

FILM TERMS GLOSSARY

Basic definitions of terms

Aerial shot: A shot taken from a plane, helicopter or a person on top of a building. Not necessarily a moving shot. The main source of light is behind the subject, silhouetting it, and directed toward the camera.

Bridging shot: A shot used to cover a jump in time or place or other discontinuity. Examples are the falling calendar pages, railroad wheels, newspaper headlines, and seasonal changes.

Camera angle: The angle at which the camera is pointed at the subject:

Cut: The splicing of two shots together. This cut is made by the film editor at the editing stage of a film. Between sequences the cut marks a rapid transition between one time and space and another, but depending on the nature of the cut it will have different meanings.

Cross-cutting: Cutting between different sets of action that can be occurring simultaneously or at different times, (this term is used synonymously but somewhat incorrectly with parallel editing.) Cross-cutting is used to build suspense, or to show the relationship between the different sets of action.

Continuity cuts: These are cuts that take us seamlessly and logically from one sequence or scene to another. This is an unobtrusive cut that serves to move the narrative along.

Deep focus: A technique in which objects very near the camera as well as those far away are in focus at the same time.

Diegesis: The denotative material of film narrative, it includes, according to Christian Metz, not only the narration itself, but also the fictional space and time dimension implied by the narrative.

Dissolve/lap-dissolve: These terms are used interchangeably to refer to a transition between two sequences or scenes. Generally associated with earlier cinema but still used on occasion. In a dissolve a first image gradually dissolves or fades out and is replaced by another which fades in over it. This type of transition, which is known also as a soft transition (as opposed to the cut), suggests a longer passage of time than a cut.

Dolly: A set of wheels and a platform upon which the camera can be mounted to give it mobility. Dolly shot is a shot taken from a moving dolly. Almost synonymous in general usage with tracking shot or follow shot

Dollying: A tracking shot or zoom which follows the subject as it moves.

Editing: Editing refers to how shots are put together to make up a film. Traditionally a film is made up of sequences or in some cases, as with avant-garde or art cinema, or again, of successive shots that are assembled in what is known as collision editing, or montage.

Ellipsis: A term that refers to periods of time that have been left out of the narrative. The ellipsis is marked by an editing transition which, while it leaves out a section of the action, nonetheless signifies that something has been elided. Thus, the fade or dissolve could indicate a passage of time, a wipe, a change of scene and so on. A jump cut transports the spectator from one action and time to another, giving the impression of rapid action or of disorientation if it is not matched.

Eye-line matching: A term used to point to the continuity editing practice ensuring the logic of the look or gaze.

In other words, eyeline matching is based on the belief in mainstream cinema that when a character looks into off-screen space the spectator expects to see what he or she is looking at. Thus there will be a cut to show what is being looked at: object, view, another character, etc. Eyeline then refers to the trajectory of the looking eye. The eyeline match creates order and meaning in cinematic space. Thus, for example, character A will look off-screen at character B. Cut to character B, who-if she or he is in the same room and engaged in an exchange either of glances or words with character A-will return that look and so 'certify' that character A is indeed in the space from which we first saw her or him look. This "stabilising" is true in the other primary use of the eyeline match which is the shot/reverse angle shot, also known as the reverse angle shot, commonly used in close-up dialogue scenes. The camera adopts the eyeline trajectory of the interlocutor looking at the other person as she or he speaks, then switches to the other person's position and does the same.

Extreme long shot: A panoramic view of an exterior location photographed from a considerable distance, often as far as a quarter-mile away. May also serve as the establishing shot.

Fade in/out: A punctuation device. The screen is black at the beginning; gradually the image appears, brightening to full strength. The opposite happens in the fade out.

Fill light: An auxiliary light, usually from the side of the subject that can soften shadows and illuminate areas not covered by the key light.

Flashback: A scene or sequence (sometimes an entire film), that is inserted into a scene in "present" time and that deals with the past. The flashback is the past tense of the film.

Flashforward: On the model of the flashback, scenes or shots of future time; the future tense of the film.

Focus: The sharpness of the image. A range of distances from the camera will be acceptably sharp. Possible to have deep focus, shallow focus. Focus in, focus out: a punctuation device whereby the image gradually comes into focus or goes out of focus.

Framing: The way in which subjects and objects are framed within a shot produces specific readings. Size and volume within the frame speak as much as dialogue. So too do camera angles. Thus, for example, a high-angle extreme long shot of two men walking away in the distance, (as in the end of Jean Renoir's *La Grande Illusion*, 1937) points to their vulnerability – they are about to disappear, possibly die. Low angle shots in medium close-up on a person can point to their power, but it can also point to ridicule because of the distortion factor.

Gaze/Look: This term refers to the exchange of looks that takes place in cinema but it was not until the 1970s that it was written about and theorised. In the early 1970s, first French and then British and American film theorists began applying psychoanalysis to film in an attempt to discuss the spectator/screen relationship as well as the textual relationships within the film. Drawing in particular on Freud's theory of libido drives and Lacan's theory of the mirror stage, they sought to explain how cinema works at the level of the unconscious. Indeed, they maintained that the processes of the cinema mimics the workings of the unconscious. The spectator sits in a darkened room, desiring to look at the screen and deriving visual pleasure from what he or she sees. Part of that pleasure is also derived from the narcissistic identification she or he feels with the person on the screen. But there is more; the spectator also has the illusion of controlling that image. First, because the Renaissance perspective which the cinematic image provides ensures that the spectator is subject of the gaze; and second, given that the projector is positioned behind the spectator's head, this means that it is as if those images are the spectator's own imaginings on screen.

Iris: An old technique of punctuation that utilises a diaphragm in front of the lens, which is opened (iris in) or closed (iris out) to begin or end a scene. The iris can also be used to focus attention on a detail of the scene.

Jump cut: Cut where there is no match between the two spliced shots. Within a sequence, or more particularly a scene, jump cuts give the effect of bad editing. The opposite of a match cut, the jump cut is an abrupt cut between two shots that calls attention to itself because it does not match the shots seamlessly. It marks a transition in time and space but is called a jump cut because it jars the sensibilities; it makes the spectator jump and wonder where the narrative has gone.

Key light: The main light on a subject. Usually placed at a 45 degree angle to the camera-subject axis. In high key lighting, the key light provides all or most of the light in the scene. In low key lighting, the key light provides much less of the total illumination.

Master shot: A long take of an entire scene, generally a relatively long shot that facilitates the assembly of component closer shots and details. The editor can always fall back on the master shot: consequently, it is also called a cover shot.

Match cut: Exactly the opposite of a jump cut within a scene. These cuts make sure that there is a spatial-visual logic between the differently positioned shots within a scene. Thus, where the camera moves to, and the angle of the camera, makes visual sense to the spectator. Eyeline matching is part of the same visual logic: the first shot shows a character looking at something off-screen, the second shot shows what is being looked at. Match cuts then are also part of the seamlessness, the reality effect, so much favoured by Hollywood.

Medium shot: A shot intermediate between a close-up and a full shot.

Montage: Simply, editing. More particularly: Eisenstein's idea that adjacent shots should relate to each other in such a way that A and B combine to produce another meaning, C, which is not actually recorded on the film.

Mise en scène: Refers to what is colloquially known as "the Set," but is applied more generally to refer to everything that is presented before the camera to produce intended effects, as opposed to editing (which takes place afterwards). Literally, the "putting-in-the-scene"

- the direction of actors
- placement of cameras
- choice of lenses etc.

Pan: (abbreviation of panorama) Movement of the camera from left to right or right to left around the imaginary vertical axis that runs through the camera. A panning shot is sometimes confused with a tracking shot.

Point of view shot: (Often abbreviated as 'pov'). A shot which shows the scene from the specific point of view of one of the characters.

Pull back shot: A tracking shot or zoom that moves back from the subject to reveal the context of the scene.

Rack focusing: A technique that uses shallow focus (shallow depth of field) to direct the attention of the viewer forcibly from one subject to another. Focus is "pulled", or changed, to shift the focus plane, often rapidly, sometimes several times within the shot.

Reverse angle: A shot from the opposite side of a subject. In a dialogue scene, a shot of the second participant.

Scene: A complete unit of film narration. A series of shots (or a single shot) that takes place in a single location and that deals with a single action. Sometimes used interchangeably with sequence.

Shaky Cam: A quick paced film technique that follows a subject giving the audience a frantic or documentary feel using the following: a hand-held camera, a camera attached to rope or a camera that appears hand-held.

Shot: In terms of camera distance with respect to the object within the shot, there are basically 7 types of shots;

- extreme close-up
- close-up
- medium close-up
- medium shot
- medium long shot
- long shot
- extreme long shot or distance shot

Close-up / extreme close-up (CU/ECU) : The subject framed by the camera fills the screen. Connotation can be of intimacy, of having access to the mind or thought processes (including the subconscious) of the character. These shots can be used to stress the importance of a particular character at a particular moment in a film or place her or him as central to the narrative by singling out the character in CU at the beginning of the film. It can signify the star exclusively (as in many Hollywood productions of the 1930s and 1940s). CUs can also be used on objects and parts of the body other than the face. In this instance they can designate imminent action (a hand picking up a knife, for example), and thereby create suspense. Or they can signify that an object will have an important role to play in the development of the narrative. Often these shots have a symbolic value, usually due to their recurrence during the film. How and where they recur is revealing not only of their importance but also of the direction or meaning of the narrative.

Medium close-up (MCU): Close-up of one or two (sometimes three) characters, generally framing the shoulders or chest and the head. The term can also be used when the camera frames the character(s) from the waist up (or down), provided the character is right to the forefront and fills the frame, (otherwise this type of shot is a medium shot). An MCU of two or three characters can indicate

- a coming together
- an intimacy
- a certain solidarity.

Conversely, if there is a series of two and one shots, these MCUs would suggest a complicity between two people against a third who is visually separate in another shot.

Medium shot (MS): Generally speaking, this shot frames a character from the waist, hips or knees up (or down). The camera is sufficiently distanced from the body for the character to be seen in relation to her or his surroundings (in an apartment, for example). Typically, characters will occupy half to two-thirds of the frame. This shot is very commonly used in indoor sequences allowing for a visual signification of relationships between characters. Compare a two-shot MS and a series of separate one-shots in MS of two people. The former suggests intimacy, the latter distance. The former shot could change in meaning to one of distance, however, if the two characters were separated by an object (a pillar, table or telephone, for example). Visually this shot is more complex, more open in terms of its readability than the preceding ones. The characters can be observed in relation to different planes, background middle ground and foreground, and it is the inter-relatedness of these planes which also serves to produce a meaning.

Medium long shot (MLS): Halfway between a long and a medium shot. If this shot frames a character then the whole body will be in view towards the middle ground of the shot. A quite open shot in terms of readability, showing considerably more of the surroundings in relation to the character(s).

Long shot (LS): Subject or characters are at some distance from the camera; they are seen in full within their surrounding environment.

Extreme long shot (ELS): The subject or characters are very much to the background of the shot. Surroundings now have as much if not more importance, especially if the shot is in high-angle. A first way to consider these shots is to say that a shot lends itself to a greater or lesser readability dependent on its type or length. As the camera moves further away from the main subject (whether person or object) the visual field lends itself to an increasingly more complex reading – in terms of the relationship between the main subject and the decor there is more for the spectator's eye to read or decode. This means that the closer up the shot, the more the spectator's eye is directed by the camera to the specified reading.

Shots, in and of themselves, can have a subjective or objective value: the closer the shot, the more subjective its value, the more the meaning is inscribed from within the shot; conversely, the longer the distance of the shot the more objective its value, the greater the participation of the spectator or reader in the inscription of meaning. Other factors influence the readability of a shot. A high or low camera angle can de-naturalise a shot or reinforce its symbolic value. Take, for example, an ELS that is shot at a high angle. This automatically suggests the presence of someone looking, thus the shot is implicitly a point of view shot. In this way some of the objective value or openness of that shot, (which it would retain if angled horizontally at 90 degrees) is taken away, the shot is no longer 'naturally' objective. The shot is still open to a greater reading than a CUC, however; although the angle imposes a preferred reading (someone is looking down from on high). In terms of illustrating what is meant by reinforcing symbolic value, the contrastive examples of a low- and high-angle CU can serve here. The former type of shot will distort the object within the frame, rendering it uglier, more menacing, more derisive; conversely, when a high-angle CU is used, the object can appear more vulnerable, desirable.

Steadicam: The invention of cameraman Garret Brown (developed in conjunction with Cinema Products, Inc.), this is a system which permits hand-held filming with an image steadiness comparable to tracking shots. A vest redistributes the weight of the camera to the hips of the cameraman; a spring-loaded arm minimises the motion of the camera; a video monitor frees the cameraman from the eyepiece.

Story board: A series of drawings and captions (sometimes resembling a comic strip) that shows the planned shot divisions and camera movements of the film.

Subjective camera: The camera is used in such a way as to suggest the point of view of a particular character.

- High- or low-angle shots indicate where she or he is looking from
- a panoramic or panning shot suggests she or he is surveying the scene
- a tracking shot or a hand-held camera shot signifies the character on motion.

Take: One version of a shot. A film-maker shoots one or more takes of each shot or set-up. Only one of each group of takes appears in the final film.

Tilt shot: The camera tilts up or down, rotating around the axis that runs from left to right through the camera head.

Tracking shot/travelling shot/dollying shot: Terms used for a shot when the camera is being moved by means of wheels: On a dolly (a low tracking shot), in a car or even a train. The movement is normally quite fluid (except perhaps in some of the wider car chases) and the tracking can be either fast or slow. Depending on the speed, this shot has different connotations, e.g.: like a dream or trance if excessively slow, bewildering and frightening if excessively frenetic. A tracking shot can go: backwards, left to right, right to left.

The way in which a person is framed in that shot has a specific meaning, (for example, if the camera holds a person in the frame but that person is at one extreme or other of the frame, this could suggest a sense of imprisonment).

Voice-over: The narrator's voice when the narrator is not seen. Common in television commercials, but also in film noir.

Whip pan: A type of pan shot in which the camera moves sideways so quickly that the picture blurs into indistinct streaks. It is commonly used as a transition between shots, and can indicate the passage of time and/or a frenetic pace of action. Also known as: *swish pan*, *flick pan* and *zip pan*.

Wipe: An optical effect in which an image appears to "wipe-off" or push aside the preceding image. Very common in the 1930s; less so today.

Zoom: Zooming either towards or away from an individual object (or multi-object ensemble), going e.g. from distance shot to close-up shot or vice versa.

Cinematography

Cinematographic techniques such as the choice of shot, and camera movement, can greatly influence the structure and meaning of a film.

The use of different shot sizes can influence the meaning which an audience will interpret. The size of the subject in frame depends on two things: the distance the camera is away from the subject and the focal length of the camera lens. Common shot sizes:

- Extreme close-up:** Focuses on a single facial feature, such as lips and eyes.
- Close-up:** May be used to show tension.
- Medium shot:** Often used, but considered bad practice by many directors, as it often denies setting establishment and is generally less effective than the Close-up.
- Long shot**
- Establishing shot:** Mainly used at a new location to give the audience a sense of locality.

Choice of shot size is also directly related to the size of the final display screen the audience will see. A Long shot has much more dramatic power on a large theater screen, whereas the same shot would have less of an impact on a small TV or computer screen.

Movement and expression

Movement can be used extensively by film makers to make meaning. It is how a scene is put together to produce an image. A famous example of this, which uses "dance" extensively to communicate meaning and emotion, is the film, *West Side Story*.

Provided in this alphabetised list of film techniques used in motion picture filmmaking. There are a variety of expressions:

- Aerial perspective
- Aerial shot
- American shot
- Angle of view
- Bird's eye shot
- Bird's-eye view
- Boom shot
- B-roll
- Camera angle
- Camera coverage
- Camera dolly
- Camera operator
- Camera tracking
- Cinematic techniques
- Close-up
- Crane shot
- Dolly zoom
- Dutch angle
- Establishing shot
- Film frame
- Follow shot
- Forced perspective
- Freeze-frame shot
- Full frame
- Full shot
- Hanging miniature
- Head shot
- High-angle shot
- Long shot
- Long take
- Low-angle shot
- Master shot
- Medium shot
- Money shot
- Multiple-camera setup
- One shot (music video)
- Over the shoulder shot
- Panning (camera)
- Point of view shot
- Rack focusing
- Reaction shot
- Shot (filmmaking)
- Shot reverse shot
- Single-camera setup
- Stalker vision
- Tilt (camera)
- Top-down perspective
- Tracking shot
- Trunk shot
- Two shot
- Video production
- Walk and talk
- Whip pan
- Worm's-eye view

Lighting technique and aesthetics

- Background lighting
- Cameo lighting
- Fill light
- Flood lighting
- High-key lighting
- Key lighting
- Lens flare
- Low-key lighting
- Mood lighting
- Rembrandt lighting
- Stage lighting
- Soft light

To achieve the results mentioned above, a Lighting Director may use a number or combination of Video Lights. These may include the Redhead or Open-face unit, The Fresnel Light, which gives you a little more control over the spill, or The Dedolight, which provides a more efficient light output and a beam which is easier to control.

Editing and transitional devices

- A-roll
- B-roll
- Cross-cutting
- Cutaway
- Dissolve
- Establishing shot
- Fast cutting
- Flashback
- Insert
- Jump cut
- Keying
- L cut ("Split edit")
- Master shot
- Match cut
- Montage
- Point of view shot
- Screen direction
- Sequence shot

Smash cut
Slow cutting
Split screen
SMPTE timecode

- Shot reverse shot
- Talking head
- Wipe

Special effects (FX)

3D computer graphics
3D film for movie history
Bluescreen/Chroma key
Bullet time
Computer-generated imagery

- Digital compositing
- Optical effects
- Stereoscopy for 3D technical details
- Stop motion
- Stop trick

Lighting

In cinematography, the use of light can influence the meaning of a shot. For example, film makers often portray villains that are heavily shadowed or veiled, using silhouette. Techniques involving light include backlight (silhouette), and under-lighting (light across a character form).

Sound

Sound is used extensively in filmmaking to enhance presentation, and is distinguished into diegetic and non-diegetic sound:

Diegetic sound

It is the sound that the characters can hear as well as the audience, and usually implies a reaction from the character. Also called "literal sound" or "actual sound":

- Voices of characters;
- Sounds made by objects in the story, e.g. heart beats of a person
- Source music, represented as coming from instruments in the story space.
- Basic sound effects, e.g. dog barking, car passing; as it is in the scene
- Music coming from reproduction devices such as record players, radios, tape players etc.

Non-diegetic sound

It is sound which is represented as coming from a source outside the story space, i.e. its source is neither visible on the screen, nor has been implied to be present in the action. Also called "non-literal sound" or "commentary sound":

- Narrator's commentary;
- Voice of God;
- Sound effect which is added for dramatic effect;
- Mood music
- Film score

Non-diegetic sound plays a significant role in creating the atmosphere and mood within a film. Very commonly

diegetic shift occurs from one to the other, for example when characters are listening to music, then start dancing and the music becomes non-diegetic to indicate being 'lost in the moment'.

Sound effects

In motion picture and television production, a sound effect is a sound recorded and presented to make a specific storytelling or creative point, without the use of dialogue or music. The term often refers to a process, applied to a recording, without necessarily referring to the recording itself. In professional motion picture and television production, the segregations between recordings of dialogue, music, and sound effects can be quite distinct, and it is important to understand that in such contexts, dialogue and music recordings are never referred to as sound effects, though the processes applied to them, such as reverberation or flanging, often are.

Techniques in interactive movies

New techniques currently being developed in interactive movies, introduce an extra dimension into the experience of viewing movies, by allowing the viewer to change the course of the movie.

In traditional linear movies, the author can carefully construct the plot, roles, and characters to achieve a specific effect on the audience. Interactivity, however, introduces non-linearity into the movie, such that the author no longer has complete control over the story, but must now share control with the viewer. There is an inevitable trade-off between the desire of the viewer for freedom to experience the movie in different ways, and the desire of the author to employ specialized techniques to control the presentation of the story. Computer technology is required to create the illusion of freedom for the viewer, while providing familiar, as well as, new cinematic techniques to the author.

Filmmaking

Filmmaking (or in an academic context, **film production**) is the process of making a film. Filmmaking involves a number of discrete stages including an initial story, idea, or commission, through scriptwriting, casting, shooting, sound recording and reproduction, editing, and screening the finished product before an audience that may result in a film release and exhibition. Filmmaking takes place in many places around the world in a range of economic, social, and political contexts, and using a variety of technologies and cinematic techniques. Typically, it involves a large number of people, and can take from a few months to several years to complete.

Stages of production

- Development** — The first stage in which the ideas for the film are created, rights to books/plays are bought etc., and the screenplay is written. Financing for the project has to be sought and greenlit.
- Pre-production**—Preparations are made for the shoot, in which cast and film crew are hired, locations are selected, and sets are built.
- Production**—The raw elements for the film are recorded during the film shoot.
- Post-production**—The images, sound, and visual effects of the recorded film are edited.
- Distribution**—The finished film is distributed and screened in cinemas and/or released to home video.

Development

In this stage, the project producer selects a story, which may come from a book, play, another film, true story, video game, comic book, graphic novel, or an original idea, etc. After identifying a theme or underlying message, the producer works with writers to prepare a synopsis. Next they produce a step outline, which breaks the story down into one-paragraph scenes that concentrate on dramatic structure. Then, they prepare a treatment, a 25-to-30-page description of the story, its mood, and characters. This usually has little dialogue and stage direction, but often contains drawings that help visualize key points. Another way is to produce a scriptment once a synopsis is produced.

Next, a screenwriter writes a screenplay over a period of several months. The screenwriter may rewrite it several times to improve dramatization, clarity, structure, characters, dialogue, and overall style. However, producers often skip the previous steps and develop submitted screenplays which investors, studios, and other interested parties assess through a process called script coverage. A film distributor may be contacted at an early stage to assess the likely market and potential financial success of the film. Hollywood distributors adopt a hard-headed business approach and consider factors such as the film genre, the target audience, the historical success of similar films, the actors who might appear in the film, and potential directors. All these factors imply a certain appeal of the film to a possible audience. Not all films make a profit from the theatrical release alone, so film companies take DVD sales and worldwide distribution rights into account.

The producer and screenwriter prepare a film pitch, or treatment, and present it to potential financiers. They will also pitch the film to actors and directors (especially so-called bankable stars) in order to "attach" them to the project (that is, obtain a binding promise to work on the film if financing is ever secured). Many projects fail to move beyond this stage and enter so-called development hell. If a pitch succeeds, a film receives a "green light", meaning someone offers financial backing: typically a major film studio, film council, or independent investor. The parties involved negotiate a deal and sign contracts. Once all parties have met and the deal has been set, the film may proceed into the pre-production period. By this stage, the film should have a clearly defined marketing strategy and target audience. Development of animated films differs slightly in that it is the director who develops and pitches a story to an executive producer on the basis of rough storyboards, and it is rare for a full-length screenplay to already exist at that point in time. If the film is green-lighted for further development and pre-production, then a screenwriter is later brought in to prepare the screenplay.

Pre-production

In pre-production, every step of actually creating the film is carefully designed and planned. The production company is created and a production office established. The film is pre-visualized by the director, and may be storyboarded with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film. For major productions, insurance is procured to protect against accidents.

The producer hires a crew. The nature of the film, and the budget, determine the size and type of crew used during filmmaking. Many Hollywood blockbusters employ a cast and crew of hundreds, while a low-budget, independent film may be made by a skeleton crew of eight or nine (or fewer). These are typical crew positions:

- **Storyboard artist:** creates visual images to help the director and production designer communicate their ideas to the production team.
- **Director:** is primarily responsible for the storytelling, creative decisions and acting of the film.
- **Assistant director (AD):** manages the shooting schedule and logistics of the production, among other tasks. There are several types of AD, each with different responsibilities.
- **Unit production manager:** manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film.
- **Location manager:** finds and manages film locations. Nearly all pictures feature segments that are shot in the controllable environment of a studio sound stage, while outdoor sequences call for filming on location.
- **Production designer:** creates the visual conception of the film, working with the art director.[2]
- **Art director:** manages the art department, which makes production sets
- **Costume designer:** creates the clothing for the characters in the film working closely with the actors, as well as other departments.
- **Make up and hair designer:** works closely with the costume designer in addition to create a certain look for a character.
- **Casting director:** finds actors to fill the parts in the script. This normally requires that actors audition.
- **Choreographer** creates and coordinates the movement and dance - typically for musicals.
- **Director of photography (DP):** is the cinematographer who supervises the photography of the entire film.
- **Director of audiography (DA):** is the audiographer who supervises the audiography of the entire film. For productions in the Western world this role is also known as either sound designer or supervising sound editor.[3]
- **Production sound mixer:** is the head of the sound department during the production stage of filmmaking. They record and mix the audio on set - dialogue, presence and sound effects in mono and ambience in stereo. They work with the boom operator, Director, DoA, DoP, and First AD.
- **Sound designer:** creates the aural conception of the film,[2] working with the supervising sound editor. On some productions the sound designer plays the role of a director of audiography.
- **Composer:** creates new music for the film. (usually not until post-production)

Production

In production, the video production/film is created and shot. More crew will be recruited at this stage, such as the property master, script supervisor, assistant directors, stills photographer, picture editor, and sound editors. These are just the most common roles in filmmaking; the production office will be free to create any unique blend of roles to suit the various responsibilities possible during the production of a film.

A typical day's shooting begins with the crew arriving on the set/location by their call time. Actors usually have their own separate call times. Since set construction, dressing and lighting can take many hours or even days, they are often set up in advance.

The grip, electric and production design crews are typically a step ahead of the camera and sound departments: for efficiency's sake, while a scene is being filmed, they are already preparing the next one.

While the crew prepare their equipment, the actors are wardrobe in their costumes and attend the hair and make-up departments. The actors rehearse the script and blocking with the director, and the camera and sound crews rehearse with them and make final tweaks. Finally, the action is shot in as many takes as the

director wishes. Most American productions follow a specific procedure:

The assistant director (AD) calls "picture is up!" to inform everyone that a take is about to be recorded, and then "quiet, everyone!" Once everyone is ready to shoot, the AD calls "roll sound" (if the take involves sound), and the production sound mixer will start their equipment, record a verbal slate of the take's information, and announce "sound speed", or just "speed", when they are ready. The AD follows with "roll camera", answered by "speed!" by the camera operator once the camera is recording. The clapper, who is already in front of the camera with the clapperboard, calls "marker!" and slaps it shut. If the take involves extras or background action, the AD will cue them ("action background!"), and last is the director, telling the actors "action!". The AD may echo "action" louder on large sets.

A take is over when the director calls "cut!", and camera and sound stop recording. The script supervisor will note any continuity issues and the sound and camera teams log technical notes for the take on their respective report sheets. If the director decides additional takes are required, the whole process repeats. Once satisfied, the crew moves on to the next camera angle or "setup," until the whole scene is "covered." When shooting is finished for the scene, the assistant director declares a "wrap" or "moving on," and the crew will "strike," or dismantle, the set for that scene.

At the end of the day, the director approves the next day's shooting schedule and a daily progress report is sent to the production office. This includes the report sheets from continuity, sound, and camera teams. Call sheets are distributed to the cast and crew to tell them when and where to turn up the next shooting day. Later on, the director, producer, other department heads, and, sometimes, the cast, may gather to watch that day or yesterday's footage, called *dailies*, and review their work.

With workdays often lasting 14 or 18 hours in remote locations, film production tends to create a team spirit. When the entire film is *in the can*, or in the completion of the production phase, it is customary for the production office to arrange a wrap party, to thank all the cast and crew for their efforts.

For the production phase on live-action films, synchronizing work schedules of key cast and crew members is very important, since for many scenes, several cast members and most of the crew must be physically present at the same place at the same time (and bankable stars may need to rush from one project to another). Animated films have different workflow at the production phase, in that voice talent can record their takes in the recording studio at different times and may not see one another until the film's premiere, while most physical live-action tasks are either unnecessary or are simulated by various types of animators.

Post-production

Here the video/film is assembled by the video/film editor. The shot film material is edited. The production sound (dialogue) is also edited; music tracks and songs are composed and recorded if a film is sought to have a score; sound effects are designed and recorded. Any computer-graphic visual effects are digitally added. Finally, all sound elements are mixed into "stems", which are then married to picture, and the film is fully completed ("locked").

Distribution

This is the final stage, where the film is released to cinemas or, occasionally, directly to consumer media (DVD, VCD, Blu-ray) or direct download from a digital mediaprovider. The film is duplicated as required (either onto reels or hard disk drives) and distributed to cinemas for exhibition (screening). Press kits, posters,

and other advertising materials are published, and the film is advertised and promoted. A B-roll clip may be released to the press based on raw footage shot for a "making of" documentary, which may include making-of clips as well as on-set interviews.

Film distributors usually release a film with a press releases, interviews with the press, press preview screenings, and film festival screenings. Most films are also promoted with their own special website separate from those of the production company or distributor. For major films, key personnel are often contractually required to participate in promotional tours in which they appear at premieres and festivals, and sit for interviews with many TV, print, and online journalists. The largest productions may require more than one promotional tour, in order to rejuvenate audience demand at each release window.

Since the advent of home video in the early 1980s, most major films have followed a pattern of having several distinct release windows. A film may first be released to a few select cinemas, or if it tests well enough, may go directly into wide release. Next, it is released, normally at different times several weeks (or months) apart, into different market segments like rental, retail, pay-per-view, in-flight entertainment, cable, satellite, and/or free-to-air broadcast television. The distribution rights for the film are also usually sold for worldwide distribution. The distributor and the production company share profits.