

FINAL YEAR PROJECT REPORT

**A Study on Post-Production Methods and Implementation of VFX Elements in a
Short-Film: Hexed Realm**

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This Report Presented in Partial Fulfillment of the Requirements for the Degree of
Bachelor of Science in Multimedia and Creative Technology

Supervised By

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APPROVAL

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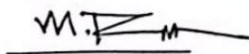
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I hereby certify that this project has been completed under the supervision of **Dr. Shaikh Muhammad Allayear**, Professor of Department of Multimedia and Creative Technology, Daffodil International University. We further declare that neither this project nor any part of this project has been submitted elsewhere forward of any degree or diploma.

Supervised by:



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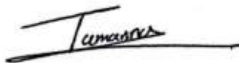
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ABSTRACT

It's really challenging to create a short VR game-focused visual effects film by yourself. The film industry is currently expanding globally at a very rapid rate. Additionally, all movies nowadays use visual effects to cut down on production costs and labor. We must accept the modernization of our era if we want to stay up with the world of today. Since AR and VR are currently quite popular in modern technology. With my eyes on the far future and my mind on the present, I have attempted to use my university final project as a primary teaching tool. My film is a VFX short film called “**Hexed Realm**”. Synopsis of the story of the film is this narrative centers on a youthful, inquisitive game developer who is completely engrossed in the virtual reality industry and has developed a ground-breaking power cell that promises to take users to amazing, unimaginably fantastical places. The young developer takes the game to her professor to test it out after it has been developed. The professor plays the game and cautions about the potential outcomes. Choosing to test the VR headgear on her own, she disregards all of that advice. She straps on the power cell and is instantly taken to an enthralling virtual world. She discovers that it is not functioning. Upon her departure, the Power Cell functions miraculously once more. As she enters her computer room, she notices that her VR gear is sparking. She enters the virtual world as soon as she puts on the VR set. Following a few hours of her disappearance, her brother and a close friend who worked on the game discover that she was teleported into the game world. When they attempt to enter the game, they find a secret area and an ominous, dark dimension that is unlike anything they have ever encountered. holding the young girl coder now. When she begins to notice these unsettling events occurring in both the real world and the virtual reality, their exhilaration quickly gives way to uneasiness. With increasing power, the witch begins to alter virtual reality itself, warping scenes into terrifying illusions. To put an end to the carnage in both realities, these young people (Dev's brother and friend) must now battle what she (Dev) created in this virtual reality.

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CHAPTER 1: SETTING THE STAGE

1.1 Unveiling the Project

I wanted to portray something through my short film which will include humans and their curiosity. And adding VFX there as the cherry on top. Humans are currently making a great effort to keep up with technology. Thus, AR and VR are being used by people in all technological fields. I used it in several places and scenes in my VFX short film. Moreover, I added a little bit of visual effects to practically every scene I tried. I also wanted to add some real life props to make it look more realistic and connected. Designed my character according to the environment and Furthermore, I have made every effort to incorporate the virtual reality atmosphere and feel through the use of visual effects. Lastly I wanted to keep a final scene where intense supernatural power and effects will be used which will keep viewers interested till the end. I tried to keep the story as “to be continued” so people anticipate more from this project. Moreover I tried to make it enjoyable for every age group. Finally I named my VFX Short Film as “Hexed Realm” After discussion with my supervisor.

1.2 Navigating Challenges: Problem Identification and Solutions

The entertainment industry's visual effects (VFX) environment has experienced an unparalleled upsurge, driven mostly by the astonishing success of Marvel Cinematic Universe's blockbuster superhero blockbusters. The global media platform has contributed to this surge by increasing audience demand for digital entertainment. In the era of digital technology, visual effects (VFX) are a potent tool for turning our most fantastical ideas into engrossing cinematic worlds that captivate viewers everywhere.

The very first problem which we will face more or less on developing this project is budget. Bangladesh is still not familiar with adding VFX based movies or films in the industry. Our country has not yet taken full advantage of this rich opportunity, even with the enormous potential and rising demand for VFX material. As a student I have a lot of boundaries which will affect the production and editing process.



Figure 1.2: Bit Low PC configuration

As I don't have a top configured PC for the post production phase it will be time consuming and hard for me to Edit everything alone. Also the configuration is important for rendering any scenes, A low config pc will lead to slow rendering and previewing issues also some crash cases might happen.

Filmmakers have also avoided major visual effects work because they didn't have enough experience with the seamless integration of a world and a character/creature.

The results of Bangladesh's previous-forays into VFX-based filmmaking have been patchy, often plagued by sloppy execution and cheap-looking visual effects. A disconcerting lack of consistency has been created by troubles coordinating computer-generated effects with the real-world film, which does diminish the overall viewing experience. Our department of multimedia and creative technology has given us a thorough understanding of VFX concepts and filmmaking processes. Along with a lot of knowledge based on AI , AR/VR and so on. We also worked with professionals while completing our courses, we have discovered the value of careful preparation and execution in cinematography, which allows for effective integration of VFX during post-production. In pursuit of a seamless transition from computer-generated imagery to

live-action film, we highlight the importance of naturalism and ensure that our visual effects complement the story, not detract from the immersive experience.

1.3 Charting the Course: Project Objectives

The idea of making a film has inspired me ever since I started studying in the Multimedia and Creative Technology department. Amazing people who I had the honor of meeting during my academic career resonated with this goal. It was clear from our first meetings that we all wanted more than just to be liked. I also completed a semester exchange program in South Korea, where I met a lot of people who shared similar interests and learned a lot from them. After I came back I wanted to work together to make my dream come true. As part of our course curriculum, we started our trip by making a short VFX film that was impactful but still simple. This first project was a trial by fire where we faced many difficulties and gained priceless knowledge about the complexities of VFX filmmaking. As we were only two people in the team, we refined our abilities and strengthened our will in front of our ultimate goal, every error served as a stepping stone towards mastery. We did a lot of research on audience preferences and market dynamics because we knew how important audience interaction was to the success of our project. It was evident that our target audience had a strong desire for visual effects-heavy material, yet there were very few locally made examples of this genre. Equipped with this knowledge, we set out to close this gap with our upcoming endeavor. We tried to give our story depth, complexity, and emotional resonance, going beyond the simple goal of visual spectacle. The creation of an engaging tale with complex plot twists and nuanced characters was essential to our effort. We were aware of the tendency for VFX short films to place more emphasis on spectacle than content, so we made sure that our story was the foundation for our visual effects.

The primary goal of our project is to initiate a radical change in the way the local VFX sector operates. We want to use our project to not just create a new wave of interest and investment in VFX filmmaking in our community, but also to act as a catalyst for systemic change.

We hope to inspire the next generation of storytellers and spark a rebirth in our industry by showcasing the transformative power of our craft. VFX short films interest me on a number of counts. There is something magical in the way technology and creativity combine in these films. It's like a dream come true when artists create worlds, emotions, and experiences that may well

be impossible to realize, with the help of tools. The precision of VFX can elevate this story because an overtly good storyline presented through it is visually enriching and amplifies the narration without overpowering it. I think what really gets me about VFX short films is the experimentation that a filmmaker can get away with. Because the budget is often smaller or the scope is smaller, there is this sense of freedom and exploration. In a sense, it is indeed a playground for innovation, be it hyper-realistic and visual, an abstract art piece, or a creative and imaginative world. You are able to show some quite complicated ideas in really engaging and thoughtful ways and, simultaneously, show the power of visual storytelling. Meanwhile, VFX short films remind us that so much of filmmaking is about collaboration: artists, animators, technicians, and storytellers all coming together to make something that feels greater than its individual sum. It's like watching the future of cinema unfold, one frame at a time. In a nutshell, VFX short films allow us glimpses into the endless possibilities of digital art and storytelling that are exciting, inspiring, and often push the envelope of what we think is possible on screen.

CHAPTER 2: EXPLORING THE CINEMATIC LANDSCAPE

2.1 Similar Project Work Research and Analysis:

A vast canvas for artistic expression, film media has enthralled audiences worldwide with its diverse storytelling and immersive experiences. Although our project's primary focus is visual effects (VFX), effectively conveying our message requires an awareness of the subtleties of cinematic media. It takes a thorough understanding of film media to create an engaging short video that expertly uses our visual effects to create the intended impression.

Motivated by a childhood passion for superhero films, my personal entry into the field of film media precedes even my scholastic pursuits.

I was initially only interested in these films for fun, but as time went on, I developed a keen understanding of the subtleties of filmmaking, particularly shot composition and narrative structure. My academic background in multimedia and creative technology significantly deepened my grasp of film theory and practice.

In order to understand the basics of shot division and its narrative effects, I embarked on an exploratory journey in the "Film Studies and Appreciation" course, guided by renowned faculty member Suman Paul Sir. With this newfound knowledge, I was able to examine the deliberate choices made by filmmakers to employ visual storytelling to evoke powerful emotions and convey meaning, which fundamentally altered my viewing experience.

I next studied the creative process and learnt how to view everyday circumstances in fresh and uncommon ways in Dr. Shaikh Muhammad Allayear's "Creative Writing" class. The unique approach to creativity that Dr. Allayear used motivated me to reconsider how I thought about storytelling and narrative creation.

Equipped with this new understanding and creativity, my approach to media consumption underwent a substantial transformation. In order to grasp the nuances of shot composition and story, I took use of any film, cartoon, or book as an opportunity to think and evaluate it critically. This shift in perspective was the starting point for our ambitious project, in which I laboriously compiled a collection of classic films that we would both study and use as inspiration for our own creative endeavours.

The Marvel Cinematic Universe, with its wide range of superhero epics, served as a particularly significant source of inspiration, offering a multitude of narrative strategies and striking imagery to study and emulate.

From the intricate world-building of "Iron Man" to the epic group battles in "Avengers: Endgame," each film offered invaluable insights into the art of computer-generated imagery and story development.

2.2 Analyzing the Artistry: Comparative Study of Similar Projects

In this chapter, we begin exploring visual effects (VFX) projects and films that currently exist and have themes or styles with ours. By making parallels between our predecessors and peers, we seek to learn from their artistic choices, narrative strategies, and technological expertise.

Our investigation will look at a variety of projects, such as high-budget Hollywood films, experimental works, and independent shorts. Each piece offers a unique perspective on how technical mastery and visual storytelling can coexist.

Here's what we'll focus on comparative study:

- **Thematic Investigation:** We will uncover the underlying themes in each project by identifying recurring patterns, narrative archetypes, and intellectual frameworks. By examining the thematic weight of these works, we may situate our own creative vision within the broader context of cinematic narrative.
- **Visual Style:** A thorough examination of visual style is a crucial part of our study. This includes the use of production design, cinematography, and visual effects. We'll look at how colour schemes, lighting techniques, and compositional choices create mood, atmosphere, and emotional impacts.

- **Narrative Structure:** We'll look at each project's structural soundness from the standpoint of storytelling techniques and narrative construction. This will include dissecting story arcs, character development, and plot devices that engage viewers, noting both advantages and disadvantages.
- **Technical Innovation:** We'll look at the technical side of filmmaking, with a focus on advancements in visual effects, animation, and post-production. We'll assess how technological developments enhance the storytelling experience and expand the creative possibilities.
- **Audience Reception:** Finally, we will discuss how each project was perceived by reviewers and audiences, looking at its impact and legacy on the cultural landscape. We can gain valuable insights into the factors that determine the success or failure of visual effects projects by analyzing critical discourse and audience responses.

In order to direct and improve our own creative process, we hope to obtain valuable insights, creative inspiration, and best practices from this comparison analysis. By understanding how our project fits into the larger conversation about artistic expression and cinematic innovation, we hope to enhance the caliber and significance of our final result. In order to direct and improve our own creative process, we hope to obtain valuable insights, creative inspiration, and best practices from this comparison analysis. By understanding how our project fits into the larger conversation about artistic expression and cinematic innovation, we hope to enhance the caliber and significance of our final result.

DC Movies: Batman Begins (2005), The Dark Knight (2008), The Dark knight Rises (2012), Man of Steel, Batman v Superman: Dawn of Justice, Suicide Squad, Wonder Woman, Justice League, Aquaman, Shazam, Wonder Woman 1984. These movies use a lot of supernatural and Hi-Tech VFX in their core story. I took these as an inspiration for my project. Hi-Tech lab, Research, Uses of HUD elements, Super Powers these are the things I analyzed from this movies and films



Figure 2.1: Avengers: Endgame



Figure 2.2: Justice League

Series: Marvel's Agent of Shield, What if...?, Black Lighting, Loki, Hawkeye, WandaVision, Supergirl, The Flash, Moon Knight, The Umbrella Academy, Stranger Things , The King, Eternal Monarch, Ant man, Infinity war. These are the most hyped VFX series from the marvel universe. Though these series have different plots and stories, one thing they have in common is they all use a sequence which connects these movies with each other.



Figure 2.3: WandaVision

So the strategy here is you have to watch every series to actually know what is happening and why it is happening in each series. As I submitted a short-film there is less scope where I can apply for these, but I still applied in some places. If you miss some points of my short-film you will have a hard time analyzing the plot and the overall story telling.



Figure 2.4: Dr. Strange

Korean Drama: One of my most favorite and enjoyable korean dramas is The king: eternal monarch. What I loved about this drama is the way they put the AR VR game concept along with time traveling and some historical parts of South korea. The Drama sequence was hard to understand before watching the last episode. But the way they put the real life and game world together was fascinating . That was the most impactful one to help me get the idea of my project.



Figure 2.5: The King Eternal Monarch



Figure 2.6: Ant Man

Anime: My Hero Academia, Demon Slayer, Jujutsu Kaisen, Attack on Titan, Fullmetal Alchemist Brotherhood, Fairy Tail, Bleach, Naruto, One-piece, Katekyo Hitman Reborn, The Rising of the Shield Hero, That Time I got Reincarnated as a Slime, Sword Art Online, Mushoko Tensei, One Punch Man. I took the fight scene inspiration from these anime films and series. Most of the anime films and series have a lot of action scenes throughout the story. So iI took the inspiration to make it more intense and lively.



Figure 2.7: My Hero Academia

Manhwa (Korean Comic): The Tower of God, God of High School, Solo Leveling.



Figure 2.8: Solo Leveling

I also watched Bengali movies which include VFX. As I will be working in this industry after my graduation, I need to understand in which position our visual effects industry is currently in. I watched the Bangladeshi superhero movie Bizli. It was a good attempt from the makers. They did a lot of things right. After watching it you will realize that they tried to make it better but

failed in some aspects. The visual effects weren't bad and they color corrected some scenes really well. But there were still some effects which looked out of place and did not match the scene properly. It was way below the international standard but their efforts were shown. It also inspired us to do our project.



Figure 2.9: Bizli

CHAPTER 3: TOOLS OF THE TRADE

A rigorous process of ideation, planning, execution, and post-production is required to bring a film from conception to completion. We begin by doing extensive research and having brainstorming meetings to help us create our story and establish the general direction of our movie. We carefully plan every step of the production process, from shot composition and scheduling to location scouting and casting, as soon as the story takes shape. We carry out our carefully thought-out plan during the filming phase, getting the footage we need to make our story come to life. Every shot is meticulously planned to complement our creative vision, guaranteeing consistency and coherence all the way during the production process.

The real magic happens in post-production, which comes after filming is finished. At this point, the uncut footage, audio snippets, and visual effects are all combined to create the final cinematic production. The various software tools and plugins that enable us to realize our creative vision are a major part of our post-production procedure. These specialized software programs, which provide essential functions like color correction, editing, and special effects creation, serve as the cornerstone of our post-production workflow. Adobe Photoshop, Adobe After Effects, Adobe Media Encoder, Adobe Premiere Pro, and Audacity are some of the major programs we used on our project. With the help of these adaptable tools, we may edit and improve our footage and skillfully realize our artistic idea. We use a range of plugins in addition to these core applications to increase the functionality of our main tools. These plugins offer extra features and effects that improve the film's visual and aural impact, and they fit in smoothly with our workflow. Deep Glow, Heat Distortion, Optical Flare, Mocha Ae, Trapcode Particular, Red Giant - SuperComp, Boris Fx Sapphire, Red Giant Unmult, Video Copilot - Color Vibrance, and Red Giant Magic Bullet Looks are a few of the crucial plugins we used on our project. With the help of these plugins, we can produce breathtaking visual effects and engrossing cinematic experiences.

Collectively, these software tools and plugins are invaluable resources that support us in realizing our artistic vision on screen, guaranteeing that each frame of our movie is a work of cinematic brilliance and creative inventiveness.

3.1 Harnessing Creativity: Adobe Photoshop

In my introductory course at the Multimedia and Creative Technology department, Adobe Photoshop was one of the first introductions to digital design and image processing. I used to know about Photoshop during my entire time in school and it was an essential tool in our digital toolbox. Beyond its primary functions of digital drawing and photo manipulation, Photoshop is well-known for its wide range of features and versatility. Figure 3.1: Adobe Photoshop



Figure 3.1: Adobe Photoshop

Photoshop 2024 now has an option called AI generative field which is a great addition for future days. Throughout my studies, I used its wide range of capabilities to take on a number of self-portraying work and assignments. Kudos to the comprehensive toolkit and user-friendly interface, our creative ideas could become a reality. Two of the most used Photoshop functions I used most in our work were scene composition and image manipulation. Photoshop's seamless background removal and image enhancement capabilities were quite helpful in preserving the aesthetic coherence and quality of our work. Also the AI tools helped a lot by saving me a lot of time.

3.2 Orchestrating Sound: Audacity

In our work, I have utilized Audacity, an old easy-to-use application for recording and editing audio. Considering it's easy to understand user interface, Audacity boasts a surprisingly large feature set. We have been able to utilize its voice-over recording and audio editing skills as a result. Also the noise cancellation, noise suppression and vocal boosting worked pretty well for this particular project.



Figure 3.2: Audacity

3.3 Crafting Visual Magic: Adobe After Effects

Adobe After Effects served as the main character of our visual effects pipeline. While renowned for its compositing capabilities, After Effects' extensive plugin ecosystem and active community support elevate it to an industry powerhouse. Its interface is a bit complicated but upon using it, eventually it becomes easy to understand and handy.



Figure 3.3: After Effects

This vast library of tools allowed us to address any challenge that arose, effectively bridging the gap between our vision and its realization. We leveraged After Effects' core functionality for rotoscoping, tracking, and even the creation of complex computer-generated visual effects, including those depicting superpowers and energy generation. However, achieving visual believability demanded meticulous attention to detail. To seamlessly integrate these effects with the environment, we employed After Effects' robust suite of tools and plugins. From crafting volumetric lighting to meticulously placing dust and fog particles, every element that contributes to the scene's realism was meticulously crafted within After Effects.

3.4 Directing the Narrative: Adobe Premiere Pro

We used Adobe Premiere Pro, which is very adaptable and user friendly, for editing videos. After gathering VFX edits, we assembled a rough cut using Premiere Pro's user-friendly interface, carefully placing the clips to best fit our storyline. Then we added transition between our shots here as well. Our project's visual impact was further increased by us using Premiere Pro's color



Figure 3.4: Adobe Premiere pro

Correcting features. We were able to get a final result that was both aesthetically beautiful and visually unified by adjusting elements like lumetri color, curve, hue, saturation, and exposure. The powerful audio editing features of Premiere Pro were also quite helpful. Voice-overs and sound effects were expertly incorporated into our clips to provide a comprehensive audiovisual experience. We also manipulated some voices in the application.

3.5 Unveiling Secrets: Mocha Pro

Mocha Pro has become a fixture in our visual effects pipeline for Adobe After Effects. With its outstanding tracking and masking features, this industry-standard tool gives artists the edge they need for smooth VFX integration. Mocha Pro's new addition is also using AI to provide a hassle free user experience. Masking and tracking are now more easy and less time consuming because of using AI. The strength of Mocha Pro is its capacity to manage intricate rotoscoping and

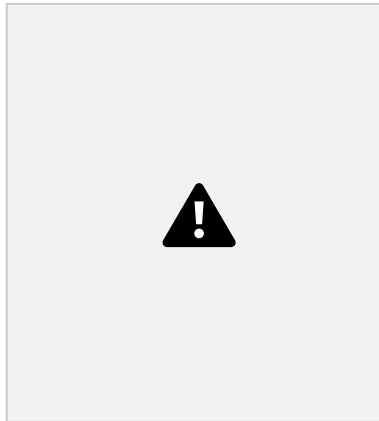


Figure 3.5: Mocha Pro

tracking operations. In our project, rotoscoping—the method of painstakingly isolating things frame-by-frame—was extensively used almost in every scene. Although the rotoscoping tools included with After Effects have been enhanced but its heavier on the gpu, Mocha Pro provides an even higher degree of accuracy and effectiveness but with less pressure on the pc compartments. Another essential component of VFX is accurate tracking. After Effects' built-in tracker sometimes has trouble finding and keeping steady tracking points. This is where Mocha Pro excels. Our process is greatly streamlined by its powerful tracking engine, which is excellent at obtaining accurate tracking data.

CHAPTER 4

DEVELOPMENT AND WORKFLOW

4.1 Project Pipeline:

VFX has so many departments that depend on each other, understanding the relationships between these departments can be difficult. The best way to think of the average VFX pipeline is imaging it as a graph. On this graph, we will picture left side representing the start of the project, and the right the end



Figure 4.1.1: Filmmaking Pipeline

We've made a VFX Short film 'Hexed Realm'. We, as a group, had been planning to make a short film since our first year, but for some reasons our planned members couldn't join our team and only two of us had to go forward with this project. First we had to short list everything we needed to do for our research for this. We've done several research, we have watched similar films, and have done lots of analysis. Each stage is important in filmmaking. A fast rundown of the stages would include the following. All the steps that we followed are given below.

Stages of Production:

- **Development:** The idea is born, the script is written, and funds are acquired.
- **Pre-Production:** This is the planning phase where casting, location scouting, and scheduling take place.
- **Production:** The range will cover the actual shooting of the film, capturing footage, and directing.
- **Post-Production:** Editing, sound designing, VFX, color grading-all are done during this stage.
- **Distribution:** Marketing of the movie, festivals, sales, and release of the movie.

Filmmaking is a very cumbersome process, and actually, the success of a film is determined by how it goes through these stages smoothly. The collaboration of talented professionals in each phase is key to producing a film that has an effect on its audience.

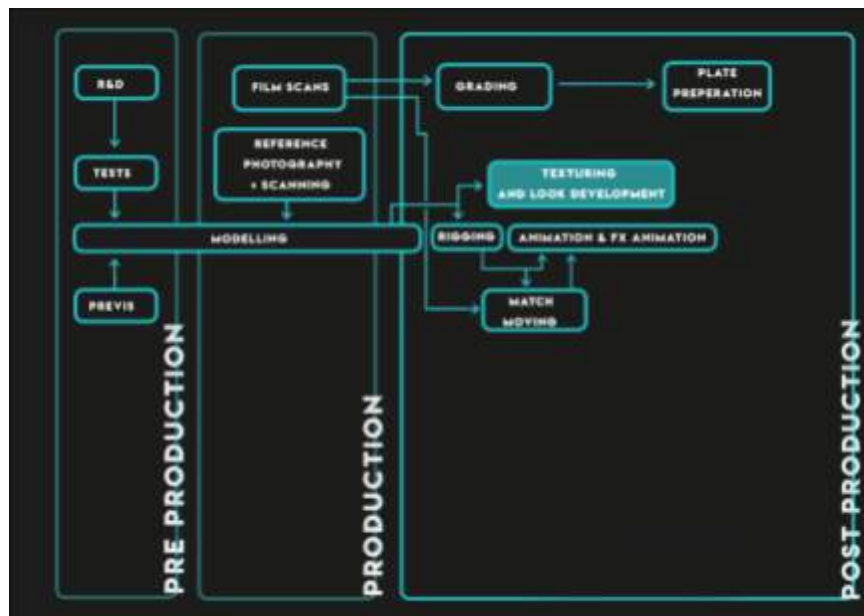


Figure 4.1.2: Stage of Production chart

4.2 Development

Usually beginning with a concept or script, the development stage is where the film's concepts are first conceptualized and transformed into something concrete.

Important Tasks:

Conceptualizing the Idea: In this phase, the original narrative or idea is developed.

Writing the screenplay (or adapting one from a play, novel, etc.) is known as scriptwriting. There will be several iterations of the script. **Obtaining Funding:** Producers look to investors, studios, or crowdsourcing to raise money for the production. This could entail presenting the project to financiers, film festivals, or studios.

Making a Business Plan: Financial forecasts are included in the budget planning and suggested timeline. **Attachment of Key Talent:** In order to assist market the film, a director, producers, and occasionally key actors may be added at this point.

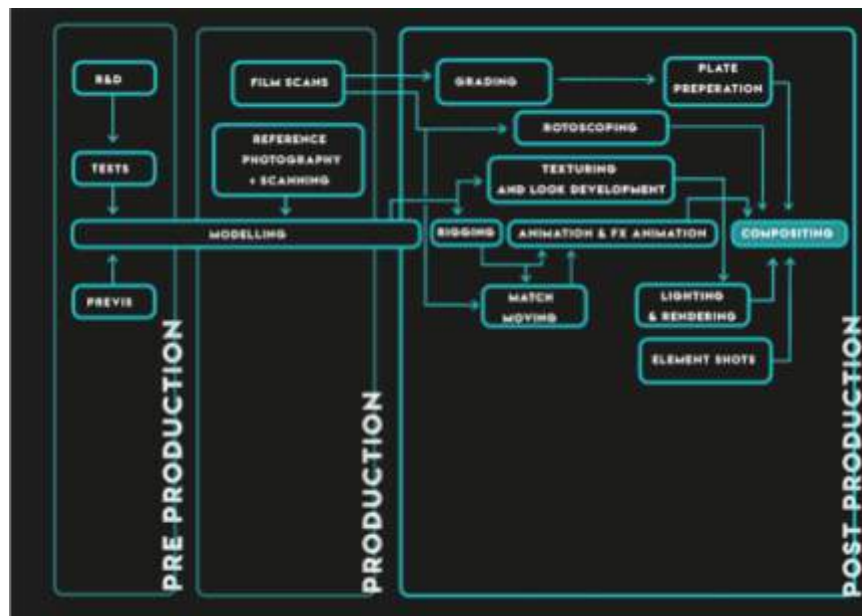


Figure 4.2: Film Development chart

4.3 Pre-Production

To start any film project, it's very important to work as much as possible in the pre-production stage. In pre-production we had to come up with an interesting concept which can connect the audience so that they continue their discussion after watching the film. And to come up with such an interesting concept, we had to watch at least 20 similar films. We know that VFX short films are mostly imaginary or illusory, but we still had to keep in mind that we cannot bring anything which will be illogical and not following any scientific rules so that the film brings a bit of a realistic vibe to the audiences. Once the funds have been secured, pre-production begins. It's a planning period in which everything needed to shoot the movie is prepared and finalized.

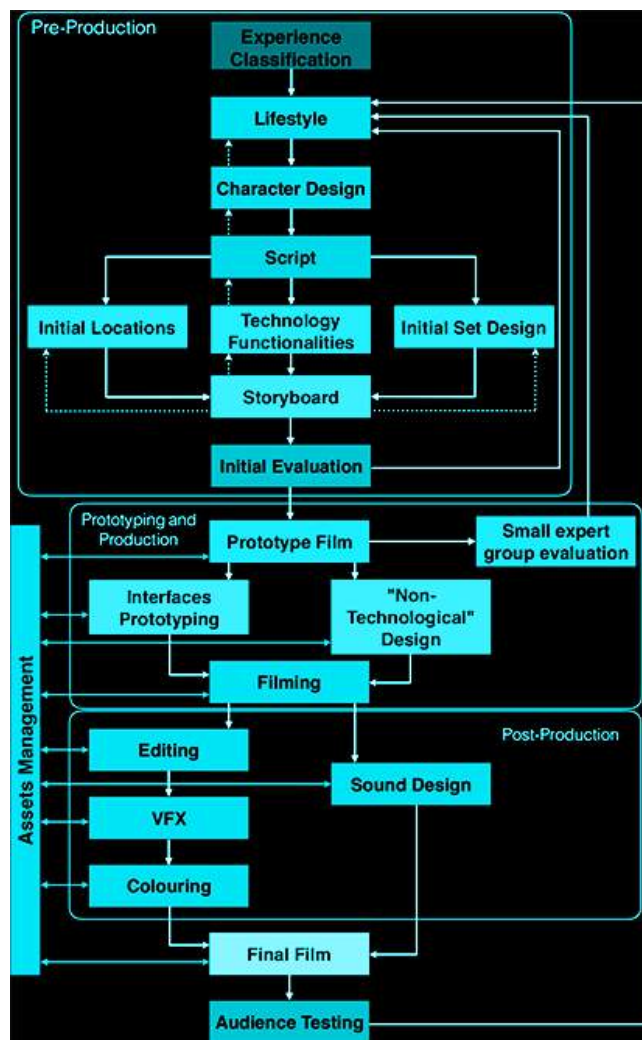


Figure 4.3.1: Filmmaking Flowchart

Key Activities:

Casting: The actors are contracted to play the roles in the film. The agents of casting find the right talent for the parts.

Location Scouting: In essence, location scouting is the process of finding and matching ideal shooting locations with the screenplay. One of the most crucial aspects of the pre-production phase is this as well. Shooting in multiple locations adds to the film's drama since if it is shot in only one or two locations, viewers may become disinterested and stop watching the entire thing. We had to travel to a lot of places in order to find the ideal spots. We also had to pick sites that were rather distant from our house for a few scenes.

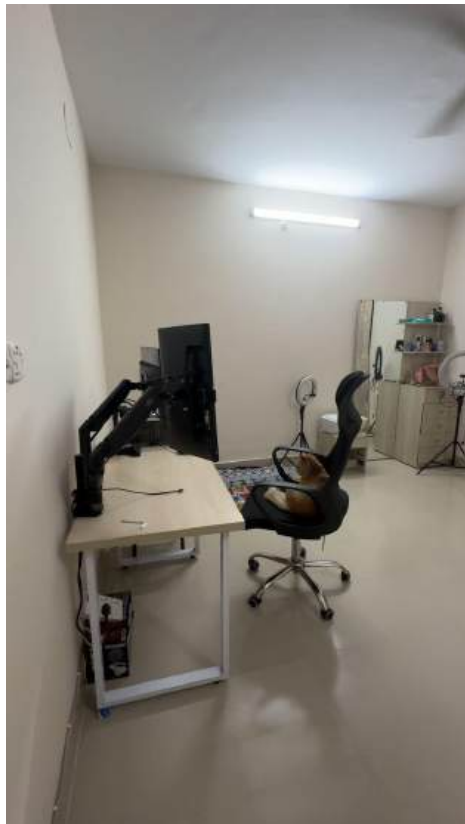


Figure 4.3.2: Location Scouting

Production Design: The construction or acquisition of set design, costumes, and properties according to the visual style the film may use. **Storyboarding:** A cinematic version of scenes is drafted, showing how shots are composed, where the camera will move, and how action will

unfold. Hiring Crew: Hiring of main crew members such as a DP, sound designer, production designer, costume designer, etc. Scheduling: Drawing up an exhaustive schedule for the production by mapping out shooting days, call times, and deadlines.



Figure 4.3.3: Rehearsal

Rehearsals: Actors rehearse scenes, especially for complicated or emotional sequences. The objective of pre-production is when major groundwork for logistics and creativity gets laid out to make certain the shoot goes as smoothly as possible.

4.4.1 Production:

LIGHTS! ACTION! CAMERA! Everyone who is familiar with filmmaking has heard these words at some point in their lives. In essence, all shooting and shooting-related tasks are completed during the production stage. Production includes lighting setup, getting the actors dressed appropriately and prepared with lines, filming the scenes in accordance with the script, reviewing the footage, and reshooting.



Figure 4.4.1: Shooting



Figure 4.4.2: Shooting

4.4.2 Camera And Lenses:

We've got a couple of days Hands-On with the a7r5 to run around Dhaka City shooting some stuff with it. And I got a few of us thinking about how this is a very capable video camera as well as being a predominantly Stills based camera and the first one that was immediately evident to me was the way that the screen rotates.



Figure 4.4.2.1: Camera

We're used to the flippy screen on the a7s3 here but now we have a vertical whatever that cut is called where it flips up that way as well it's crazy blippi screen crazy so it's a screen that can do

the Best of Both Worlds there are times when that screen will actually get in the way so having a screen that can go that way as well is going to be pretty handy. That's why I chose this camera to shoot my VFX short film. On top of that the screen has had a massive increase in the number of dots that's on the back of it which means essentially it's higher resolution previously we had 1.4 million dot screens and it doesn't sound like that huge of a difference but when you try it first.



Figure 4.4.1.2: Camera lens

We used it along with the FE 28-70mm f3.5-5.6 kit lens.

The film's director plays the most important role during production. The director's directions must be followed by every member of the team. The production manager is also crucial since they ensure that everything needed for the shoot is handled flawlessly. In the absence of a production manager, a filmmaker will be under tremendous pressure to finish the production within a short time.



Figure 4.4.1.3: Camera extensions

4.5 Post-Production:

Post-production is the final step before a film or video is finished. Here, an editor gathers the clips and does any necessary adjustments. In the post-production phase, tasks like cutting, sound design, color grading, and visual effects are completed. Our editor has extensive professional experience with visual effects.

We used Adobe Premiere Pro to combine all of the various camera footage to create the entire film. For this use, this software is excellent. We've used a lot of clips. This software made it easy to cut and add clips in accordance with the script. Everything is presented well, and the user interface is easy to use. We also used this software to color grade our regular footage that didn't have any extra effects.

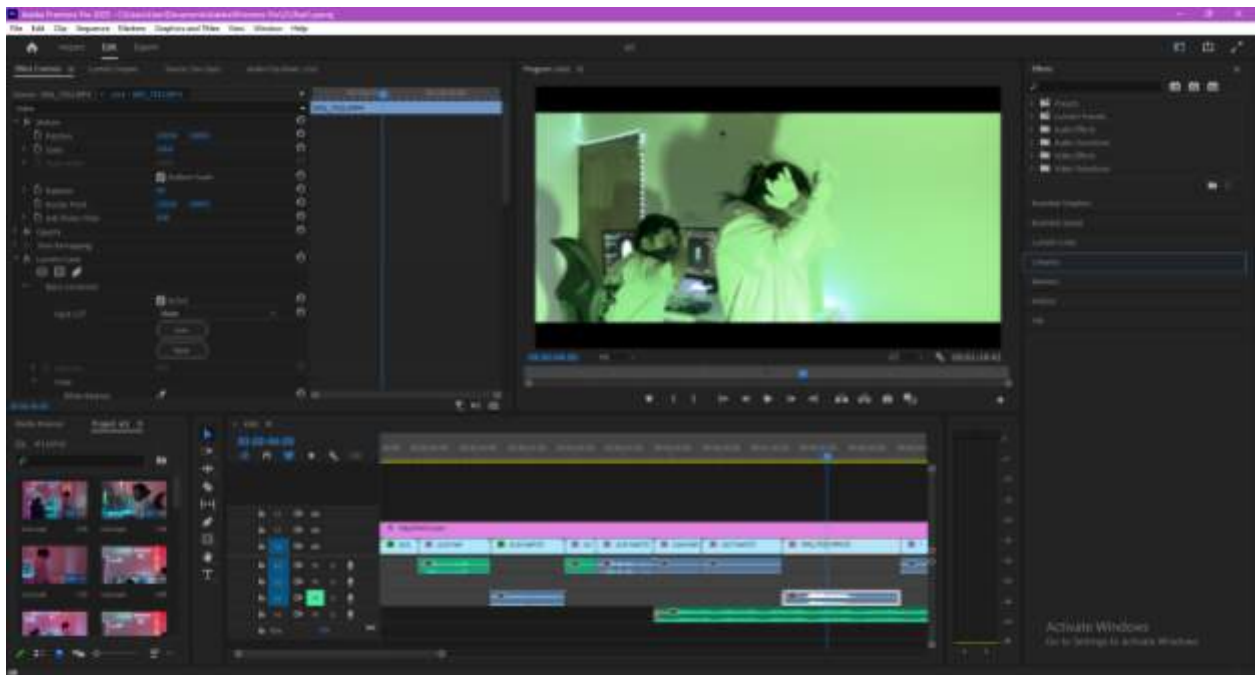


Figure 4.5.1: Editing

We have recorded all the voice over in our studio setup using Audacity Software. Audacity is a great software for audio recording and editing. The software is free and pretty light. Even though the interface looks pretty old, today's standard features are impressive. Noise Reduction works perfectly. Having noise in video is one of the work's nightmares. Because the audience will get pissed if the audio is not clear. Background noise will make it irritating. They will not be able to enjoy the film properly. That's why we have removed even the slight bit of noise from our audio.

We can even change the audio frequency and ups and downs. Sound leveling is also important to level the audio of all the dialogue. The dialogue volume varies depending on the situation. Normal conversation the sound will be normal but when someone is shouting or screaming the audio level will be higher. But no matter what those audio levels should be at a tolerable level. We edited all our audio to that tolerable audio level.

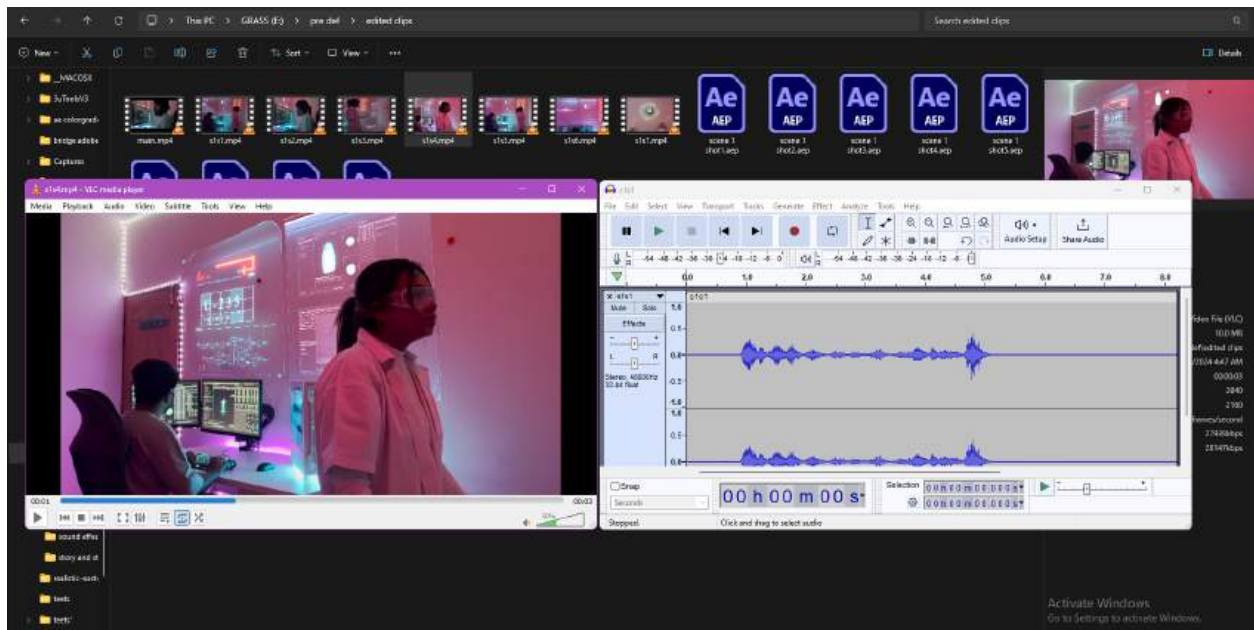


Figure 4.5.2: Recording Voice using Audacity

Just by adding footage and making the scenario is not enough because without proper sound the film will not be complete. Sound gives another depth to a footage. In order to make the scene more realistic we need proper sound. Just imagine there's a serious scene but there's funny background music. That scene will not be serious anymore. Having appropriate sound for every scenario is important. That's why we have put special attention into making our sound realistic and appropriate to the scenes. Not just background music, the sound of a door opening should be

exactly like it is in real life. If it doesn't sound like the real-world people will not get attached to it. After getting all the voice over and appropriate sound of every situation we did add all the sound according to the scenes using Adobe Premiere Pro. The main part of our short film is the visual effect's part. As our short film is based around superpowers, visual effects are the most essential part. Without proper visual effects the superpowers will not feel realistic and it will be a mess. This is the reason we have put special attention to visual effects. The more time we put on visual effects the better it will be. With the limited time we had we have put every single second to get the best visual effects possible. If the visual effects are not matching properly with the environment, then it will look out of place and the scene won't be pleasing. Audience will notice it immediately and they will not like it. That's why we have created all the visual effects according to our characters power and script. Our editor did an amazing job. The visual effects look amazing. The color correction according to power usage and environment is fabulous too. Following the proper workflow of visual effects is the key to get a good VFX scene. There are many steps to follow in a VFX workflow to get the desired output. We have used Adobe After Effect and many plugins of Adobe After Effect to do our visual effects. Full workflow of a visual effect scene is given below.

CHAPTER 5

STORY WRITING

Story concept:

As I have mentioned earlier, I got the inspiration to write this story after long research on VFX films and movies around the world. The story went through a lot of changes and plot twists throughout the process, even at the last moment. I wanted to add a character who is a researcher or scientist, but because of a shortage of resources I had to consider the researcher and what she is researching. At the very beginning I wanted to put a radar as the main power source that would start the mishaps but because of not getting satisfactory props I had to drop the idea. Then I thought about the concept again and decided to add a radioactive element as a powercell to get the story started. I started the story from the middle and wrote till the research was done. Then I was experiencing a creativity block so it was quite hard to generate ideas. After taking a break , I was able to finish the story smoothly. Below is the Phases i went through while writing the story,

- 1. Setting time & place:** For the indoor shooting I choose the after sunset time frame because I had a lot of VFX to be going on every shot. so to make it more visually natural and highlighted, I chose the night time for all indoor shoots. And for the fighting scene and the finishing I choose the Day time to catch the expression better. Also the last scene included some supernatural stuff happening so That is why I chose the shooting spot among greens.
- 2. Character's goal and crucible:** There are 4 characters in my short film. One is the main character who turns out to be a villain. Usually the main character remains as the hero but I wanted to do something different with my story. The Second and third lead was

close to the main character so that, among all the evil and chaos the emotion remains within the viewers.



Figure 5.1: Story Concept Mapping

3. **POV:** I tried to portray every character's point of view throughout the story to make viewers understand the concept better. Also add depth to the story.

4. **Conflict:** The conflict part is where the film's main character's purpose starts to go south. In the story the professor tells the researcher to not get along with the project because it's dangerous. But still she does it anyway.
5. **Plot:** After the conflict the plot of the story becomes half clear. It gets revealed why the researcher was developing the game and the power cell and why the professor tells her to not go any further. This part also shows the tension of the situation that forces the second and third lead to endure danger and get their loved one back.
6. **Climax:** There are several climaxes in the shortfilm to make it more interesting. Such as the girl trying to try the game herself knowing its dangerous. The girl's brother is facing danger saving her sister and attempting to teleport knowing the dangers and unsure outcome.
7. **Resolution:** This is the part where the story reaches the point where viewers know what to expect from the characters and what they want to achieve. For the Short film Hexed Realm it was different for every character. The main character wanted more power and became more evil. The second and third lead wanted to stop her.
8. **Theme:** The first portion of the story portrays Sci-fi Theme and eventually the second part follows the supernatural and thriller theme along with the inclusion of nature.
9. **Tone:** I tried my best to keep the story a bit different with micro adjustment with different prop, location , character and expression.

Chapter 6

Visualization Analysis

6.1 Screenplay:

Every movie or short film begins with a screenplay that thoroughly explains and documents every aspect of the film, including the camera angles, facial expressions, language, shot division, location, etc. Our screenplay was properly crafted so that we would have a simple time during filming.



Figure 6.1.1: Screenplay (Page: 1-2)

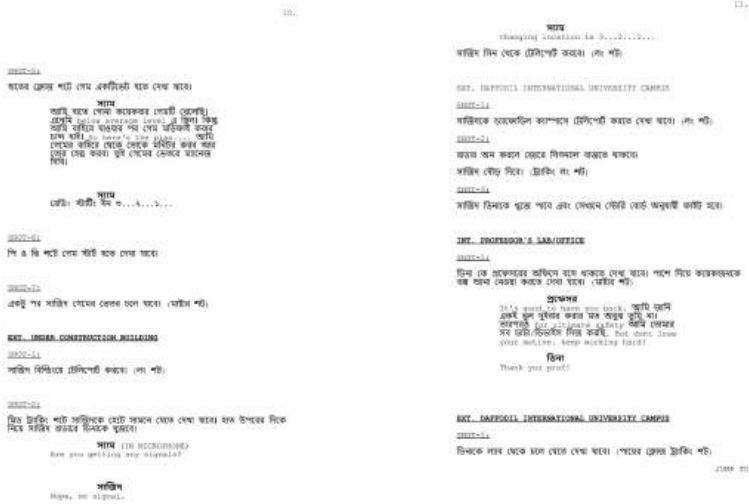


Figure 6.1.6: Screenplay (Page: 11-12)



Figure 6.1.7: Screenplay (Page: 13)

6.2 Props analysis:

Besides, VFX props can be made flexible. The directors and VFX teams can fiddle with the props at the post-productions stage regarding how they are generally behaving, moving, or looking and can rework them to fit either a scene or the characters interacting with them. For example, a glowing crystal prop could change color or morph size through the course of a scene, depending on needs determined by the story, all courtesy of digital manipulation. VFX props, in a way, act like a bridge between reality and imagination. Quite often, classic props are combined on the set, and filmmakers shoot the basic elements first, enhancing them later through digital means. This hybrid approach allows for creative freedom and enriches world-building processes, allowing filmmakers to imagine things that would otherwise be impossible to create in the physical world. As this is a VFX short film on Developing a game using quantum energy we had to thoroughly examine our props. We used props that are usually not that common such as the tube we used as a power cell. The shape and everything we kept it a bit out of normal. As it is based on science and futuristic matters our props kinda grabs the attention sometimes from the viewers.



Figure 6.2.1:Power Cell

I chose this prop as a power cell for its unusual look. I also added light inside that prop to make it more real like through the course of a scene, depending on what is required by the

story-something that could be all at the hands of digital manipulation. VFX props, in many ways, form a bridge between what is practical and what is imaginary. They are used quite often with traditional props on set, where filmmakers shoot the basic elements first and enhance them later through different digital means. The hybrid approach allows for creative flexibility that enriches the process of world building and gives filmmakers leeway for things otherwise impossible to be created in the physical world. This prop was to hold the power cell prop. The flat surface on top of the mechanism spins which gives some detail to the scene.



Figure 6.2.2:Power Cell Holder



Figure 6.2.3: Lab Goggle

We used lab goggles to make it look more research-like. This prop added depth to our character and the story. And also many people are familiar with lab goggles. It is directly connected to the concept of research.



Figure 6.2.4: VR Game set

As the story of our Shortfilm is directly connected to VR games and stuff, Our supervisor recommended using this prop to give a more realistic vibe to our project. We borrowed a VR set from our department for a few days and used it on our short film.



Figure 6.2.5: Medical grade latex gloves

I also grabbed some latex gloves for the research scene. As the scene was supposed to be shot in a lab, to add more micro detail, this prop was added. This addition gave a more realistic and thoughtful effect throughout the research scene. Also it is there for the audience to relate more with the happening scene.



Figure 6.2.6: Lab Apron

We also added Lab Apron to give the researcher character more depth and details.



Figure 6.2.7: Black Cloak

Black cloak was selected for the in-game costume. This costume was selected to add more interesting flow and visible wind and movement effect to the character. Also for the villain to look more furious while fighting.

Chapter 7 Timeline and Cast

7.1 Timeline:

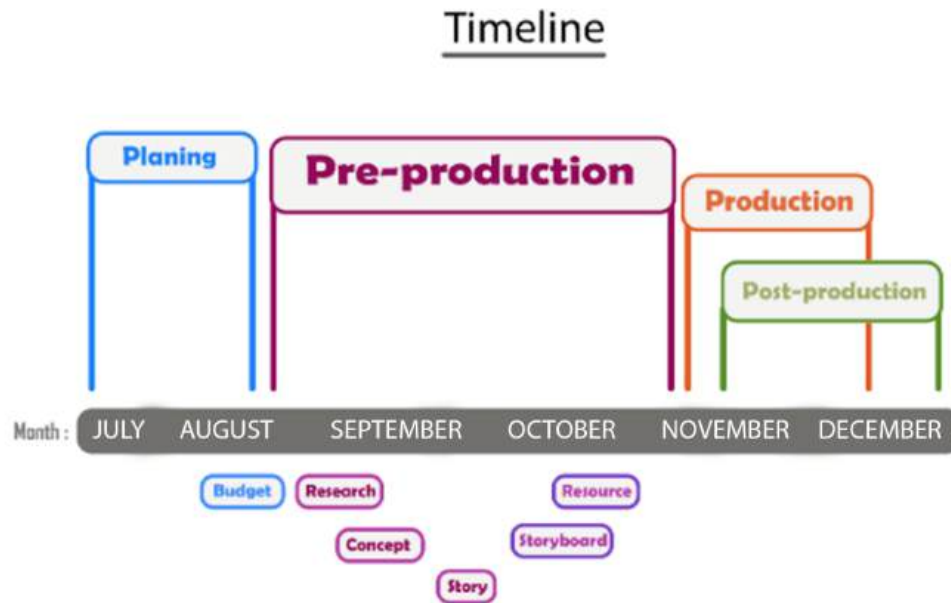


Figure 7.1:Timeline

7.2 Cast:

Casting Sheet Template

Production Title: **Hexed Realm**

Production Number: **01813627182**

Director: **Tamanna Islam,**

Producer: **The Coven**

Notes: _____

Talent information

Name: **Rejwan sheikh** Date of birth: **Jan 22, 2000**

Phone: **01678251233** Email: _____

Address: **Nakhalpara , farmgate , Dhaka**

Agent: **The Coven** SAG-AFTRA/other? _____

Figure 7.2.1: Casting sheet

Production Title: **Hexed Realm**

Production Number: **01813627182**

Director: **Tamanna Islam,**

Producer: **The Coven**

Notes: _____

Talent information

Name: **Sajid Ahssan** Date of birth: **Jan 22, 2000**

Phone: **01827364462** Email: _____

Address: **Adabor road 16 , Dhaka**

Agent: **The Coven** SAG-AFTRA/other? _____

Figure 7.2.2: Casting sheet

We casted two individuals who fit perfectly for our role. One is The assistant Game developer who is also a friend of the main character in the story and another youthful boy who is the main hero character of the movie. All of our casted members did their best and helped us to achieve the output we wanted through acting. Performers of VFX movies play a peculiar and crucial role in bringing this fantasy story into reality. While the performance often involves traditional acting, they also have to adapt to a production that is heavy on computer-generated imagery, motion capture, and other advanced visual effects techniques. Nowadays, fantasy and science fiction films put actors in front of the task of acting not only as a character but also to closely collaborate with VFX teams, creating worlds that work and are immersive.

7.3 Budget:

A VFX short film budget can vary greatly, depending on the level of visual effects complexity, the scale of the production, and available resources. While a traditional short film budget might have an overriding emphasis on location, talent, and equipment, a VFX-driven short introduces costs associated with post-production, technology, and specialized crew. The budget of a VFX short film is a balancing act between creative ambitions and reality. The more involved and complex the effects are, the higher one should budget the post-production, usually the largest chunk of one's budget. We needed to plan in advance with our team and manage resources to our advantage to keep the costs within range but highly impressive.

Budget	
Sectors	Cost
Props	7000tk
Tripod	1000tk
Light Set-up	8000tk
Costume	3500tk
Food and Transport	5000tk
Extentions and wires	500tk
Gimbal	16,000tk
Hair and makeup	4000tk
Total	46,000tk

Figure 7.3: Budget

Chapter 8 Production

8.1 shooting:

This is one of our shooting spots which we arranged according to our story. This location is portrayed as Dina's lab in the story where the female protagonist develops her game. For the maximum ambience and effect we arranged enough lights and diffuser to bring the perfect vibe for the shooting



Figure 8.1.1: Shooting

We used different parts of the corners of the room to portray different vibes. We also added multiple chairs and tables to shoot everything we need in one place without any hassles .



Figure 8.1.2: Shooting



Figure 8.1.3: Shooting

8.2 location:

We set up this location for filming in accordance with our narrative. In the narrative, this place is depicted as Dina's lab, where the female lead creates her game. We set up enough lights and a diffuser to create the ideal mood for the shot in order to achieve the most amount of ambience and effect.

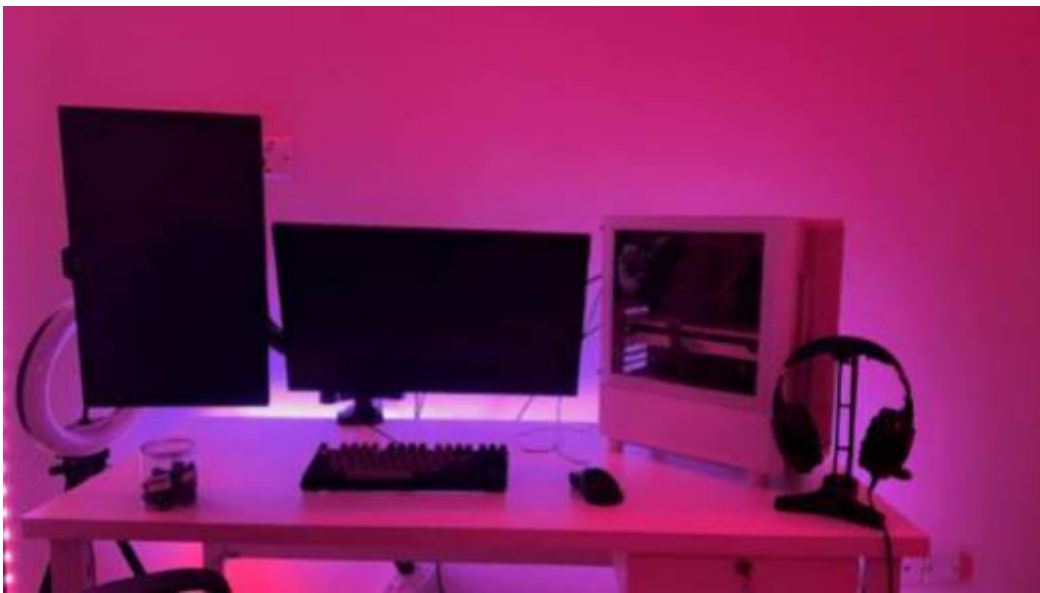


Figure 8.2.1: Lab 1

The second location is another room which in the story portrays the female protagonist's brother's room. For the plot reason we had to keep the location close to each other.



Figure 8.2.2: Bedroom



Figure 8.2.3: Location Ashulia model town



Figure 8.2.4: Location MCT Dept.



Figure 8.2.5: Location Terrace(Home)

Chapter 9

Post Production

Visual Effects or VFX as it is commonly called is all about creating and manipulating computer generated imagery and combining into live action elements also known as compositing. Almost all movies today have some amount of VFX in them. And the job of a good VFX artist is to make sure no one ever notices them. There are some basic disciplines and portions that fall under the big world of "Visual Effects". And one of them is compositing. Compositing is when you take all your asset layers and stack them on top of each other by combining them and creating a different new scene. Then comes tracking, tracking is when you replicate and apply the camera movement from the shot to add new elements to the scene. There are two types of tracking and they are 2d tracking and 3d tracking. 2d tracking is used when there's no camera movement. And 3d tracking is used when there's some kind of camera movement in the scene. Another important portion of VFX is rotoscoping. Rotoscoping is when you manually cut out something from a scene frame by frame for the whole shot. Keying is when you have a green screen behind your subject to remove the background from the subject. Achieving all these skills can really help you become a good VFX editor. There is a lot of softwares out there to create visual effects. But for our project I've used Adobe After Effects to create the visual effects. Since the VFX industry in our country is on the rise, we decided to make a VFX based short film as our final project. The story revolves around a mad scientist, his test subjects and a gangster, and in the end they gain superhuman abilities and superpowers through a serum that the scientist invented.

9.1 Concept:

In this era you won't find a single movie lover who hasn't watched at least one Marvel movie. Since childhood I grew up watching Marvel movies like Spiderman, Iron Man, Thor, Dr. Strange and Avengers etc. The visual effects on those movies are so astonishing and I always wanted to make VFX movies like them. The protagonist of this tale is a young, inquisitive researcher who is passionate about virtual reality and has developed a ground-breaking virtual reality power cell that can take people to amazing, unimaginable places. The young developer takes the game to her professor to test it out after finishing it. The lecturer plays the game and cautions about the potential outcomes. She chooses to test the VR game herself, disregarding all of that caution. She instantly enters a captivating virtual game after strapping on the power cell. However, the procedure becomes a little disorganized, and the power cell experiences a massive energy surge. She is drawn into the virtual environment. Following her disappearance, her brother and a close friend who worked on the game's development began looking for her. They learn that she was teleported to the game world, and when they attempt to enter it, they find a gloomy and ominous dimension unlike any they have ever experienced. A wicked witch who was imprisoned in this plane ages ago for her evil sorcery resides there. The young programming girl is now in their possession. As she begins to notice these uncanny events in the real world as well as the virtual reality realm, their enthusiasm turns to uneasiness. The witch begins to alter virtual reality itself as her power increases, turning scenes into terrifying nightmares. In order to prevent the carnage in both realms, these young people—Dev's brother and a friend—must now battle what she (Dev) constructed in this virtual reality environment.

9.2 Workflow:

As I've mentioned before, the software that I used for the visual effects is Adobe After Effects. But there were some other software's involved as well, like Adobe Photoshop, Adobe Illustrator, Cinema 4d etc. Since most of the footage contains some kind of visual effects, I'm going to explain one footage from the videos where I've added VFX and how I've done it. Below is the original footage that I've edited and added VFX later on.



Figure 9.2.1: Original Footage

1. First of all, I masked some places from the original footage. The ambience looked so dull in the original footage so I had to replace it. To do this I had to camera track the footage and then I had to key out the track points from the original footage. After that I've added the HUD and parented that with the camera track data.



Figure 9.2.2: Tracker Mask

2. And then I've edited a HUD (Heads Up Display) for the tech vision. The HUD screen and elements in the wall creates a 3D illusion and distortion in the background which displaces the background and blurs it a bit. So to add the distortion I've used camera blur effect from after effects after duplicating the layer behind the HUD screen on the wall.

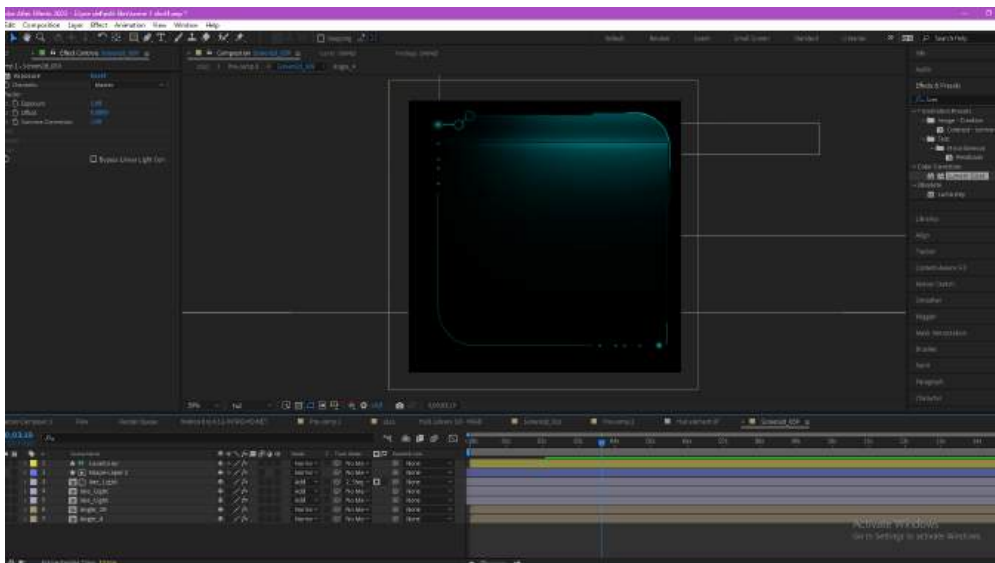


Figure 9.2.3: Making HUD element

3. And then for the HUD lighting I've used simple tint and exposure effect.

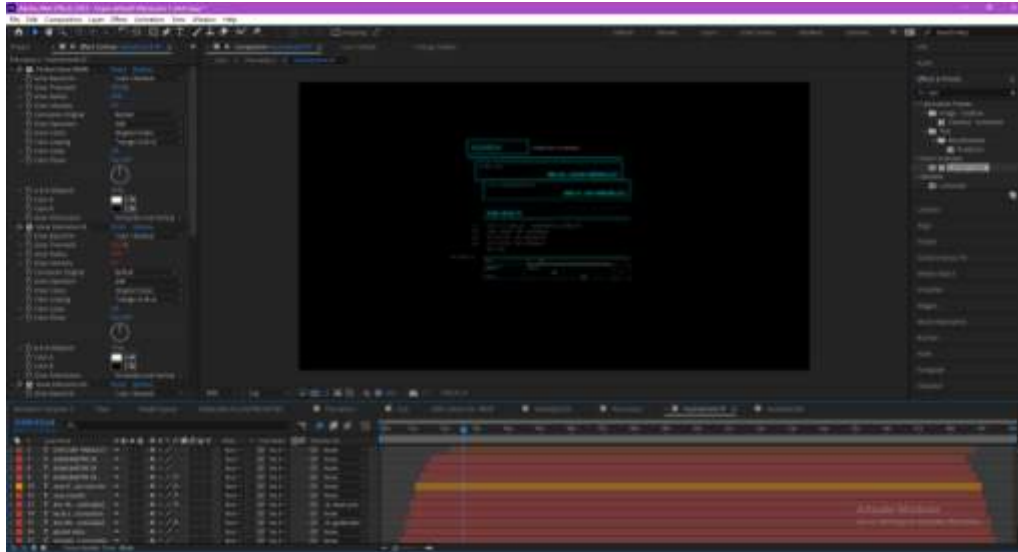


Figure 9.2.4: Making HUD element

4. And then I've edited a HUD (Heads Up Display) for the tech vision. The HUD screen and elements in the wall creates a 3D illusion and distortion in the background which displaces the background and blurs it a bit. So to add the distortion I've used camera blur effect from after effects after duplicating the layer behind the HUD screen on the wall. The HUD was created using Adobe Illustrator and later on the motion was added using
5. After Effects simple position and rotation keyframes. Then I've tracked the track points of the wall and then added the HUD screen on the scene and parented it to the tracking data.
6. For the tracking I've used 2d tracking since the camera was not moving in the 3D space.

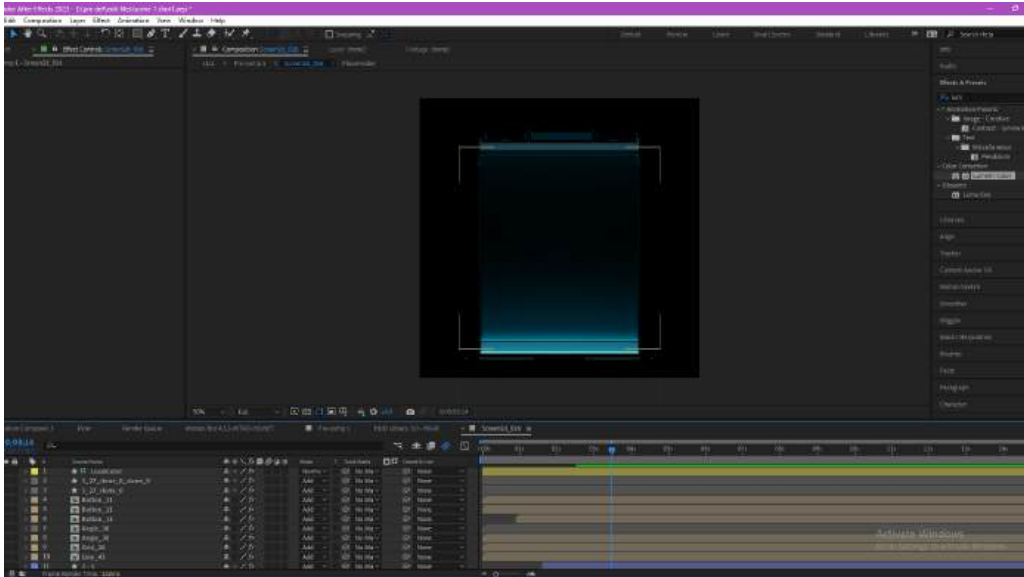


Figure 9.2.5: Making HUD element

- To add the glow, I've used a 3rd party plug in called Perfect Glow v2.



Figure 9.2.6: Adding infographic elements

- For the impact and sparks I've used the plug in called Trapcode Particular from Video Copilot. There are a lot of presets in this plug in to choose from.

10. And lastly I color graded the footage to give it a cinematic look. I kind of used a magenta tint effect on the color grade since the footage has a cloudy environment and there's not much harsh light.

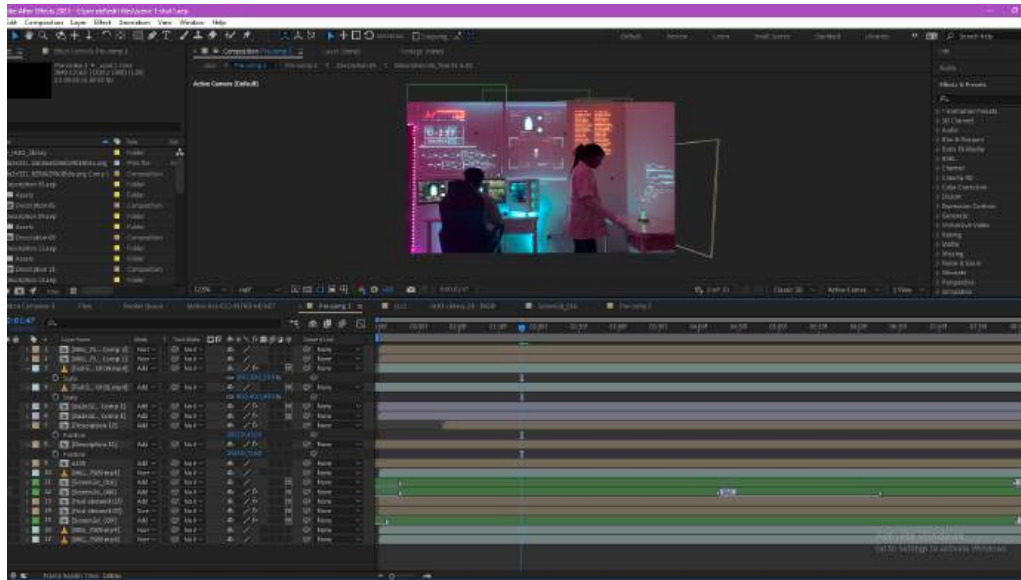


Figure 9.2.9: Software Overview

9.3 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.

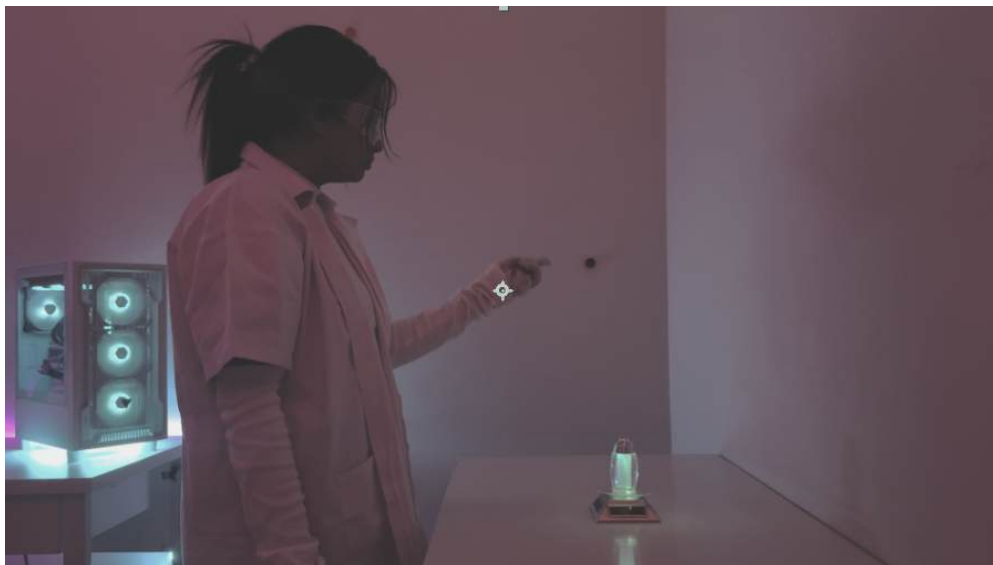


Figure 9.3.1: Original Footage

1. First of all, I masked some places from the original footage. To do this I had to camera track the footage and then I had to key out the track points from the original footage.
2. After that I've added the HUD and parented that with the camera track data.



Figure 9.3.2: Tracker Mask

3. And then I've edited a HUD (Heads Up Display) for the tech vision.
4. The HUD screen and elements in the wall creates a 3D illusion and distortion in the background which displaces the background and blurs it a bit. So to add the distortion I've used camera blur effect from after effects after duplicating the layer behind the

HUD screen on the wall.



Figure 9.3.3: Making HUD element

5. And then for the HUD lighting I've used simple tint and exposure effect.



Figure 9.3.4: Making HUD element

6. The HUD was created using Adobe Illustrator and later on the motion was added using After Effects simple position and rotation keyframes.
7. For the tracking I've used 2d tracking since the camera was not moving in the 3D space.
8. To add the glow, I've used a 3rd party plug in called Prefect Glow v2.



Figure 9.3.5: Roto brushing

9. And for the Vision another plug-in from VideoCopilot was used which is called Saber. There are a lot of prebuilt presets and I chose the fire reactor preset and tweaked it a little bit.



Figure 9.3.6: Color Grade and black bar

10. And lastly I color graded the footage to give it a cinematic look. I kind of used a magenta tint effect on the color grade since the footage has a cloudy environment and there's not much harsh light.

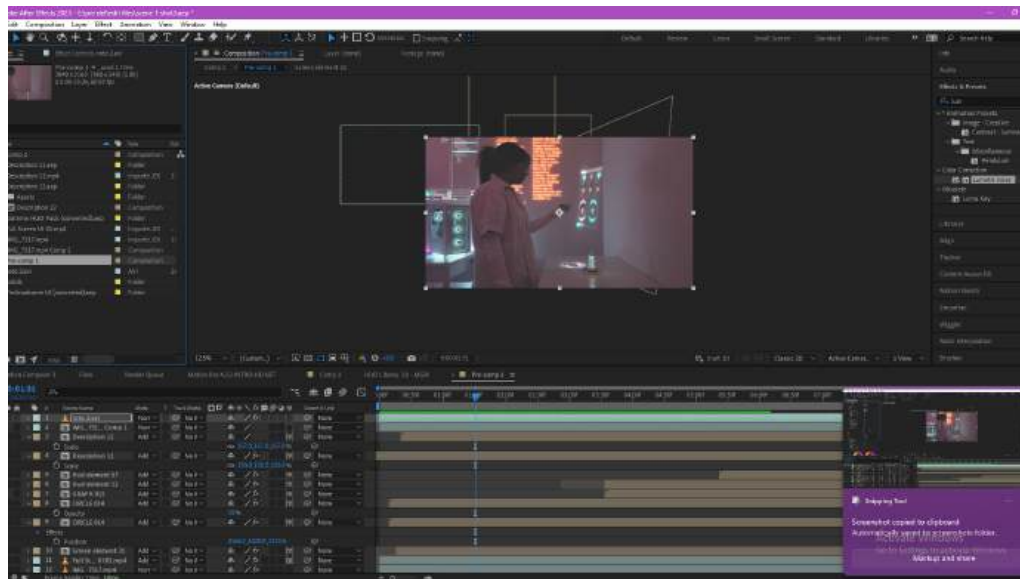


Figure 9.3.7: Software Overview

9.4 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.



Figure 9.4.1: Original Footage

1. First of all, I masked some places from the original footage.
2. The ambience looked so dull in the original footage so I had to replace it. To do this I had to camera track the footage and then I had to key out the track points from the original footage.
3. After that I've added the HUD and parented that with the camera track data.

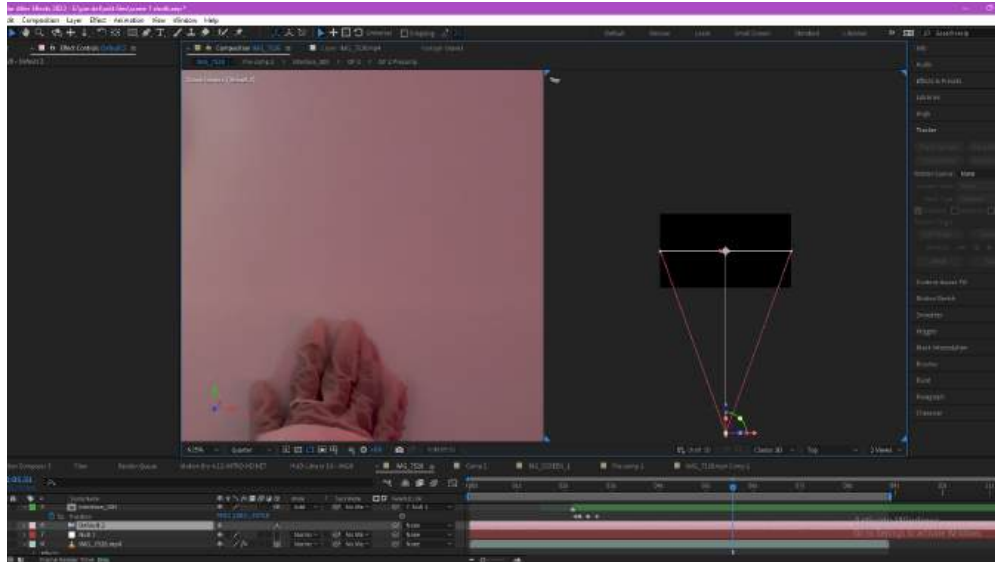


Figure 9.4.2: Adding Camera tracker

4. I added some abstract elements to portray the research happening on the power cell.



Figure 9.4.3: Elements added

5. Then I rotoscoped my hands as it controls some of the infographics by motion. Rotoscoping masks the hand and makes the info graphics appear below the palm to make it more realistic.



Figure 9.4.4: Rotoscoping Footage

6. To key out the track points from the original footage.
7. After that I've added the HUD and parented that with the camera track data.

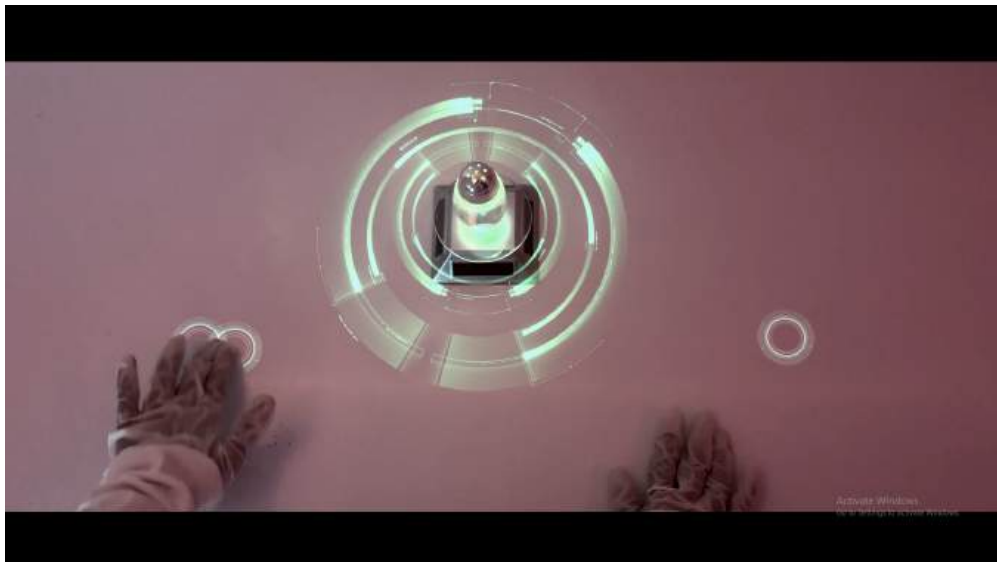


Figure 9.4.5: Color grade from Raw footage

8. Then I color graded the footage and added black bar to make it appear more cinematic.

9.5 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.



Figure 9.5.1: Original Footage

1. First of all, I used a greenscreen to key out my subject easily. I used Keylight 2.0 plug in for this.
2. I keyed out my footage and made another comp. I took the table's steady shot using it in the background.

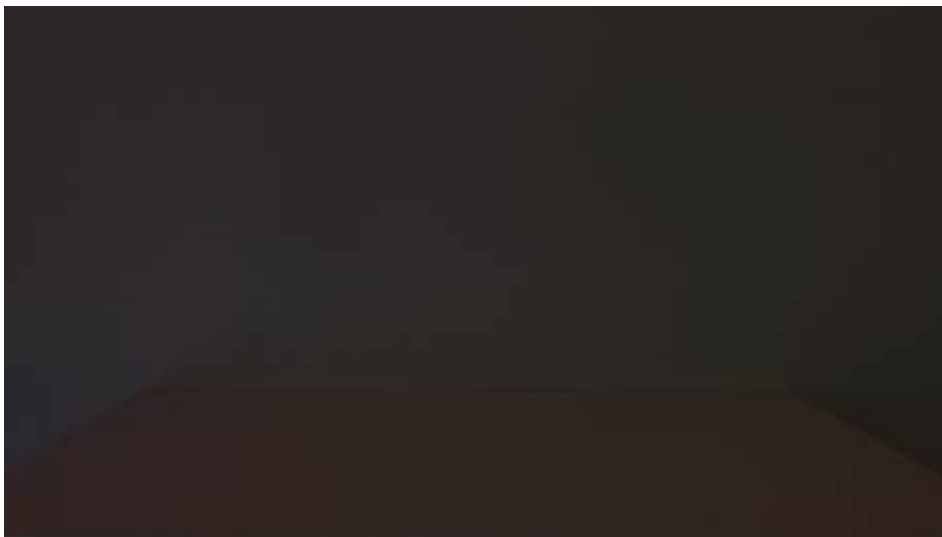


Figure 9.5.2: Adding Background

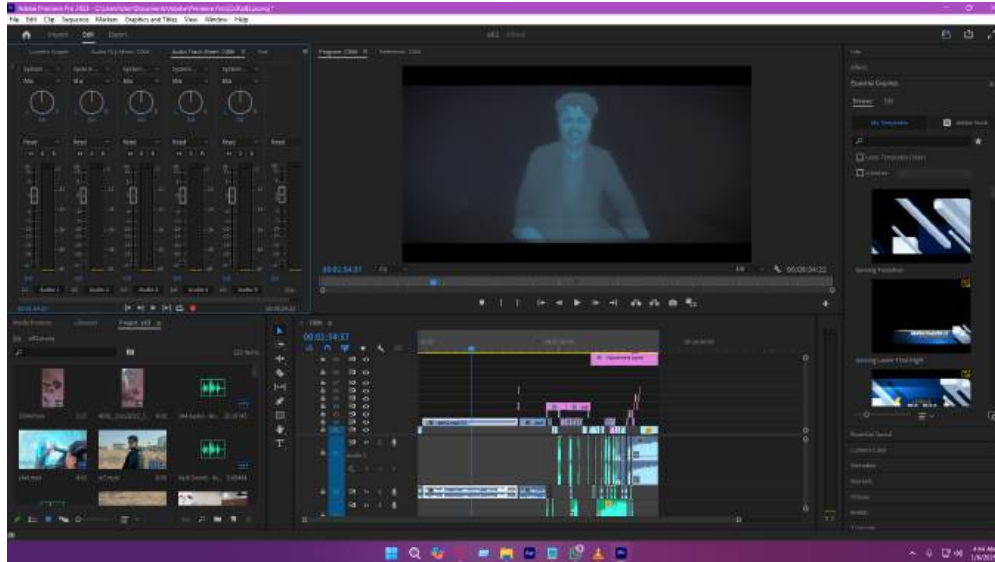


Figure 9.5.5: Voice editing



Figure 9.5.6: Color grade from Raw footage

6. Then I color graded the footage and added black bar to make it appear more cinematic.

9.6 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.



Figure 9.6.1: Original Footage

1. First of all, I used a Roto brush to key out my subject easily. I used the Roto Brush 2.0 plug-in for this.
2. I keyed out my footage and made another comp. I took a steady shot on the same frame without my subject using it in the background.



Figure 9.6.2: Adding Background

3. I added a find edge tool on my roto layer and inverted it. I added a tritone for changing the edge color to purple.



Figure 9.6.3: Find Edge added

4. Then I added some glow and flicker effects to make it more realistic and Electrifying.



Figure 9.6.4: Adding glow to Footage

5. Then I added a turbulent displacement to make it move around like electricity.
6. Added heat distortion and bulge to distort the background.

7. I also added CC Reptile effect to not get black edges.



Figure 9.6.5: Distortion effect



Figure 9.6.6: Color grade from Raw footage

8. Then I color graded the footage and added black bar to make it appear more cinematic.

9.7 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.



Figure 9.7.1: Original Footage

1. First of all, I used a Roto brush to key out my subject easily. I used the Roto Brush 2.0 plug-in for this.
2. I keyed out my footage and made another comp. I took a steady shot on the same frame without my subject using it in the background.



Figure 9.7.2: Adding Background

3. I added an Auto Tracer tool on my roto layer and inverted it.
4. I added a tritone for changing the edge color to Cyan.

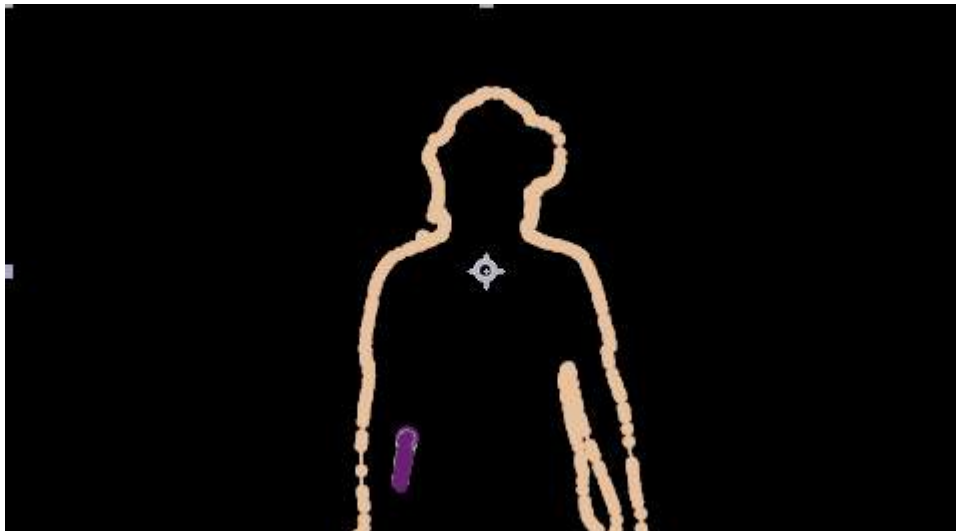


Figure 9.7.3: Auto Tracer added

5. Then I added some glow and flicker effects to make it more realistic and Electrifying.



Figure 9.7.4: Adding glow to Footage

6. Then I added a turbulent displacement to make it move around like electricity.
7. Added heat distortion and bulge to distort the background.
8. I also added CC Reptile effect to not get black edges.



Figure 9.7.5: Distortion effect



Figure 9.7.6: Color grade from Raw footage

9. Then I color graded the footage and added black bar to make it appear more cinematic.

9.8 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.



Figure 9.8.1: Original Footage

1. First of all, I used a Roto brush to key out my subject easily. I used the Roto Brush 2.0 plug-in for this.
2. I keyed out my footage and made another comp. I took a steady shot on the same frame without my subject using it in the background.



Figure 9.8.2: RotoScoping



Figure 9.8.3: Adding Background

3. I added a mask on my roto layer and set the mask to subtract.
4. I added turbulent displacement on the roto layer for the disintegration effect



Figure 9.8.4: Mask And Turbulent Displacement added



Figure 9.8.5: Adding Disintegration effect to Footage

5. Then I added some dark smokes and distortion effects to portray the dark realm.
6. I copied the dark smoke layer and added cyan color and glow and deleted some layers to give it a depth. and put it on top of the mask.



Figure 9.8.6: Adding smoke

7. Then I added a turbulent displacement to make it move around like smoke.
8. Added heat distortion and bulge to distort the background.

9. I also added CC Reptile effect to not get black edges.



Figure 9.8.7: Disintegration effect



Figure 9.8.8: Color grade from Raw footage

10. Then I color graded the footage and added black bar to make it appear more cinematic.

9.9 Editing Workflow:

Below is the original footage that I've edited and added VFX later on.



Figure 9.9.1: Original Footage

1. First of all, I tracked the hands of my subject so later I can put energy elements easily.



Figure 9.9.2: Adding Energy elements

2. After tracking, I used several energy elements on the witch's hands.

3. I keyed out my footage and made another comp.
4. I added distortion effect to my roto layer
5. I added chromatic displacement to my roto layer
6. I added optical glow to the energy layer and
7. I changed the color by adding VC color vibrance



Figure 9.9.3: Adding quick burst

8. I added a quick burst to my comp layer and set it to track the defender subject.
9. I added turbulent displacement on the layer for the distortion effect.

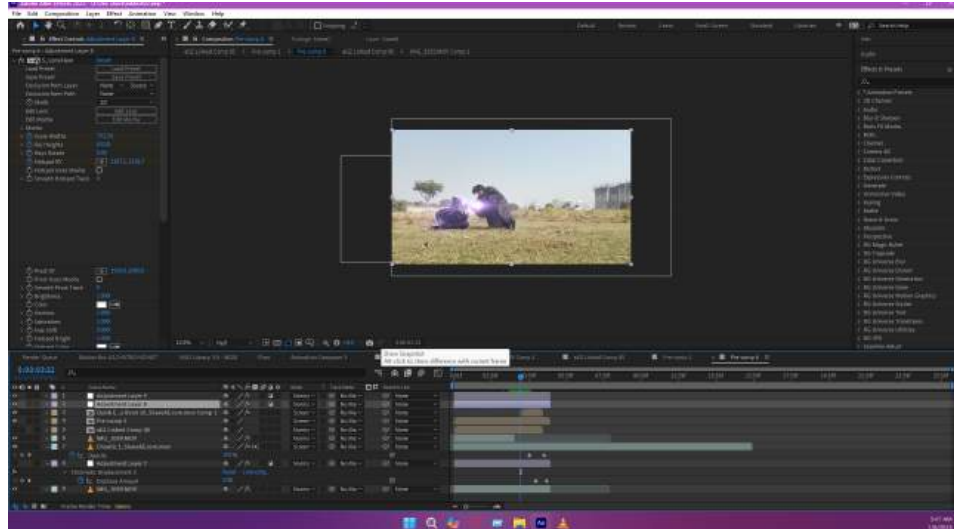


Figure 9.9.4: adding Lens Flare

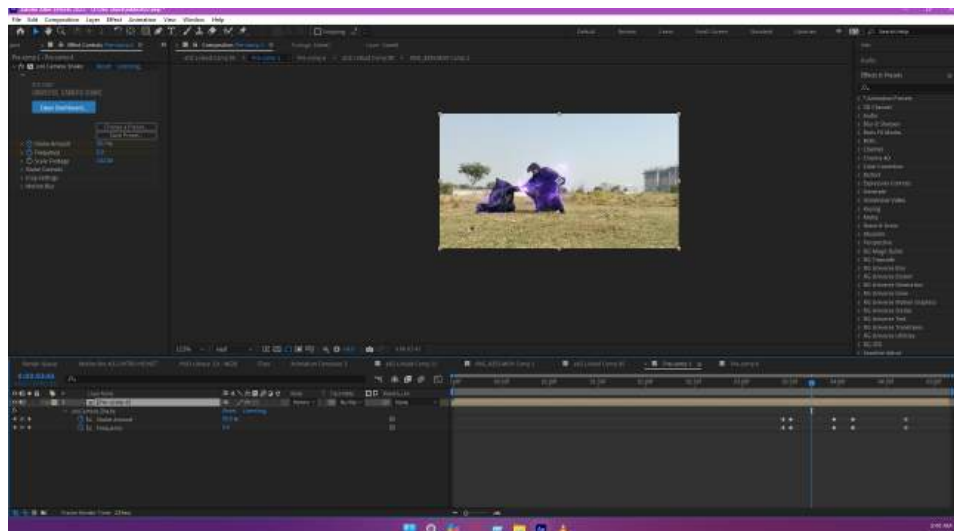


Figure 9.9.5: Adding Distortion effect to Footage

10. Then I added some lens flares and distortion effects to portray the energy.

11. Then added purple color and glow and deleted some layers to give it a depth.

12. Then I put it on top of the mask.

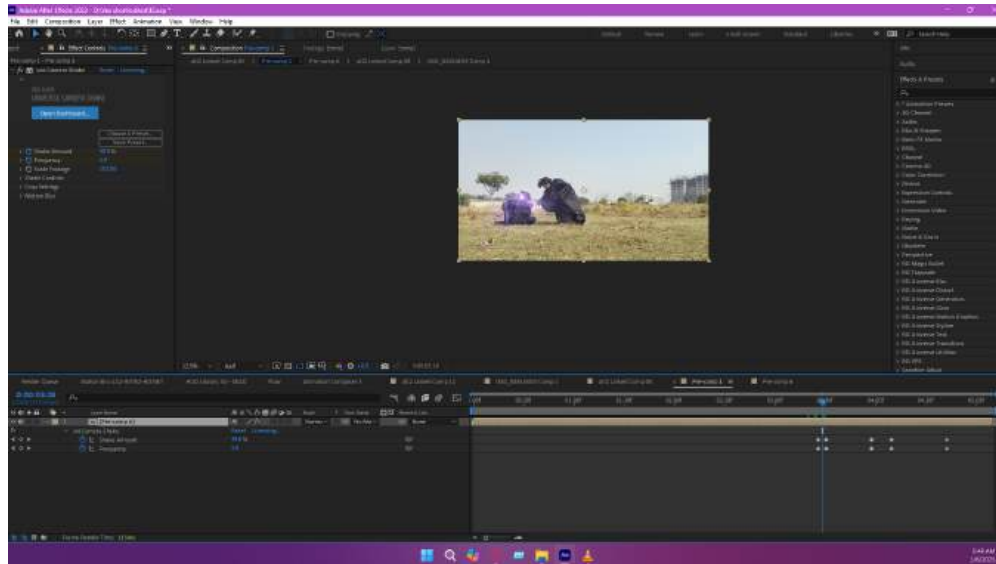


Figure 9.9.6: Adding Camera shake

13. Then I added a camera shake to make the shot more lively.

14. Added heat distortion and bulge to distort the background.

15. I also added CC Reptile effect to not get black edges.



Figure 9.9.7: Color grade from Raw footage

16. Then I color graded the footage and added black bar to make it appear more cinematic.

CHAPTER 10

Explanation of Project

As the director of our most recent short film project, I'm thrilled to provide an in-depth report that details the journey, challenges, and triumphs we had during the film's production. Together, our dedication and diligence have resulted in an amazing piece of cinematic art.

The purpose of the short film, "Hexed Realm," was to investigate the important subject of human connection in a contemporary, fast-paced environment. The story traced the entwined lives of three people who, although facing personal challenges, found comfort and understanding in strange interactions.

Initial Production:

Before filming began, careful preparation was required to ensure a flawless production. As the director, I was in charge of the screenplay's scripting and collaborated closely with the author to enhance the language and character development. Additionally, during the casting process, actors who could accurately convey the emotional depth of their roles were selected through meticulous attention to detail.

Manufacturing:

In addition to overseeing the production, my duties as director and editor included meticulously organizing and creatively directing each scene. I maintained open channels of communication with the performers and crew, fostering a collaborative atmosphere that welcomed innovation and trial and error. Our team persisted and exploited adversity to renew our passion for excellent filmmaking in spite of inevitable challenges like inclement weather and scheduling constraints.

After Production:

During the post-production stage, my painstaking attention to detail really came through. I made sure that every frame, every cut, and every sound piece added to the overall narrative coherence by carefully collaborating with the editor. As I was the director, it was an easy goal by combining well-thought-out editing decisions with a fluid integration of visual effects, turning uncut material into an engrossing cinematic experience.

10.1 Work distribution

Name	ID	Participation of work
Tamanna Islam Mim	201-40-684	Director , Video & sound Editor
Tasrib Zahan Psychee	201-40-667	Story Writer & Project manager

CHAPTER 11

CONCLUSIONS

Our four-year Bachelor of Science program in Multimedia and Creative Technology is finished. My goal has always been to create a VFX short film as my capstone project. I was ecstatic after meeting some incredible folks who shared my ambition. I was excitedly awaiting the start of my phase while finishing all of my courses. When I eventually finished my classes and reached phase 1, I was eager to show my work for my supervisors' approval so that I could produce a VFX short film as my capstone project. We received approval, and the presentation proceeded smoothly. We clarify our objectives and get to work. We have taken every possible action. We took an action that is uncommon in our media industry. Our goal is to bring about a shift in the industry. Because there aren't many projects like this, we wanted to encourage those talented people who possess the necessary abilities but aren't coming out. We are quite pleased that we were able to accomplish that, based on the feedback we received from the public. Our activity has inspired several of our juniors, who hope to carry out similar activities in the future. Regarding our project, we are quite pleased with how it turned out. We created a comprehensive short film that flawlessly narrates the plot with a few twists.

The visual effects are captivating and wonderfully complement the scenes. It's a visually appealing movie.

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