dubbing studios is an excellent place to enhance or create sound effects for the movie. The sound effects give a movie project life. Sound problems during the shoot take longer to fix and require the addition of new sound effects. Therefore, check the shooting stage and ensure high-quality sound at that level before you get to the post-production stage. You will undoubtedly save a tonne of time by doing this, and you can then concentrate on other post-production elements.

Sound Mix: Sound mixers intervene to modify audio levels once all audio tracks have been completed. This is a crucial stage since sound may easily dominate a scene if the music is played too loudly while characters are conversing, or it can detract from the story if the volume is too low. The audience is unable to hear what is happening.

Music: Most theatrical movies contain a unique score that draws attention to a scene's atmosphere or action. A music supervisor gets the recording and publishing rights if a director wants to license songs for the soundtrack.

Music licenses

Music license refers to the right to distribute or use any single piece of music. Often you have seen popular songs and pieces of music from movies being used for commercials, television shows, internet videos and any other visual medium. This use would not have been possible without the permission of the music license holder or copyright holder. If someone does this, it is immoral as well as a criminal act. There are different types of music licenses, each with its own nuances. Sometimes a person needs more than one type of license or copyright permissions for proper use in every project. Prescribed price or royalty amount should be paid. There are companies that provide the music as they source from the original film producers. Some songs are copyright-free, which do not require any prior permission for use.

Dubbing

Dubbing is an important part of film production. It is the process of adding new dialogue or other sounds to the sound track of any motion picture that has already been shot. At times, synchronously recorded dialogue can be indistinct or inaudible in long-distance shots. Dubbing allows the filmmaker to achieve high quality dialogues regardless of the actual circumstances present during the shoot. Dubbing is also used to add sound effects to the original sound track. Often dubbing is used by filmmakers to correct defects resulting from synchronized filming, in which the actor's voice is recorded alongside cinematography. It can also be used in music, substituting a more pleasant voice for an actor performing a song on camera. For technical reasons, the sound is used in the native-language version of the track.

17.4 VISUAL EFFECTS AND GRAPHICS

The films like *Bahubali, KGF, RRR* brought visual pleasure to the viewers. With the help of graphics and visual effects imagination can be brought to life on screen. *Life of pie* created artificial water, tiger moments in the studio itself. The team behind special effects is made up of artists and engineers. They create a movie's computer-generated images. It often enables filmmakers to achieve effects that aren't always achievable in real life like dangerous stunts.

Chroma key

Chroma key is a technique using blue or green background, which is well lit and subject shot in front of it. The footage will be processed in the post production stage or editing to replace with desirable footage or background, where a person can fly, beautiful sky, magical animals, forts and so on.

Color Correction

A colorist goes over each shot to digitally modify and fine-tune the hues and light to establish consistency and evoke a mood after the image has been locked (meaning no

additional edits or changes). Let the color adjustment serve as your last impression. It would be best if you kept consistent throughout the movie and video snippets.

Titling

In any film, the title is as important as the cover of a book. It gives a professional look to the film. Most professional editing software or programs have a title tool, so you can choose the font, size, etc. You can customize the title by placing it on a plain black/color background, or on a single clip from the movie itself, or a graphic or animated landscape. Some programs let you rotate, stretch, roll, or fly the titles everywhere.

Subtitles

Subtitles are the texts shown at the bottom of any motion picture, film or television program to explain what is being said. Sometimes subtitles are also referred to as captions. It's generally appearing near the top or the bottom of the screen in the form of one or more lines of written text presented on the screen in sync with the original dialogue or sound simultaneously accompanying the moving image mostly in white or yellowish letters against a colored background.

17.5 FINALIZING THE MOVIE

Things to Keep In Mind in Post-Production

Due to their outstanding contribution to the creation of films, post-production studios are acquiring an advantage in the market. Before the finished product is released, post-production—one of the biggest and most significant stages of filmmaking—passes through various facilities, including dubbing studios, editing studios, color correction, etc. Your project's viewing experience can be significantly improved by post-production. It also takes a lot of time. In order to avoid mistakes or project disasters, a post-production manager must be diligent in his work and pay close attention to every minute detail. The following five considerations should be made when conducting post-production:

Organize

Post-production is a time-consuming and significant undertaking. Without giving it enough thought, starting work might be disastrous. Brainstorming with the team, the creative talent, the film casting team, the technical staff, the post production supervisors, and everyone else engaged always pays off. Make a "go ahead" chart and note the ideas. Additionally, mark your clips properly with descriptive tags to make it simpler to search for them whenever you wish. This will help you approach the task more methodically and expedite the procedure.

Be Consistent

Formats and frame rates are crucial components of post-production. Any discrepancy here could utterly derail your endeavor and lead you astray. Make careful to discuss and reach an agreement well in advance, regardless of the format and frame rate you choose to use. It is also crucial to let your camera crew and data wrangler know this before the shoot starts.

Reviews

Editing studios provide the ideal environment for your review edits. Be cautious with

your edit reviews, however. Create a review schedule online. Your editors, broadcasters, and clients should access copies of the evaluations online so they can read them. You and the others involved will save time by doing this. It will also spare you the headache of organizing reviews with others.

Save/rendering

Being enthusiastic and actively immersed in what you do is a beautiful thing. However, hours of hard effort and ingenuity could be lost if you do not bother to save your work. Any technological problem could be at blame. So, remember to save your work!

Finally the Trailer:
A new editing team takes over to cut the two-and-a-half-minute trailer, which serves as a teaser to persuade viewers to watch the film when it premieres on a big or small screen.

17.6 SUMMARY

A post-production stage occurs after production is completed when the visual and audio materials are edited. All of the tasks associated with post-production include cutting raw footage, assembling that footage, adding music, dubbing, and sound effects, among others are mentioned in this lesson. Various elements and phases of post-production have been discussed.

17.7 TECHNICAL TERMS

Post-Production: It is the editing of audio and visual footage to create a film.

Pre-Production: The process of planning or designing something (such as a product or film) prior to production

Editor: A person who edits, or selects and revises, material for publications, films, etc.

Subtitles: Subtitles are the texts shown at the bottom of any motion picture, film or television program to explain what is being said.

Chroma key: Footage shot using green or blue background will be useful in processing to replace the colored background with the desirable one.

17.8 SELF-ASSESSMENT

1. Define pre-production and post-production. Describe the pre – production stages and its elements?
2. Discuss the editing system used in post-production.
3. List out all the people who are involved in the post-production process.

17.9 SUGGESTED READINGS

Bordwell, D., Thompson, K., & Smith, J. (1993). *Film art: An introduction* (Vol. 7, p. 437). New York: McGraw-Hill.
Case, D. (2013*). Film technology in post-production*. Taylor & Francis.
Walker, G. (2018). *Movie making as critical pedagogy: Conscientization through visual storytelling*. Springer.

LESSON-18
SOUND DESIGN FOR FILM PRODUCTION

Objectives

After reading this lesson, learners should be able to gain the understanding of the importance of sound in film production.

Key objectives of this lesson are:

- To learn the use and designing of the sound for film making

- To learn about the sound requirements in final production of the film

- To get acquainted with the elements of sound and sound effects

- To understand the sound production in film making

Structure

18.1 INTRODUCTION

Sound design, sound recording and sound editing are the processes of making sure that the audio in a film or television show adds to its overall impact. The tone and pace of a scene can be altered via sound design, with the right kind of music creating an atmosphere or mood that is particularly effective. The way in which dialogue is recorded and edited can also be altered for effect - although it can be difficult to tell when this blatant 'winking' takes place! Sound effects can help to add authenticity to scenes, something that audiences appreciate more than perhaps other more subtle aspects of film sound design.

The aural environment of a movie is developed through sound design to improve the tone, mood, and atmosphere. Mixing, Foley sound design, dialogue, music, and sound effects (SFX) are all examples of sound design components. *Alam Ara* (1931) was known for its characters talking on screen. The first talkie added more effective elements of film narration through dialogues. Earlier films were silent and sometimes musicians play live sound to add more aural effect on viewers.

Spoken words lend support to the characters and give them a voice, their relationships, the setting, the mood, and the narrative flow, making them one of the most crucial audio elements in movies. Additionally, spoken words are employed in scenes as subtext and as voiceovers, which are primarily used in documentaries. The words we hear or

speak often have a subtext. Subtext is a hidden message that permeates our language but is not stated explicitly.

Similar to how low-pitched noises like the sound of waves can evoke a sense of tranquility or mystery. Unexpectedly, full silence is one of the most intriguing uses of sound. It is comparable to the creative use of frozen frames by some directors to heighten the drama of the situation. For eg usage of silence when Rajesh Khanna's future father-in-law approaches him in the movie Avishkaar by Basu Bhatttacharya. You can employ frozen frames or silence (as a sound effect) to heighten the tension of a scene, hint at an approaching catastrophe, or change the direction of the plot.

The technical teams involved in the process of Sound Design are:

Sound Designer

Assistant sound editor

Dialogue editor

Foley artist & recordist

Sound supervisor

Sound effects editor

Dubbing artists

Voice over artists

Music editors

Sound engineers

There are two kinds of sounds, diegetic and non-diegetic sounds. Diegetic noises are those audio components that come from sources that may be viewed on screen. These include character speech, their footsteps, slamming doors, the train's horn (if visible in the frame), etc., during the production stage all diegetic sounds (such as dialogues and ambient soundscapes) are recorded. Non-Diegetic Sounds are those sounds that erupt from the outside world that we see on screen, such as musical scores and sound effects like the screeches in the shower heard in the 1960 movie Psycho or having a horrifying sound play before every time Gabbar Singh comes on the screen in the movie *Sholay*.

Professional production sound mixers usually discuss their creativity style, technical requirements and budgetary issues with the producer and director a week or two before the shooting schedule. They also hold meetings with the costume department and visual effects supervisors to discuss the placement of microphones on or near actors' costumes, and visit indoor and outdoor shooting locations and sets to track and inspect any potential sound problems. Boom operators are responsible for positioning the microphone at its best, without disrupting the operation of the camera or the performance of the actors. Boom operators assist the production sound mixer and operate the boom microphone, which is either held by hand with a long stick or dolly mounted (movable platform). Boom operators are on set with the camera crew for almost the entire day, often having to work according to the light source or camera angles required.

A sound assistant is the third most important member of any sound production crew. They provide general backup and support to the production sound mixer and boom operator, as well as check all stock, microphone and batteries, and ensure the smooth operation of the sound department as possible. Sound assistants assist production sound mixers to clip microphones to actors' clothing, as well as assist boom operators to negotiate cables on the studio floor during recording and at the end of each shooting day, make sure all sound discs with Sound Rush are correctly packaged and labeled.

Sound editing software's

The analog sound recording and editing is slowly fading out from the film industry. With the advent of digital technologies, a variety of software's for recording as well as editing are available with the computer assisted programs. Adobe Audition is part of adobe editing suites, 'Pro-tools' is part of avid audio-video editing workstations, Sound forge etc. They offer live recording, multi-track recording, advanced noise removal and cleaning of the audio, sound effects etc. There are pre-recorded sound effects for various purposes available online as well offline for purchase.

For example www.sounddogs.com, www.prosoundeffects, www.soundcloud.com which will help in better workflow and use of apt music and sound effects. There is royalty free music and sound effects also available for free to use.

18.2 SOUND IN POST PRODUCTION

1. Gathering audio assets or sounds that will be utilized to create a predetermined soundscape for the project and making audio stems - Making audio stems is the process of turning distinct instrumental audio files into a finished musical or visual work is part of asset and file organization.

2. The cleanup and dialogue section includes production dialogue editing, which is the final step before a movie goes to distribution, Automatic Dialogue Replacement (process of rerecording the original actor's lines after the shooting is over in order to enhance the audio quality or make adjustments to the lines. A looping session or looping is another name for this.), sound noise reduction and restoration to minimize unwanted noise from analogue audio inputs.

3. Foley recording is a method of reproducing common sound effects. In Foley studios or on the Foley stage, sound effects are created by Foley (named after Jack Foley) artists. They employ a variety of creative strategies to produce the intended results. These replicated sounds can include practically any sound that can be imagined, such as the sound of footsteps, glasses breaking, and creaking doors. The most crucial aspect of Foley is that it should blend in with the picture and not stand out. The audience is not allowed to recognize it as a deliberate sound. It should only increase the scene's realism.

To make the combined effect of the visual and sound more dramatic, additional special sounds are also required. Think back to Gabbar Singh's entrance scenes in the movie *Sholay*. Without the frightening sounds, the visuals would not have been as striking. The noises were produced in an extremely creative manner. R.D. Burman, the music director, created the dramatic sounds at Gabbar Singh's entry locations by cutting a gearbox from a vehicle, welding metal rods of various lengths to its perimeter (to obtain varying resonant frequencies), and using a violin bow to strike and bow on several sets of rods.

Some examples of Foley sounds are: When rolled up, audio tapes of various widths make a sound like grass when walked on. Old chairs can be used to simulate controllable creaking sounds, as can wooden or metallic doors that are touching the ground to various degrees, preferably with rusted hinges. Hand soap solutions can be used to simulate squishing sounds. By varying the concentration of the soap solution and combining it with oil, different sounds can be produced.

4. Sound Effects (SFX) consists of layering of background score and sound effects both from libraries and custom made. Sound recording's quality can be enhanced with the aid of audio effects, any movie, TV show, or video game would not be complete without sound effects. They can convey a scene's tone, heighten the humor of a joke, or amplify the action. Raw audio is modified by sound design to express a feeling or to deliver information.

Sound design has many components- *Music, sound effects, special effects, spoken words, voice overs etc.* Sound effects, audio effects or special effects (SFXs) are elements of artificially created or processed sound that we use to create or display the presence of world objects shown in an audio, video, games or episode of a TV program series. For example, the sound made by a large crowd of people or the sound of a high cliff falling under water, or the siren of a fire vehicle or an ambulance.

In order to enhance a movie's mood or ambiance, sound effects are created. In order to emphasize the significance of the images on the screen, they enhance the soundscape by adding additional layers of sound. Simple solutions for these include changing the signals' loudness, pitch, timbre, or sound envelope. For instance, employing high-pitched sounds like shouts and squealing tyros might evoke feelings of dread. The addition of distinctive sound effects enhances the cinematic experience. Some performers have recognizable voices that greatly characterize their personas. For instance, Dev Anand's effervescent rapid-fire language delivery helped him become a famous figure, much as Marilyn Monroe's unique high pitched voice gave her characters a sensual edge.

Among the many of these noises are phase blasts (obtained by mixing signals with progressively higher phases), explosions, winds, animal sounds, and computer-generated sound effects. These effects frequently make the movie sound more prominent than the actual film. Enhanced three-dimensional audio is now possible thanks to improvements in stereo and surround sound systems allowing spatial perception and directional quality

18.3 MUSIC AND SONGS

Songs and music in cinema are accompanied by each other like soul and body. If said, both complement each other. Today, songs and music have a special contribution to the success of cinema. In the beginning of most films when a plot or character is being established from a dramatic scene, or while observing the routine of one of the characters, or in the intervals between scenes, and many such moments where there is no character appearance or any dialogue, if music is not used, there would be silence. Due to putting music in any film of such scenes, they save the audience from being bored.

Have you ever experienced while watching a horror movie and suddenly that scary music starts? You are already hoping for something terrible to happen, stress builds up, but nothing happens to the character, but we know that something is coming. Often while watching a cinema in which some characters are preparing for a big fight, you must

experience, as the threat increases and the characters are fighting with their lives, then we are afraid of losing them and we keep wishing that they win. The music starts and makes you cry and you start feeling their sorrow and pain while keeping solace with the characters present in the film. That is the magic of music, it influences the audience's emotional response. It serves as a guide to indicate how the film's director wants the audience to respond or react. The ethnic, cultural, or geographical context of the movie is also shaped by the music.

A composer or lyricist will frequently orchestrate a soundtrack to add new music or to complement already-existing pieces. Music producer is responsible for producing the music according to the song writer and visualization of the director of the film. A soundproofed studio, with acoustics, musicians, singers and relevant Digital Audio Workstation (DAW) are required for the music production. Musical Instrument Digital Interface (MIDI) will help in digitally creating music for songs and background score.

18.4 BACKGROUND MUSIC (BGM)

Background music or BGM has been an important sound element to elevate the scene, momentum and the "star" appearance. It adds more value to the scene. BGM is done with more thoughtfulness and aptly. According to Salil Chowdhary "Background music can be defined as an interpretation of the feelings in a scene. In other words, it reflects or translates the visual images musically. But, there are times when it is not possible to complement a scene with music". It helps the audience to interpret the scene in a particular way. Sometimes suggestive, leading but it also leaves it to the audience's subjective perception.

Dubbing

Dubbing is an effective way to communicate films in other languages. Films made in one language can be dubbed with replacing the sound track and especially dialogues in other languages. Dubbing in film production takes place to bring clear and clean dialogue with required emotion after the film is shot. The dialogues recorded on location often may not be clear or mix with other unnecessary sounds. Dubbing ensures better quality of sound as well as more effective. Voice overs are different from dubbing. Voice overs used in introductions and also to reflect characters inner voice. Some cases voice overs are used to translate the other language dialogues or conversations briefly.

Dialogue editing

In the past mono Nagra recorders used for recording, not more sophisticated wireless recorders as well boom mikes are used. The command is "Roll sound" you get to hear on the set. Dialogue editors play an important role in finding the best take from the footage. A careful ear to listen to every sound important in this stage. According to Purcell, J. (2013) "A dialogue editor is responsible for every sound that was recorded during the shoot. She takes the more or less finished film from the picture editor, makes sense of the edited sounds, organizes them, finds out what works and what don't." Matching the final picture after editing is done is the challenge.

18.5 RE-RECORDING: THE FINAL SOUND MIX

Finally re-recording is the stage where mixing all sound into a composite soundtrack. Re-recording and sound reproduction are the process of optimizing and combining audio mixing, fine playing recording into a final mono, stereo or surround sound product.

There are two phases involved in producing a recording's finished product: mixing and mastering. Mixing is the process of balancing sounds in the stereo space by changing their volume and panning. The act of mastering involves improving and maximizing a sound. This can apply to techniques like limiting, equalization, and compression.

Audio mixing techniques largely depend on the music genres and the quality of the sound recordings involved. The process is usually performed by a mixing engineer, although sometimes a record producer or recording artist can assist. After mixing, a master engineer prepares the final product for production. Audio mixing can be done on a mixing console or in a digital audio workstation.

The relative levels of the individual tracks are balanced and altered throughout the mixing process, and various techniques like equalization and compression are typically used on the individual tracks, groups of tracks, and the overall mix. The positioning of tracks inside the stereo (or surround) field is balanced and altered during stereo and surround sound mixing. Different audio mixing methods and techniques have a big impact on the end output.

The procedures of finalizing, encoding, and exporting are crucial to creating the finished audio project. It required the encoding of many audio formats, including mp3, wav, MP4, FLAC etc. Syncing various sounds with the visuals, lip syncing is a very important craft of the sound design.

18.6 SUMMARY

Cinema has been adopting technologies to improve its effectiveness from silent film to talkies and dubbing films. Sound and sound effects are an important integral part of communicating film effectively to the audience. Sound can create layers of emotions that can comprehend the scene, background music will be elevating the action, drama, horror and other emotional appeal to the audience. The lesson discussed different types of sounds, important technical team members for sound design and role of dubbing in the post production.

18.7 TECHNICAL TERMS

Diegetic sounds: audio components that come from sources that may be viewed on screen. These include character speech, their footsteps, slamming doors etc.

Non-diegetic sounds: sounds that erupt from the outside world that we see on screen, such as musical scores and sound effects

Foley: It is a method of reproducing common sound effects

BGM: Background Music

SFX: Sound Effects

18.8 SELF-ASSESSMENT QUESTIONS

1. Explain the use of Foley artists in the sound recording for film?
2. Differentiate between diegetic and non-diegetic sounds?
3. Discuss the importance of dubbing in post-production?
4. What is a sound mix?

18.9 SUGGESTED READINGS

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LESSON-19
FILM EDITING

Objectives

After reading this lesson, learners should be able to gain the understanding of the importance of editing in film production.

Key objectives of this lesson are:
1. To understand types of film editing
2. To acquaint learners with the tools and techniques for editing a visual story.
3. Understand the role and responsibilities of a film editor.
4. Identify continuity editing and montage editing.

Structure

19.1   Introduction

19.2   Film editing process

19.3   Types of film editing techniques

19.4   Visual effects and animation

19.5   Final edit and output

19.6   Summary

19.7   Technical terms

19.8   Self-Assessment Questions

19.9   Suggested Readings

19.1 INTRODUCTION

In the filmmaking process, editing plays a crucial role in communicating the story. Editing is part of the post production stage of film production. The early films in India were silent films, which had no sound or dialogue. Some films used to show the dialogues and transitions by showing pictured play cards. Editing includes visuals as well as sound. The shift from analog to digital brought the editing process more options for incorporating audio-visual effects to bring more effect on the difference scene, narration, songs, and fights etc.

As part of the post-production process, film editing combines the individual shots of a project into a cohesive and comprehensive one. The term "film editing" is also sometimes used to refer to the act of cutting (or splicing) film strips together into an entire movie, which was how the industry worked back when video was analogue. While some analog film cutting still occurs today, most film editing is done digitally using video editing software and apps such as Adobe Premiere Pro and Final Cut Pro.

Film editing: Analog to Digital

The shift from analog to digital has changed the way film making process is done. The magnetic films, length of the films, which is called 'footage', time code, clapping for sound sync in post-production has changed with digital storage devices, cloud computing, sound sync with sound waves and more accurate calculation of lights between shots and

scenes, color temperatures were measure more meticulously. The post production i.e. editing provides in non-linear editing widespread possibilities than analog. Having said that, in Indian cinemas especially South India film depicting gods, fantasy, magical events experimented with trick photography, techniques with film shooting and analog editing of the footage. What has majorly changed is the ease of use and control of look and feel of the footage. If one wants a darker sky or beautiful sunrise can be adjusted from the footage that we have shot naturally. With animation and visual effects the editing pushed its creative boundaries to the next level. The film *Bahubali* is one example.

Software's for film editing

The popular software's for non-linear editing varies based on the computer operating system. Apple computers use the IOS operating system, which is compatible with its own editing software Final cut pro. The other software's compatible with Microsoft Windows operating system also have versions to support to run on IOS systems. Windows has a wide variety of options, which includes Adobe premiere for video editing, Adobe after effects for color corrections, visual overlays and animation.

19.2 FILM EDITING PROCESS

After filming is complete, editing begins. As an editor moves through their footage, rough cuts are created. After filming is complete, editing begins. As an editor, moves through the footage and rough cuts are created. However, this phase requires the editors to make a sequence between each clip, to display a more sensible story (following director's vision) without any kind of ambiguity for the audience.

In the past, when film editing was done manually, it was mostly a cut-and-paste process which involved splicing and gluing by hand. Working with copies of negatives and creating work prints, film editors made edits by splicing. Later on, there came what were called "flatbed" machines that made it easier, quicker, and more precise to cut up and splice film strips. After decades of development, nowadays, digital film editing owing to the convergence of technologies has more manageable and easier compared to previously. An editor (and their assistants) would be able to touch the digitally processed film strip at their leisure on their computers once it has been processed.

Stages of film editing process to include:

- Assembly stage (or a pre-edit)
- Editing stage
- Color correction and grading stage
- Sound editing and design stage
- Formatting and export stage

Film Editing & Post-Production is a unique course to gain a deep knowledge about the toolbox of film editing. You will learn all aspects of producing and assembling your movie from storyboarding and breaking down the script, to selecting the perfect camera and recording music.

19.3 TYPES OF FILM EDITING TECHNIQUES

Editing will vary according to the demand of the genre. Horror movies required careful moments of camera and apt sound design, action films required fast cuts and multiple scenes on screen, and science fiction required Chroma keying and visual effects to show the

unreal environments. Following are different editing techniques which help in the visual narration of the story.

Continuity editing: Among the earliest types of editing, this method ensures that the same thing remains from shot to shot. During the filming and editing process, continuity is crucial to keep the audience engaged. Ideally, the final edit should look seamless, as if multiple cameras captured the same event simultaneously. When a continuity error occurs, it's well known as a continuity error. A movie's audience will probably notice these mistakes during the course of the movie.

Cross cutting: Through cross cutting, two or more separate actions are shown one at a time by cutting back and forth. As a result, the scenes can appear to be happening all at once, or serve as parallels to one another (notwithstanding the moment the scene occurs).

Cutaway: A cutaway shot is a transition from one shot to another unexpectedly, this kind of cut usually is utilize to highlight something else by cutting away from another. For instance, from a horror scare to a comedic punch line, this editing technique can be used for virtually any purpose. The purpose is usually to provide irony or to unnerve the audience in some way.

Dissolve: The dissolve has been used for a very long time, and is one of the most common editing techniques. In this case, the visuals of one scene overlap with the visuals of the incoming scene. For example, it could be used if you want the audience to reflect on what just happened in the previous scene before moving on to the next. The passage of time can also be alluded to or used to create parallels between two scenes or to compare two scenes.

Fade: Although fades and dissolves are very similar, they have quite diverse uses. A scene ends with a fade, either to white or (most frequently) black. A fade, as opposed to a standard cut, gradually brings a scene to a close. They still appear in all genres nowadays, but less often.

J & L cut: The J and L cuts, which are cut from the same thread, draw the audience in with music and visuals. A J cut occurs when sound from the following scene enters the one we are seeing before we can see where the sound is coming from. An L cut is kind of the opposite; as we enter the following scene, the sound from the previous scene is still playing. To make conversations entertaining and less stilted, it is frequently used in discussion sequences.

Jump cut: A jump cut, which gained popularity during the French New Wave, occurs when there is no continuity between shots. Because the photos appear to move ahead in time while still in the shot, they are known as jump cuts. By removing extraneous seconds from a scene, this editing method primarily aims to reduce the length of a film. It would, though, quickly start to have an impact on the French New Wave movement and beyond.

Match cut: Match cut: this type of cut is considered one of the most famous and common editing techniques. It utilizes when a new scene bears over parts from the preceding scene. For, instance, a scene of a donut is in one shot, the very next scene could be of a bagel; same shape, different object. It could also be of a city skyline in the day, immediately cutting to that same skyline at night.

Montage: Since the visual content has emerged both the practical and theoretical draw attention with respect to the technology developed and how to improve the quality of the visual content. However, before the First World War, films were silent, for instance, Charlie Chaplin's work. While the Soviet film director "Sergei Eisenstein" contributed to an innovative technique in editing called montage. A montage is a compilation of images, in

which incorporated the unrelated images complement one another to create a new thought, idea, or emotion in the mind of the viewer. According to Eisenstein film editing is "a clash of images and ideas". According to Sergei Eisenstein film editing for him consists of **five elements:**

1. Metric montage: indicates the time of the shots relative to one another. Notwithstanding the content. Furthermore, shortening the shots abbreviates the time that the audience digests the content in each shot. Usually, close-ups with shorter shots obtain an intense sequence.

2. Rhythmic montage: this kind of montage utilizes to portray the conflict. It refers to the un interruptedness of visual patterns within the shots. in other words, matching action and screen direction.

3. Tonal montage: employ the tone or mood to direct the audience in interpreting tonal montage. In other words, firm the emotional character of a scene. Emotions change, and so too can the tone of the scene. Usually, this kind of montage is used to portray tragedy or grief.

4. Over tonal montage: this kind of montage impacts the audience, in which the interplay of metric, rhythmic, and tonal montages sparks outrage or emotions in the audience. In other words, it's an interplay combined with velocity, notions, and emotions.

5. Intellectual montage: or ideological montage is to create montage to trigger certain ideological and intellectual ideas on the audience.

19.4 VISUAL EFFECTS AND ANIMATION

Using graphics and animation has been an important part of the film making. It is not limited to films themed around supernatural themes, fantasy and horror but also family drama, romantic and other genres. The use of graphics, animation and special visual effects bring the desired color, tone and texture of the scene context.

Visual effects (VFX) are created by adding images, graphics or animations to projects, the video content itself, which directs the viewer's eye to specific elements within an image. This can manifest as simple titles superimposed on the screen; text scrolls across a scene; graphics are animated to give emphasis to a color, shape or texture; or other visual effects that draw attention to specific elements within a sequence. Visual manipulation is in full control of the director through the VFX artists or editor. There are a number of software's that editors have to work with, for example After Effects, Photoshop and Cinema 4D, Maya, 3D etc. There are a number of Pan-India films released like *Bahubali, Puli*, *KGF* are some of the examples. Chroma key is used for the shooting with the live actors with the green or blue background, as it is going to help in the post production with the help of editing software's can be replaced with computer designed or real locations. The indoor productions provide greater possibilities of computer generation (CG) graphics. Rajanikanth starrer film *Kochidiyan* (2014) was a 3D animated film but real actors' movements were captured, used motions and improved upon.

Sound editing for film:

Apart from visual editing, to give life to aesthetics of picturesque the sound design plays a vital role. In the editing department, separate departments to look at work on each element of the film production. Sound for films has many elements: songs, background music (BGM),

sound special effects (SFX). Dialogues play an important role in the film, which are edited by specialized dialogue editors.

Sound design includes dialogue, ADR, sound effects, Foley, and music. It is a skillful task to put it all together, which is handled by multiple teams with different responsibilities. As much as possible, all of the sounds, including the recorded dialogue, should blend seamlessly together in the mixing process. Recording, editing, and rerecording sounds are part of sound editing.

19.5 FINAL EDIT AND OUTPUT

Married print is the composite of an optical soundtrack and a positive print of the complete film. The final laboratory step of printing the film includes the sound track. Pay attention to the output format of your movie. There are multiple editing video formats supported by almost all modern video software and hardware. Nowadays film output is taken on a digital disk, In Fact some of the theater chains use networked projects, where from a single location through satellite movies are streamed in cinema theaters.

The formats that are commonly used for digital cinema prints vary as per the projector and cinema theater sound system. The resolution also depends on the screen available in cinema theaters. The film output resolution starts from full HD, 4k to 8k. Now with the advent of OTT platforms and satellite releases outputs that need to be optimized for mobile, online streaming, websites, on demand television etc. In the past 35mm was the most popular format across cinema releases in India, now Digital Cinema Print (DCP). To simplify DCP are high quality hard disks covered with the utmost safety package.

Editing with digital became easier and affordable. It is understood as technologically driven. Artificial intelligence based editing systems are available. But in reality the editor has to empathize with the director's imagination and design of the film to provide suitable visual narrative. Coordination of director, cinematographer and editor will assure a better output.

19.6 SUMMARY

The lesson is to introduce students to the role of a film editor, as well as editing techniques. The work of the editor starts with the understanding of the raw footage. Editing is a creative craft to organize raw footage to add relevant effects, sound and visual cues used to tell a visual story. Editing involves several decisions to add effects, cuts, and dissolves at the right time. The organization of the footage with right soundtrack in sync is specialized craft of the editor.

19.7 TECHNICAL TERMS

Married print is a composite made up of the entire film's positive print and its optical soundtrack. The soundtrack is applied during the film's printing process in the lab.

Fade: A fade, as opposed to a standard cut, gradually brings a scene to a close.

Dissolve: The visuals of one scene overlap with the visuals of the incoming scene. The passage of time can also be alluded to or used to create parallels between two scenes or to compare two scenes.

Match cut: It occurs when a new scene carries over elements from the preceding scene. It could also be of a city skyline in the day, immediately cutting to that same skyline at night.

Continuity editing: This technique, one of the earliest in editing, makes sure that the same thing is there from picture to shot. In order to keep the audience interested during the filming and editing process, continuity is essential.

19.8 SELF-ASSESSMENT QUESTIONS

1. What is the difference between linear and non-linear editing?
2. Explain the tools and techniques of editing for film?
3. What do you understand by the sound editing for the film?
4. Explain how editing can build the narrative of the film from raw footage?

19.9 SUGGESTED READINGS

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LESSON-20
ANIMATION AND VISUAL EFFECTS IN FILMMAKING

Objectives

After reading this lesson, learners should be able to gain the understanding of the importance of Animation and Visual effects in filmmaking.

Key objectives of this lesson are:

- To understand the field of animation and visual effects
- To learn about the workflow of the VFX and animation
- To get acquainted with various creative departments in VFX and animation
- To know the specialized software's used for creating visual effects and animation

Structure

20.1   **Introduction**
20.2   **VFX and Animation Software's for film production**
20.3   **Workflow for using Visual Effects**
20.4   **Research and Development (R&D)**
20.5   **Specialized jobs in VFX and Animation**
20.6   **Summary**
20.7   **Technical terms**
20.8   **Self-Assessment Questions**
20.9   **Suggested Readings**

20.1 INTRODUCTION

In filmmaking and video production, the process through which imagery is created or altered outside the framework of a live-action shot is known as visual effects (often abbreviated as VFX). VFX refers to the process of combining live-action footage with other live-action footage or CGI elements to produce realistic visuals. Vertigo (1958) is said to be the first film to use animation, but there are a number of films that used tricks in cinematography to make imaginative folklore and fantasy real on screen. For example Indian mythological, Telugu folklore films like *Mayabazar, Pathala Bhairavi*. According to Jeffery A. Okun, Susan Zwerman (2010) "Visual effects have allowed filmmakers to take us on journeys to places that have ceased to exist or that have never existed and to see things that we could only imagine".

Special effects (SFX) are different from the VFX. In the real live shooting or natural setting, creating an effect physically is SFX. For example, blasts, fog, night, rain etc. Whereas if we do the same digitally is called visual effects. Prosthetic makeup to create characters will help to convert them through Chroma key as well as virtual set to bring it alive in digital form. It is also called SFX makeup, for example wounds, scare creatures, animals etc.

Through the use of produced images (digital or optical, animals or creatures that look realistic), real-world scenarios that would be unsafe, expensive, inconvenient, time-consuming, or impossible to capture on film are merged in visual effects (VFX). Today, nearly every movie makes extensive use of visual effects. Avengers: Endgame (2019), the second-highest-grossing movie of all time, made considerable use of VFX. To achieve the tough and unconventional target of storytelling in today's era the use of tools and technique of VFX is must.

The most common and basic categories of VFX effects used in film making are:

i.) CGI

ii.) Motion capture

iii.) Compositing

CGI:

The general word used to refer to digitally produced visual effects (VFX) in film and television is 'CGI', the full form is Computer Generated Imagery. The digital assets created in the form of 2D or 3D used in the VFX creation is called CGI. The assets can be digital avatars of living persons, trees, jungles, rocks etc. In-fact now there are CGI suites to convert your live movements to CGI. 'Mega scan' is one of the sources where repositories of a variety of digital assets are available for free and purchase. Not in the cinema but also now fantasy television serials like *'Nagin'* became popular with the help of CGI. It helps to meet the imagination of the director of the film. There are different department works to follow like in a factory setup. The departments include modeling, texturing, lighting, animation, effects, and compositor.

Motion Capture

Mo Cap or motional capture is to use scanning of the physical expressions whether it is a dance, walk, fight with the help of specialized suite using sensor, markers shooting is done to convert it to digital asset or overlay on the already created digital world. Several components make up motion capture, including: The Knowledge Multiple kinds of sensors are used to record a data set as the actor moves across the scene. Among the sensors that follow the marks attached to the actor's outfit or body are infrared and body-mounted cameras.

Shanker film *Jeans* (1998) provided a glimpse of motion capture in one of the songs where a male is wearing a digital bodysuit and dancing, which appears real like female dancing for the viewers. Hollywood movie *Avatar* (2009) used motion capture devices to transform real people to digital Avatars, the further process is called 3D modeling and creating VFX. In India one of the proud examples in using this technology is *Kochidiyan* (2014), where Rajanikanth body movements like his way of talking, walking and action sequences were captured to make a fully animated movie.

Composition

Compositor helps in creating the final render or output by editing the footage from various departments. For example Chroma key footage, Motion Capture, CGI models will be finally edited. Compositors are the last person in the final stage; he creates the final footage or image after receiving all the work received from various stages of film shoot of CGI, VFX,

SFX, Chroma key etc. Knowledge of 3D, camera, depth and light is important for composition artists.

Chroma keying is the technique of replacing the background in the post production of the footage shot with the blue or green screen as backdrop. Rot scoping is another technique where frame by frame tracking of the footage to mix and match with the suitable background or natural acting movements. With this one can bring dead actors live to act with the living actors. Star Wars was one of the best examples. It also helps in removing the visible ropes used for action sequences.

Using the software platform "Unreal Engine," the Spider Man VFX team developed a ground-breaking real-time animation approach. It also provides an intriguing look at how the conventional fields of live action, rot scope technology, and animation might combine to provide a brand-new happy medium. Using the software platform "Unreal Engine," the Spider Man VFX team developed a ground-breaking real-time animation approach. It also provides an intriguing look at how the conventional fields of live action, rot scope technology, and animation might combine to provide a brand-new happy medium.

20.2 VFX AND ANIMATION SOFTWARE ARE FOR FILM PRODUCTION

Technology has been changing rapidly, such as software's. The more effective graphics will require better hardware enabled computers to render and process the effects for film production.

The software's has been updating and progressing as per the innovation in the field of animation. Software's from adobe are more popular as they are compatible both for apple mac computers and windows based computers. Autodesk 3D Maya, Adobe after effects, Cinema 4D for Maxon, Dragon frame for animation, Flame software for 3D compositing and Black magic design etc.

Some of the open source software's which are available for free to use are Nuke for visual effects, Da vinci resolve for editing and color correction, blender for 3D animation and graphics, Unreal engine is another potential bouquet of software's offers plethora of cutting edge software options and boasts 'it is the future of cinema'. Similarly Unity for gaming as well as VFX is highly useful for creative artists.

20.3 WORKFLOW FOR USING VISUAL EFFECTS

The various stages of film production at which visual effects are introduced are included in a visual effect pipeline. You must be familiar with the various stages of film production in order to comprehend how the VFX pipelining is carried out. As follows:

Pre-production:

Activities at this stage include: the idea for the movie was conceived,

Scripts

Budgets

Casting

Location

Production: The beginning of the filming process can take place in a studio or on location.

Post-production: To prepare the movie for distribution, visual effects, audio, editing, and color grading are added.

VFX in film Post Production:

Most of the VFX pipelining takes place in post-production. There are 12 steps of the VFX pipeline. They consist of:

1. Storyboarding and Animatic

During this stage, a VFX artist builds a visual representation of the movie's sequences. They use drawings to define a shot by studying a character's movement and the surroundings. Based on these suggestions, the production crew then starts working.

2. Pre-Vis

The production team and 3D artists work together during pre-vis to build a 3D representation of the scenes. This makes choosing the camera angle easier and avoids using intricate settings.

3. Concept Art and Design

One of the most important phases of pre-production that affects the tone and aesthetic of the movie is this stage. The backdrops, characters, backdrops, costumes, lighting, and color are all created by concept artists.

4. Match move and Camera Tracking

A 3D camera is generated during this stage to assist the VFX team in building 3D objects and characters. These are then rotated into the original footage and combined with it. The method of rotomation involves matching a character's motion to the footage.

5. Layout and Production Design

Layout or production design entails visualizing the finished film set: It aids set designers in determining whether a place could be created physically or digitally. The VFX crew contributes and decides how to digitally integrate the set. The venue is decided by the production designers.

6. Modeling and Asset Creation

The teams responsible for 3D modeling and texturing endeavor to increase the economy. The model assets, proper lighting, and shadows are some of the first teams they work on in post-production.

7. VFX supervision:

The directors and the VFX supervisors work together to decide which shots will be completed at this phase. In order to increase the effectiveness of the final photographs, they also devote time to study.

8. Rigging

Before animation, a rigging crew creates a digital skeleton that simulates a character's movement. To accomplish this, they add bones, compute skin weights, and apply muscle weights.

9. Animation

A figure, prop, or vehicle is given life by the animators by adding a texture to the rig and using unique controls. The final animation is created by sequencing these figures' motions using software. In order to complete the look, they also use motion capture data.

10. FX and Simulation

The FX artist enters the images after the animations are finished to add simulations such as devastation, fire, liquids, smoke, and particles. They may also enjoy adding hair to a character or making snow-covered footprints.

11. Lighting and Rendering

A lighting artist submits a pitch to make the light color, intensity, and shadows seamless across the frame after the visual effects have been added and mixed with the sceneries. After being aligned to a camera angle, these frames are subsequently provided to the compositor.

12. Compositing

The film's components are then layered on top of one another by the compositor. These components give the appearance of one continuous image. To further a desired effect, they could overlay simulations or add an animated character. Knowing some well-known VFX examples from movies will help you understand some real-world VFX instances.

20.4 RESEARCH AND DEVELOPMENT (R&D)

Research plays an important role in developing VFX and animation. Unlike fully animated films, where everything is digitally designed, the films shot on physical locations required research inputs to make it realistic. For example water fill in film *Bahubali,* mystic sky, green jungles etc. Sometimes objects in the scene need to be created digitally to suit the physical environments. Many of the advertisements are now done with the help of digital backgrounds, which are called virtual sets. One may not be required to visit a hill station, desert sands, Deep Ocean; all can be done with the help of virtual sets in controlled environments. Real-time technologies are helping to reduce the production costs to produce high quality cinema.

It is also important to create digital artifacts or objects culturally suitable. The motifs, screen background and other physical attributes should match time, sociologically, geographically and culturally. For applying visual effects in the post production, in the shooting stage special care and technique is required to shoot. The films which have real life environments as well animation overlays and physical characters in the animated films required proper lighting; green/blue screen- Chroma shoot is a must.

20.5 SPECIALIZED JOBS IN VFX AND ANIMATION

Earlier editing as a part of post-production was limited to sound, video and limited graphics and visual effects, but now there are a number of specialized technical departments

in the VFX and animation work for the film. Each department is equipped with specialized software's, hardware and technical engineers and creative artists. Some of the important are listed below:

The first and foremost is the **research department**. This helps in finding the authentic sources and artefacts.

Asset department helps in designing the required digital objects. There are other important artists who work on texture, shades, rigging and modelling.

Colourist: Job is to make sure the neutral colours and grades are in all shots. They work closely with the compositors.

Art department: Concept artists, illustrators work towards storyboarding.

Pre-viz artists developed the prototype 3D work, which helps in final production as well as camera placement.

Apart from above there are 'generalists' who work in a variety of these departments, have command over multiple skills and work in the productions.

It is imperative in film production today to use VFX and animation irrespective of whatever the genre. James Cameron, director of *Avatar* says VFX are "seduction of reality". It is difficult for the audience to realize what is real and unreal. Definitely VFX helps make the film aesthetically more immersive for the audience to take them with the moment on screen. But over use of VFX and animation will also ruin the film, as well in appropriate use or poorly done VFX ruins the job of the movie. The future of the movie making is done with the help of computer than the real actors, location and infrastructure.

20.6 SUMMARY

VFX and animation helps the film to improve their effective showcasing of the content. Different skill sets required at various departments that deal with creation of visual content. Art directors, storyboard artists, CGI, 3D, texture artist and many more who craft the visual content. VFX is not only limited to animated movies, fantasy stories but also action and romantic movies where various elements of visuals are enhanced, controlled to suit the best aesthetic and aural senses of the audience.

20.7 TECHNICAL TERMS

VFX: Visual Effects

SFX: Special Effects

Pre-Vis: The production team and 3D artists work together during pre-vis to build a 3D representation of the scenes. This makes choosing the camera angle easier and avoids using intricate settings.

Rigging: Before animation, a rigging crew creates a digital skeleton that simulates a character's movement. To accomplish this, they add bones, compute skin weights, and apply muscle weights.

Colorist: Job is to make sure the neutral colors and grades are in all shots. They work closely with the compositors.

20.8 SELF-ASSESSMENT QUESTIONS

Explain the key technical departments of VFX and animation for film production?

Explain the types of VFX?

Name the films that you have found that used VFX and animation?

Examine the role of VFX in film making with suitable examples?

20.9 SUGGESTED READINGS

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