

# MEDIA UNIT 3 – PRODUCTION EXERCISE 2

Miss Asbury

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FORM: 12A

## INTENTION:

*What are you intending on focusing on during this exercise. This might include any of the following:*

- *aesthetics and/or structural capacities and/or characteristics of a media product to be explored*
- *technical equipment to be operated*
- *applications used to be applied to develop particular skills to present specific ideas to achieve particular effects*

During this production exercise I intend on...

I intend to explore colour correction in Final Cut Pro 6 to achieve a successful old-fashioned film look, using a combination of black and white, sepia, desaturation and faded colour. The colour changes in different shots will indicate and differentiate time periods and the structure of time within the narrative. Therefore it is important to distinguish the difference between two major colour or tone types. The B&W and faded colour should emulate an authentic 1920s and 1930s film look respectively. The B&W style should be similar to that of “The Artist”, and also reminiscent of real silent films of the 1920s such as Charlie Chaplin films. The faded/sepia style shots should resemble films from the 1930s, and allow the audience to understand a clear difference in time periods or flashbacks. I intend to gain the ability to apply the same colour filter and settings to multiple shots in Final Cut Pro 6, in order to achieve a uniform look throughout the film and to avoid any unnecessary variation in colour between shots. I will film sample shots on a Canon 60D, and apply the colour changes on an iMac, using Final Cut Pro. Internet tutorials, YouTube videos explaining the process, and knowledge from a teacher may be required to learn how to do these things and achieve the stated goal. Care will need to be taken to ensure that each shot is still clear enough to see the most important elements of the scene, and that contrast in the B&W shots is not too distracting or incoherent. Some changes in brightness or contrast may need to be made in Final Cut also, to compensate for changes or discrepancies in lighting during the filming stage. In Final Cut Pro 6, I will use (In Video Filters, Colour correction panel,) the ‘broadcast safe’, ‘colour corrector’, ‘colour corrector 3-way’, ‘desaturate highlights’, ‘desaturate lows’, ‘RGB balance’ and ‘RGB limit’ effects or settings to create the desired effects.

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## EVALUATION:

*Explain how the completed exercise realises the stated intention. This should outline the extent to which the intention/s were realised. Outline what possibilities and limitations you have discovered with the technical equipment.*

The first thing I discovered was...

The colour correction filters and adjustment settings I needed to use were in a different section of Final Cut Pro. Originally, I intended to use the "Effects - Video Filters - Colour Correction" menu to colour correct my shots, but ended up using the adjustments found in "Effects – Video Filters – Image Control." These adjustment settings were far more appropriate for the settings I needed to change; black and white, sepia and colour changing, as opposed to more minute and finer colour adjustments used to correct overblown lights, discolouration due to lighting etc.

One limitation was...

The fact that to sample and view each setting on a video clip, the file needed to be rendered once the effect was applied. This rendering process takes a long time and significantly slows productivity and time taken to complete the task. In having to wait before viewing a selected effect or adjustment, the decisions made as to which colour correction settings would be most effective was also significantly slowed.

Another potential limitation could be the hard disk space (RAM) on my laptop, when dealing with large processing tasks such as high quality video in Final Cut Pro 7.

A solution for this could be...

To apply the same filter to multiple shots before rendering. This would only be possible if the desired setting and it's effect were known before applying and rendering. This could save time as the computer could be left to render multiple shots of the same effect, while I work on a different part of the project or other work. Keyboard shortcuts have also been learnt to aid time saving/management; to render: (cmd+R), to select all: (cmd+A), to save: (cmd+S). A solution to the issue of hard disk space could be to first of all, save work continuously, in multiple locations as backups, in case anything should fail, or the laptop crashes. Secondly, the laptop could be wiped clean of any unnecessary programs and files in order to be running at optimal speeds before editing video.

Final Cut Pro 7 was also used for most of the completion of the exercise, as opposed to Final Cut Pro 6, though there are almost no differences between the two programs. Learning how to use the relatively foreign editing software was a challenge, but ultimately will benefit the quality of the end product. Using Final Cut Pro 7 means I can use my laptop, and therefore am able to transport my work on my film between home and school, and can work on it out of school hours. This useful tool became apparent through this production exercise.

*SEPIA (Image 1 – Last Page)*

The sepia filter in its standard settings is very strong, casting an orange tinted filter over the image. This of course could be adjusted to be subtler, but the tone and quality is not the exact right style, especially when compared to old-fashioned Hollywood films.

*B&W/DESATURATE (Image 2 – Last Page)*

This filter literally just removes the colour from the video, de-saturating it. This leaves the black and white image looking slightly lacking in contrast, though this would look different depending on the lighting when filming. Furthermore, the quality of the film still appears very modern and clean, lacking the slightly 'dirtier' film noir look.

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## *COLORIZE (Image 3 – Last Page)*

The colorize filter works similarly to the sepia effect, though to a lesser extent, giving a more realistic look overall. Colour is still totally eradicated though, leaving only the slightly brown/orange tint.

## *HIGHER CONTRAST B&W (Image 4 – Last Page)*

The settings I used to achieve a B&W filter with higher contrast slightly blew out highlights, but provided a more authentic, old fashioned film style appearance, as the film in the 1920s/1930s was not always exposed properly, and some shots were occasionally overexposed or over contrasting.

## *YIQ ADJUST (Image 5 – Last Page)*

The YIQ Adjust filter allowed for a sepia/1930s, warm, film style look, while still retaining some colour from the original image. I adjusted the 'Y', 'I', and 'Q' sliders accordingly until the desired look was achieved in regards to tone, colour and amount of saturation/desaturation.

## *SATURATE, BRIGHTNESS & CONTRAST, SEPIA (Image 6 – Last Page)*

To achieve this slightly less colourful and warm look, I combined the 'Saturate', 'Brightness & Contrast', and 'Sepia' filters. I first desaturated the image, then turned the brightness down slightly, and the contrast up slightly, while applying the sepia filter to a very low degree in order to not overpower the other settings. The combination of these three effects work effectively to give a natural, more authentic old-fashioned film look, without being too dramatic or over the top and detracting from the subject or focus point.

## *EQUALIZE (Image 7 – Last Page)*

The equalize filter almost totally removes colour, or dramatically reduces it, to a moderately warm tint, with a very high amount of contrast. I adjusted the 'white point', 'black point', and 'mix' sliders to achieve this look. The mix of subtle but contrasty tones appears quite elegant and classy, but may be slightly distracting for an entire short film.

## *GAMMA CORRECTION (Image 8 – Last Page)*

The Gamma Correction adjustment predominantly alters saturation, but also the quality or colour and colour tone. By slightly decreasing the Gamma Correction, the quality of the saturation increases slightly, not increasing saturation overall, but the quality of light within the frame, and the colour tone.

## *GRADIENT COLORIZE (Image 9 – Last Page)*

Gradient colorize applies a high contrast black and white filter, with dense blacks and less exposed whites/highlights. The image looks overall 'heavier' and more dense, which could be an effective tool in the production of an authentic old fashioned film noir style.

## *THRESHOLD + COLOUR BALANCE (Image 10 – Last Page)*

The threshold and colour balance adjustments combine to create a higher contrast, cinematic effect to the video, with a slightly decreased level of saturation. I turned the threshold down slightly, increased the 'smoothness' and 'mix' slightly too. In the colour balance section I turned the reds up and the greens and blues down slightly to give a warmer, muted feel, along with the contrasting threshold effect.

## *PROC AMP (Image 11 – Last Page)*

The Proc Amp effect creates a B&W filter with very high contrast, and rich blacks, similar to the Gradient Colorize filter. It tends to slightly distort the image though, as it comes from an effect that has the ability to totally distort or invert the visual of the video. This effect could best be used in conjunction with another to achieve a greater, more authentic '20s' film style.