What is continuity?
Traditionally, commercial cinema prefers the **continuity system**, or the creation of a logical, continuous narrative which allows the viewer to suspend disbelief easily and comfortably.

**Continuity is the process of creating a smooth and seamless narrative experience for the audience** (it can be useful to think of it as invisible editing).

**Continuity editing** is the predominant style of film **editing** and video **editing** in the post-production process of filmmaking of narrative films and television programs. The purpose of **continuity editing** is to smooth over the inherent discontinuity of the **editing** process and to establish a logical coherence between shots.
Life v/s Continuity

Why do we need continuity?
• **Cinema is a recreation of life.** We see life as a flawless, continuous series of images. We want to achieve a similar flawlessness in Films. Thus the need for continuity.

• **How do we arrive at this flawless seamlessness??** We painstakingly shoot a film shot by shot, keeping the principles of continuity in mind, stretched over a period of weeks, to arrive at the same life-like seamlessness.

• **Continuity is nothing but an illusion.** This illusion is created in a film by following a set principles while shooting, and then, shots are edited using the principles of continuity editing to create a flawless illusion of constant experience of time and space in cinema

• Unlike real-life, continuity is but a natural process. It is “constructed” in films.

• Continuity in cinema is about making sure that people and things don't jump around in time (temporal continuity) or space (spatial continuity) and the believability in the illusion that we are creating is sustained throughout the length of the film.
Types of Continuity

What are the types of continuity?
TYPES

Directional

Temporal

TYPES

Compositional

Spatial
Temporal Continuity

Continuity of time – Time of day, season, day/night.

- **Direct Continuity** - Direct continuity means that actions are carried over from one shot to the next with **no time lapse**.

- **Indirect Continuity** – Indirect continuity refers to continuity links between scenes that are not consecutive. (Eg. A man goes out of office, when it is raining heavily. Cut to: Enters his residence, fully drenched. With **time lapse**
Spatial (Physical) Continuity

- Compositional Continuity
  - Mid-ground/Foreground

- Continuity of Characters

- Continuity of Lighting

- Continuity of Sound

- Continuity in Production Design

- Action

- Emotion

- Pace & Rhythm

- Movement

- Color

- Hair & Make-Up

- Costume

- Props
Directional Continuity

Maintaining the Continuity of Screen direction.
(Left to right and right to left movement)

- If a character (or car, or any moving object) exits a frame going from left to right (Figure 1–8), he should enter the next frame from the left if we intend to convey to the audience that the character is headed in the same direction.

- If we disobey this simple rule and have our character or car exit frame right (Figure 1–9), then enter the second frame from the right, the character or car will seem to have made a U-turn.
Screen Direction - Maintained

Character moving left to right and exiting frame right (a) and character entering frame left, moving left to right (b).
Screen Direction – Not maintained

**Figure 1-9**

Character moving left to right and exiting frame right (a) and character entering frame right, moving right to left (b).
Maintaining the Continuity of Frame Composition.

This includes the following rules for consecutive shots -

- Matching the negative space within frame.
- Matching the angle of camera (Top angle, tilt up, tilt down).
- Matching the level of camera (Low – High - Mid)
- Matching frame magnification to LS, MS, MCU, CU etc.
- Matching the lensing of camera to wide, normal or tele (or zoom) lens.
A series of shot’s with such composition will lead to a discontinuous flow of shots thus making the film jerky.

A series of shot’s of such a composition will lead to a seamless flow of shots thus making the film seem continuous.
Principles of Continuity

What are the Rules of Continuity shooting and editing?
The basic Rules of Continuity Shooting

- The Imaginary Line or the Axis of Action is a straight line travelling in the direction of the action between two actors or players.

- It is an imaginary line which defines the spatial relations of all the elements of a scene, correlating them to the right or left. (Directional Continuity)

- It is also referred to as the "180 degree line," or the “Line of Action” or the “Action Axis”.

- It is advised never to cross this line while shooting or editing two consecutive shots. The camera therefore has to be kept on one side of line of action.
The basic Rules of Continuity Shooting

- The 180-degree rule of shooting keeps the camera on one side of the action.

- The camera stays on one side of the axis of action throughout a scene; this keeps characters grounded compositionally on a particular side of the screen or frame, and keeps them looking at one another when only one character is seen onscreen at a time.

- It is referred to as a rule because the camera, when shooting two actors, must not cross over the axis of action; if it does, it risks giving the impression that the actors' positions in the scene have been reversed.
180 Degree Rule
Camera #1 films two-shot – girl on left, boy on right. Camera #2 shoots close-up of boy over girl's shoulder. Camera #3 shoots close-up of girl over boy's shoulder. Camera #4 crosses axis and films over wrong shoulder of boy – thus transposing players: boy is now on left and girl on right.
Reverse Angle Shots

Right Side of Axis

Cam 2
L R
Cam 3

Wrong Side of Axis

Cam 2
L R
Cam 4
Axis Breakdown With Three Players
In order to shift to a new AXIS, there some shooting techniques to follow:

- Using a method of distraction, like a cut away or a close-up shot that takes away the audiences attention to something new.

- Using the establishing or the master shot again to establish new actor positions.

- Using a camera technique of a continuous movement like a circular track that shift from the original axis and establishes a new one.
Continuity Shoot

PRE - PRODUCTION
AXIS - Diagram

Also, known as overhead-diagram, floor-plan
A storyboard is a visual representation of a shot breakdown and script.
This is mainly used during preproduction of the project to get a better understanding of the project and to get the other members of the project on the same page.
In case of a video it helps in understanding a shot visually and technically.

A story-board must contain the following:
- The action (Represented by thick vector arrow in the direction of the action)
- Camera Movement (Represented by thick vector arrows in the edges of the frame)
- Camera Magnification (LS, MS, MCU, CU)
- Lens (Wide/Normal/Tele)
- Character Actions
- Dialogue
Storyboard Templates
Long shot, Medium shot, Close up.

SHOT LS
THE DINNER HALL.
The children and teachers have started to eat their soup for lunch.

SHOT CU
THE DINNER HALL.
Anton sits silently looking at the empty table in front of him.

SHOT MS
THE DINNER HALL.
Elina sees that he is hungry and carries over her soup for him to eat.

SHOT MS
THE DINNER HALL.
Mrs. Holm notices what Elina has done and gets up from the teachers' table.

SHOT CU
THE DINNER HALL.
Mrs. Holm gives back Elina's soup and says that she must sit there until it is eaten.

SHOT CU
THE DINNER HALL.
Elina does not speak or move. She stares proudly ahead.
1. A wide shot of both Sarah and Callum sitting down. They are not sure what the film is about.

2. Close up of Sarah speaking directly to camera. Before Sarah says anything, you must remember...

3. Low angle camera panning up at Callum. Breath holding,1breathing,1shuffling. stirring. Sarah calls, "Yes! Sarah is right!"

4. Close up of Sarah holding photograph.

5. Camera zooms out to a wider shot showing Sarah speaking about using photographs to plot your storyboard.

6. Over shoulder shot of Callum painting a drawing of different ideas that you could try filming.
Continuity/Script Supervisor

Application on sets
Key Information on the Clap Board in Script Order:

- Take no.
- Shot no.
- Scene no.
- Name of Director
- Name of D.o.P
- Card/Roll/Tape
- Day/Night
- Interior/Exterior
- Date
- Sync
- Mos
- Filter
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**SHOT DESCRIPTION CAM A:**

**SHOT DESCRIPTION CAM B:**

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### Sound Report

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