

DOCUMENTARY FILM EDITING

Sabine Groenewegen

WEEK 1

- Wed / Thu / Fri
- Morning Sessions together 09:30 - 12:00
- Individual tutorial / time to work on assignment

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WEEK 2

- Assignment: **deadline Wednesday 28th Sept**
- Written feedback on Thursday 29th.

- Online feedback sessions in November

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TODAY

- Intro's
- Transitioning from shooting to editing (Murch)
- Editing as a relationship
- How to structure yourself before the film
- Short assignments

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THURSDAY

- Discuss your short assignments
- Thinking about the interior architecture of a film
- Making a structural diagram
- Intuitive editing

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FRIDAY

- Managing a rough cut screening & interpreting notes
- What to do when you're STUCK
- Get you started on assignment for next Wednesday

“All right, I’m going to pretend that I had nothing to do with this film. It needs some work. What needs to be done?”

Walter Murch

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- Cultivate attitude
- Develop mindsets to be able to listen to the material
- Get to know what we need in order to do so
- Creating structure and infrastructure to work productively
- Manage your process

FROM SHOOTING TO EDITING

Walter Murch

“Do everything you can to help the director (...) so that when they first see the film, they can say: ‘All right, I’m going to pretend that I had nothing to do with this film. It needs some work. What needs to be done?’

Walter Murch

“And so you try as hard as you can to separate out what you wish from
What is actually there, never abandoning your ultimate dreams for the film,
But trying as hard as you can to see what is actually on the screen.”

Walter Murch

Executing a dream

vs.

Negotiation between your dream and the material you actually have

Walter Murch

- Putting Together vs Discovery of a Path
- A search to identify what (FOR THIS FILM) are the bad bits (without disrupting the structure of the good bits)
- Priority of suggestion over exposure
- Think about you want the audience to FEEL

Walter Murch

- Rule of Six
 - Emotion
 - Story
 - Rhythm
 - Eye Trace
 - Two dimensional plane of screen
 - Three dimensional space of action

Walter Murch

Documentary vs. Fiction Editing

Directing Role (generating events)

Editing Role (being a substitute for the audience)

>> constant process of separating the two thought processes

>> so that you can see/feel/listen to the true potential of the material.

STRUCTURING the process

- **Make a planning**
- decide end point and work your way back
- Set realistic goals for what you would like to achieve by...
- 100% excuse yourself from achieving these things before that moment.
- Schedule rest and breaks
- Schedule advice and feedback
- Keep checking in if the planning is realistic, if your running into problems adjust (a small part of it)

STRUCTURING the process

STUFF TO PLAN

- Endpoint: when do I want to have a final cut
- Deciding, identifying what are my rushes / drawing a limit on my rushes
- Housekeeping; labelling rushes, organising harddrives making folders that are easy to navigate through the process.
- Setting up my NLE- make folders and timelines that relate to the harddrive structure. Not about one timeline. Use the timelines to navigate the material
- Design an infrastructure into your material (this needs to be constantly updated as you start understanding your categories progressively)

STRUCTURING the process

- Mapping / identifying key elements that you need to evaluate your material for (we'll get back to this on day 3)
- Viewing all material in one go / (in categories?)
- Identify aspired length
- Beginning / middel / end
- Make selections (according to..)

STRUCTURING the process

- Make a rough assembly
- TAKE A BREAK
- View with someone
- Re-consider categories (have we looked for the right things, do we need to go back)
- Identify natural sections, evaluate this with them beginning middle end
- Start building scenes and finer cuts, within sections

STRUCTURING the process

- Assembly, different versions
- View with others
- Incorporate feedback and notes
- Rough cut
- TAKE A BREAK
- Final cut

Short Assignment GROUP A

TRY ANSWER THE FOLLOWING QUESTIONS ABOUT YOUR MATERIAL

- Whose story is it?
- What different ways could you tell it?
- In what order could you show cause and effect?
- What advantage could there be to manipulate the chronological sequence of event as they occurred?
- Is there an advantage to use parallel storytelling to run two narratives consequently?

Short Assignment GROUP B

Prepare a short presentation - about 1/2 a 4 or 5 min on All Movement Should Kill the Wind and try to answer the following questions:

- * Can you identify different sections in the film?
- * What happens in these sections?
 - * With “happens” I don’t mean just action of the character
 - * Look at all aspects of the filmmaking, and identify these as well.
- * if needed use visual materials to support your breakdown (powerpoint, drawing on paper etc).



A large black board on the left wall is densely packed with numerous colorful sticky notes (yellow, orange, pink, blue) arranged in a structured grid. Some notes are highlighted with diamond-shaped markers in various colors (yellow, pink, purple). The notes appear to be organized into rows and columns, possibly representing a project plan or a data set.

A black music stand is positioned in front of the left board, holding a sheet of paper with handwritten notes or a script. The stand is illuminated by a desk lamp.

A dual-monitor computer setup is mounted on a desk. The left monitor displays a web browser interface, and the right monitor shows a video call with a person's face and a timestamp of 01:17:04:10. Two black desk lamps are positioned on either side of the monitors, providing focused lighting.

The desk surface is cluttered with various items, including a mouse, several sheets of paper, a keyboard, and a small white mouse. A blue folder or binder is also visible among the papers.

Underneath the desk, a metal wire shelving unit holds a network switch or router on the top shelf and a large silver external hard drive on the bottom shelf. Numerous cables are visible, connecting the various pieces of equipment.

A smaller black board is mounted on the wall to the right of the desk. It features several sheets of paper with handwritten notes and diagrams in blue and red ink. A few sticky notes are also attached to the board.

A large black board on the far right wall is covered with a grid of colorful sticky notes, similar to the one on the left. The notes are organized into rows and columns, with some diamond-shaped markers interspersed. The colors used include yellow, orange, pink, blue, and green.

A small black table or stand next to the desk holds a multi-line office phone with several colored call buttons and a display screen.

A black office chair is positioned in front of the desk, facing the computer monitors. The chair has a high back and armrests.