



LEARNER GUIDE

NATIONAL CERTIFICATE: INTERACTIVE MEDIA
ID 49121 - LEVEL 5 – 130 CREDITS.

EDIT SOUND
SAQA: 12499

Learner Information (Please Complete this Section)

Name & Surname: _____

Organisation/Venue: _____

Workplace Unit/Dept: _____

Facilitator Name: _____

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Learner Guide Information

The purpose of this Learner Guide is to provide learners with the necessary knowledge and provide a comprehensive overview relating to the following skills program or unit standard: **EDIT SOUND MODULE**, which has been developed for the qualification: **NATIONAL CERTIFICATE: INTERACTIVE MEDIA ID 49121 - LEVEL 5 – 130 CREDITS**. This Learner Guide is to improve the skills and knowledge of learners, and thus enabling them to effectively and efficiently complete specific tasks. Learners are to attend training workshops/sessions according to SAQA requirements as well as specified by their organization. These workshops/sessions are presented, and conducted by a qualified facilitator.

Assessment Criteria

The assessment process involves collecting and interpreting evidence about the learner's ability to perform a task, which will be achieved through a combination of formative and summative assessments. In this guide there may be assessments in the form of activities, assignments, tasks or projects, as well as workplace practical tasks. The learner is to perform these tasks and provide required and **authentic** evidence in their portfolio of evidence.

To qualify and receive credits towards the learning programme or unit standard, a registered assessor and moderator will conduct an evaluation and assessment of the learner's portfolio of evidence and competency.

Outcomes

People credited with this standard will be able to:

- ✓ Locate and mark edit points
- ✓ Make and assess edit points

Learner Responsibility

The responsibility of learning rest with the learner, so:

- Be proactive and ask questions,
- Seek assistance and help from your facilitators, if required.

Learning Unit 1	US: 12499, NQF LEVEL 5 WORTH 5 CREDITS EDIT INTERACTIVE MEDIA CONTENT
Unit Standard Purpose	This unit standard will be useful to people who work in the audio-visual production industry. They are required to edit a variety of programme material including music, dialogue and effects. People credited with this standard will be able to: ✓ Locate and mark edit points ✓ Make and assess edit points
Learning assumed to be in place	✓ The credit value is based on the assumption that people starting to learn towards this unit standard are already competent in: ✓ Demonstrating knowledge of sound; ✓ Demonstrating knowledge of sound systems; ✓ Recording sound and ✓ Computer literacy at NQF level 4.

SESSION 1 SO 1	LOCATE AND MARK EDIT POINTS.
Learning Outcomes (Assessment Criteria)	✓ The requirements of the client or production is established and confirmed as correct in terms of what material is to be edited, duration and the possible types of edits. ✓ The material is assessed accurately to determine the edit point selection criteria. ✓ The edit points are selected that meet the client's and production requirements. ✓ Edit points are marked accurately and clearly. ✓ Any difficulties with edits are explained clearly to decision makers and suitable alternatives solutions suggested.

The requirements of the client or production is established and confirmed as correct in terms of what material is to be edited, duration and the possible types of edits.

Different Types of Video Editing

There are several different ways to edit video and each method has its pros and cons. Although most editors opt for digital non-linear editing for most projects, it makes sense to have an understanding of how each method works.

This page provides a very brief overview of each method — we will cover them in more detail in other tutorials.

Film Splicing

Technically this isn't video editing, it's film editing. But it is worth a mention as it was the first way to edit moving pictures and conceptually it forms the basis of all video editing.

Traditionally, film is edited by cutting sections of the film and rearranging or discarding them. The process is very straightforward and mechanical. In theory a film could be edited with a pair of scissors and some splicing tape, although in reality a splicing machine is the only practical solution. A splicing machine allows film footage to be lined up and held in place while it is cut or spliced together.

Tape to Tape (Linear)



Linear editing was the original method of editing electronic video tapes, before editing computers became available in the 1990s. Although it is no longer the preferred option, it is still used in some situations.

Linear Editing Configuration

In linear editing, video is selectively copied from one tape to another. It requires at least two video machines connected together — one acts as the source and the other is the recorder. The basic procedure is quite simple:

Place the video to be edited in the source machine and a blank tape in the recorder.

Press play on the source machine and record on the recorder.

The idea is to record only those parts of the source tape you want to keep. In this way desired footage is copied in the correct order from the original tape to a new tape. The new tape becomes the edited version.

This method of editing is called "linear" because it must be done in a linear fashion; that is, starting with the first shot and working through to the last shot. If the editor changes their mind or notices a mistake, it is almost impossible to go back and re-edit an earlier part of the video. However, with a little practice, linear editing is relatively simple and trouble-free.

Digital/Computer (Non-linear)

Digital Editing Software



In this method, video footage is recorded (captured) onto a computer hard drive and then edited using specialized software. Once the editing is complete, the finished product is recorded back to tape or optical disk.

Non-linear editing has many significant advantages over linear editing. Most notably, it is a very flexible method which allows you to make changes to any part of the video at any time. This is why it's called "non-linear" — because you don't have to edit in a linear fashion.

One of the most difficult aspects of non-linear digital video is the array of hardware and software options available. There are also several common video standards which are incompatible with each other, and setting up a robust editing system can be a challenge.

The effort is worth it. Although non-linear editing is more difficult to learn than linear, once you have mastered the basics you will be able to do much more, much faster.

Live Editing

In some situations multiple cameras and other video sources are routed through a central mixing console and edited in real time. Live television coverage is an example of live editing.

What are the types of editing?

Substantive (developmental) editing. The most intensive form of editing is substantive editing. ...

Copy editing. The editor corrects problems of grammar, style, repetition, word usage, and jargon. ...

Proofreading. ...

Formatting. ...

References/Literature Cited. ...

Other documents. ...

Review. ...

Types of Editing

Substantive (developmental) editing

The most intensive form of editing is substantive editing. The document is evaluated as a whole and problems of structure, organization, coherence, and logical consistency are corrected. Sentences may be removed or added. Paragraphs may be rewritten, condensed, or expanded. Blocks of text may be moved from one section to another. Substantive editing includes one revision at no additional charge. Turnaround time must be negotiated.

Copy editing

The editor corrects problems of grammar, style, repetition, word usage, and jargon. Copy editing includes one revision at no additional charge. Turnaround time for copy editing typically is three business days.

Proofreading

Proofreading is the lightest form of editing. Minor errors are corrected. Minor errors include:

errors of grammar and style (e.g., verb tense, units such as ml, use of numerals and words such as "5" or "five")

errors of capitalization, punctuation (e.g., the use of commas, semicolons, colons, periods, dashes, apostrophes)

errors of spelling and word usage (e.g., to/too, affect/effect)

Turnaround time for proofreading typically is two business days.

Formatting

The editor will amend document text to ensure that it complies with the required format, such as the format required by a specific journal. Turnaround time can be negotiated.

References/Literature Cited

Literature citations are checked to ensure that each citation that appears in the text is also included in the list of citations. Citations are also checked to ensure that each citation that appears in the list of citations also appears in the text. The format of the citations are corrected so that it conforms with requirements, such as the style preferred by a specific journal.

Other documents

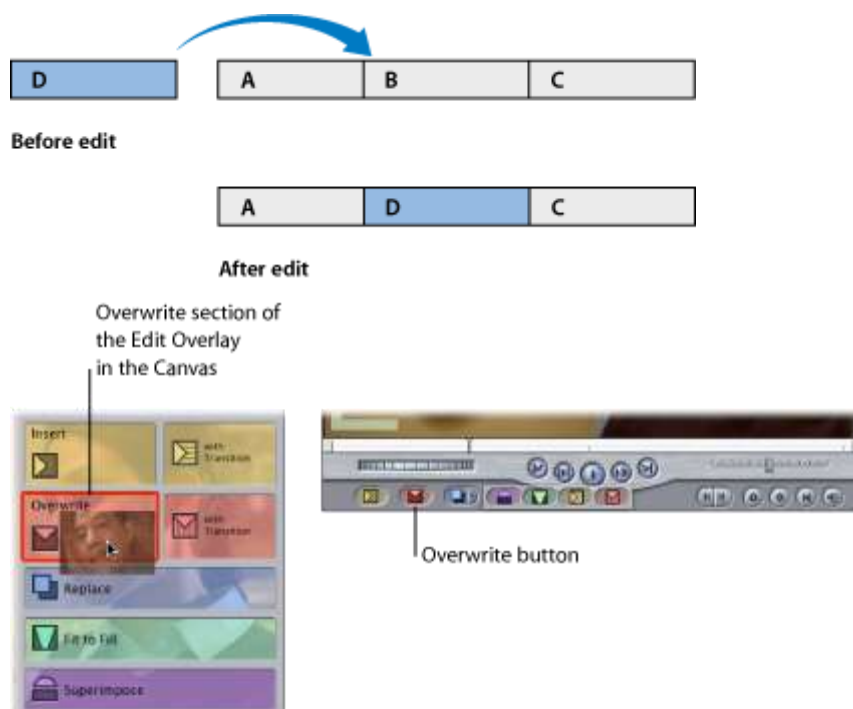
Other documents also may be edited. For example, the editor may rework tables, figures, and figure legends to represent the data more clearly.

The material is assessed accurately to determine the edit point selection criteria.

Performing an Overwrite Edit

Since this is the most commonly used edit type, it occupies the biggest overlay area in the Canvas. If you drag a clip into any part of the Canvas to the left of the Edit Overlay, an overwrite edit is performed.

With this type of edit, the source clip overwrites any clip items starting at the sequence In point for the duration of the source clip. No clip items are rippled forward, so the duration of your sequence remains the same. You can perform an overwrite edit with one or more source clips.

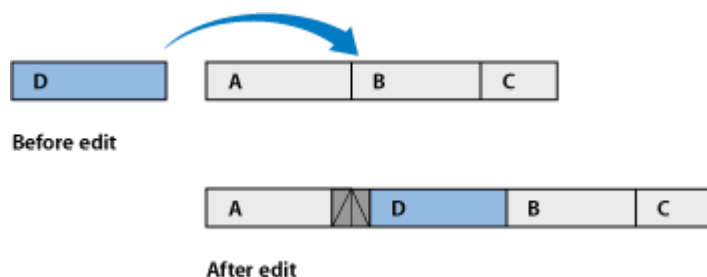


For example, if you have a sequence clip of a comedian making a joke, but there's a long pause after the joke while the comedian stands there waiting for a reaction, you can overwrite

the pause using a source clip of an audience laughing. To do this, you position the playhead at the frame right after the comedian finishes telling the joke, and then perform an overwrite edit. The pause is covered by the clip of the audience laughing.

Performing an Insert with Transition Edit

The insert with transition edit is a quick way to do an insert edit that includes the default transition between your new source clip and the clip before it in your edited sequence. When you first install Final Cut Pro, the default transition is a 1-second cross dissolve. For more information on how to choose a new default transition, see [Changing the Default Transition](#).



An insert with transition edit is exactly the same as an ordinary insert edit, but it places the default transition into your sequence, centered on the edit point.

Figure. Diagram showing a clip being inserted into a sequence with a transition added automatically.

Important: When you perform an insert with transition edit, make sure that there is enough media at the beginning of the new clip and at the end of the previously edited clip to create the transition. Each source clip must have enough unused frames outside the defined edit points to equal half the duration of the default transition.

Tip: You can also perform an insert with transition edit with multiple clips. If there are no other clips in your sequence at the In point, the first clip will make a default transition from black. Each

successive clip will then use the default transition into the next one until all the clips you selected are laid out in a row.

The edit points are selected that meet the client's and production requirements.

In theory, moving edit points would be an excellent way to edit a curve, since they lie on the curve itself. Unfortunately, it doesn't work out that way. This is because the shape of the curve determines the positions of edit points, not the other way around. Alias does allow you to move edit points by "reverse engineering" the curve from the edit point. When you move an edit point, the Move tool tries to find a curve which passes through the new edit point location. Because this process is time-consuming and has an infinite number of solutions, the tool must place constraints on how moving the edit point affects the curve. Because of these constraints, you usually cannot make major changes well by moving edit points. Moving edit points is best for small scale reshaping. The only way to reshape the curve with complete power is by moving CVs.

There are, however, a few tasks that use edit points:

If you want more control in a curve, you can insert an edit point to increase the number of spans in the curve and give you more CVs to work with.

- You can also delete edit points to decrease the number of spans in a curve (and probably change the shape of the curve).
- It is possible to move edit points to change the shape of a curve, but avoid doing this except for minor adjustments.
- Alias does not actually move the edit point itself, but instead moves the CVs to reshape the curve so the edit point is where you specified.

Edit points are marked accurately and clearly.

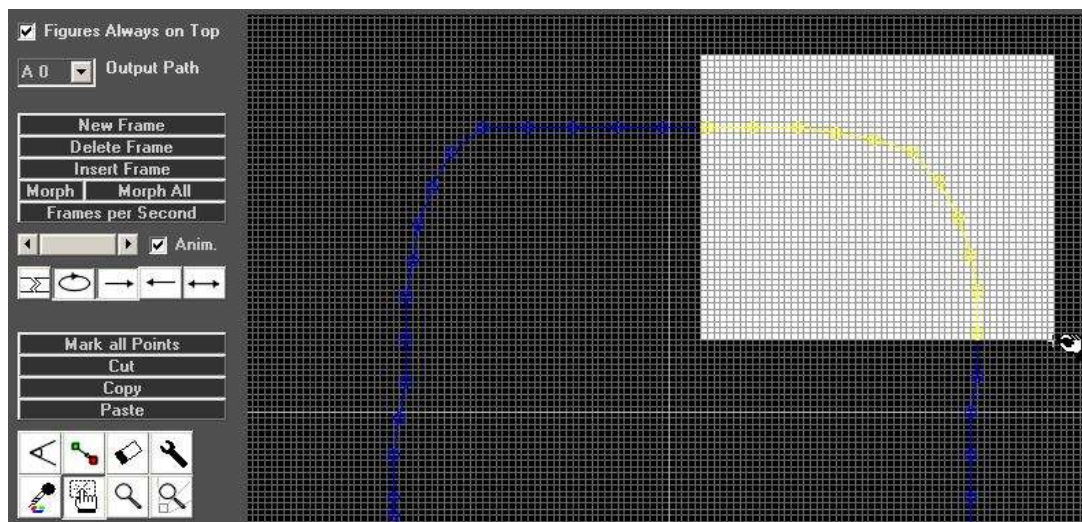
Marking- and Editing-Tools

Editing tools

Marking & Editing tools

New or already existing figures can be edited. A set of different marking- and editing-tools are implemented in Laserworld Showeditor (Fig.39).

Hand:



hand The hand-tool is the most important tool for creating figures. With this tool points of a figure can be marked. To mark points, select the tool and left-click and drag a selection square in the drawing area, so all points in the desired region become selected.(Fig.40).

Sometimes it may be necessary to set the grid to 1 to be able to select points which are not easily accessible as lying in another layer.

If the hand tool gets a red background, this indicates that there are already one or more points marked. (see Fig.40) The marked points get a colored circle.

Additional points can be marked by holding the "Ctrl"-key. To mark ALL points use the appropriate button "Mark all points".

Marked points can be moved by using the right mouse button: right-click, hold and drag.

If no specific point is marked yet, the point under the mouse pointer can be moved with right-click, hold and drag – this obviously only moves one point.

Cut/Copy/Paste:



cut copy paste The Cut / Copy / Paste buttons simply do what would be expected. Pasted points are automatically marked and can be moved immediately with using the hand tool. If points are pasted to the same frame, make sure to drag the marked points away before unselecting them, as otherwise the points overlap. This usually is no problem if points are pasted to another frame of course.

To copy or cut and paste a series of frames, use the menu item Frame-Tools (see chapter 6.18 for further information on the Frame Tools).

Cut or copied points or frames can be pasted into other figures and frames, too. This can be very helpful if animated figures shall be created.

The commonly known shortcuts "Ctrl" + C for Copy, "Ctrl" + X for cut and "Ctrl" + V for paste work as well.

Rotation Tool:

rotation The rotation tool allows for rotating marked points. The rotation-center is the position where the mouse button is clicked within the drawing area. A horizontal movement with clicked mouse button results in a rotation with angle zero. A movement down means a +90 degree rotation, a movement up means -90 degree rotation etc. The rotation will be applied on release of the mouse button.

Change-Color Tool:

change color The color of points and corresponding lines can be custom changes, also after drawing. The Change-Color Tool can be used for recoloring existing points. To apply a color change, first mark the points to be changed. Then select the desired new color from the color circle, cube or palette and finish the re-coloring with a click on the Change-Color tool button.

This procedure works for single points as well as for several points with connecting lines.

If there are no points marked and the tool is selected, the color of the point just under the mouse cursor is changed. Besides that it is possible to hold the mouse button and change the color of all points that are hit by the cursor by dragging the mouse.

By using the left mouse button for the re-coloring procedure, only visible points are changed. Use the right mouse button to recolor blanked (invisible) points.

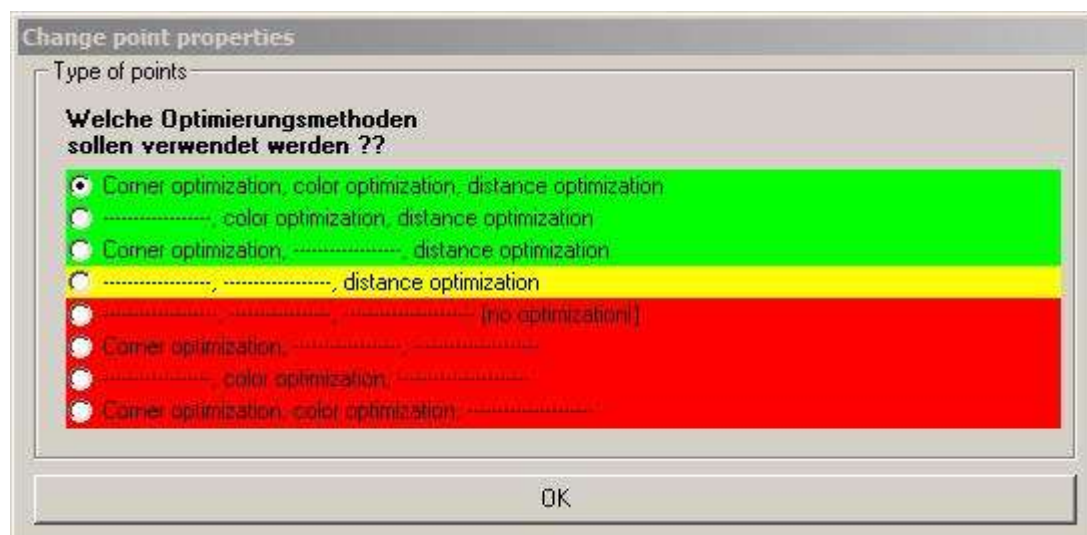
To work on blanked points, they should be made visible in the in the drawing area by setting Edit -> Blanked Lines Visible. If an endpoint has been made visible with any of the procedures above, a dialog shows up asking if a blank point shall be inserted.

Erase Tool (Delete):

Eraser Marked points can be deleted with this tool. If no points are marked, the point under the mouse cursor is deleted. By clicking and dragging the mouse, all points hit by the cursor will be erased.

. Wrench Tool (Optimize Output):

Wrench The point and line output behavior can be controlled with the wrench tool. A click on the icon opens a dialog that offers different options for selection



Any difficulties with edits are explained clearly to decision makers and suitable alternatives solutions suggested.

Lack of Good Training & Technical Understanding

Content editors need to be well-trained in whatever systems they are expected to use and whatever tasks they are expected to carry out. Are your content editors fully trained and confident? Ask them. You may be surprised by the conversation this opens up!

Good training means editors know how to action a particular task immediately. The more tasks that editors can action without assistance, the greater the speed and confidence with which they can work.

Some technical understanding is also important for content editors to grasp the broader picture of your digital properties. A little technical knowledge will also help editors to relate to the development team and make any updates developers are making to the site more understandable.

Bad Requests, Lack of Information, Incorrect Content, Mis-Assigned Issues.

These issues can really be summed up as Poor Communication.

Bad Requests are usually made by staff who aren't aware of:

- The limitations of the system.
- How long edits can be expected to take.
- Necessary information to make an edit possible.
- Such changes can also be mis-assigned – a technical problem needing specialist coding skills given to an content editor for instance.

Issues like these can lead to tension between content editors and other teams and also slow down progress while the correct information is obtained or the reasons why something can't be done are explained. However, this is easy to avoid by:

Ensuring that everyone knows what can't be done.

Who actions items.

What content and additional information they have to provide.

Some communication issues are inevitable in organisations, but problems can be heavily minimised by ensuring that staff are well-informed.

Request Volume and Prioritisation

The volume of updates and how to prioritise them is one of the most persistent challenges for content editors.

Many regular updates are needed, everyone wants their update or new item to be done first and editors have only limited time.

Staff requesting updates need to have some awareness of the volume editors are dealing with. Ideally there should be a clear system of prioritisation.

Editors must balance various updates at different stages of completion, major edits, minor edits, new blog posts and the last-minute but critical changes that sometimes arise – all the while keeping their task list moving to meet deadlines.

Consider having 1-2 hours each day earmarked for editors to deploy completed content changes to the live environment. (This keeps things moving and prevents time being eaten up by critical or time-consuming edits).

TECHNICAL

Time-Intensive Processes, Slow Systems, Publishing/Cacheing Issues

These are more problems that may seem obvious but are worth remembering because they:

- Turn simple tasks into long, frustrating projects.
- Cause editors to spend lots of time troubleshooting.
- Create a lack of confidence in the system.

For example, if an editor needs to replace a PDF on the website then this should be a straightforward update but these difficulties can turn it into a long and pernicious process. Your systems should be configured to allow as few opportunities for mistakes as possible.

Wherever you can, streamline processes and ensure that systems have the support of appropriate technical equipment and staff. This will help to:

- Make edits faster and smoother.

- Keep editors happy.
- Avoid the confusion poorly organised content creates.

Complex User Interface, Complex/Awkward Implementations

If your CMS has a complicated interface or is implemented in an awkward way then this will mean:

Slowing content editors and the flow of content down and have a negative impact on quality.

Editors will need more training and more technical knowledge.

All systems have some quirks or difficulties but the more these can be minimised the more editors' frustrations can be minimised and the better and more efficient their work will be.

The more intuitive and user-friendly your CMS is the more time editors will have to focus on improving and fine-tuning the content itself.

Of course, any CMS also needs to be powerful enough to meet your needs and a balance may well have to be struck between complexity and ease-of-use. Thus regular housekeeping and diligence are needed in any CMS to ensure that things are kept well organised.

The above is not exhaustive and there are many other challenges that content editors have to manage. However, in this brief assessment we have sought to highlight those problems that make simple tasks unnecessarily complicated and which actively promote tensions between editors and other staff.

Luckily the majority of these challenges can be easily dealt with if you are willing to be proactive. If there are concerns about budget and time-frames then think about the potential value of better organised and higher quality content in the long-term and consider this alongside the probable costs of:

Better training and guidelines.

Bringing in expertise.

A CMS switch or redesign.

Ask questions of your editors on a regular basis, especially questions about what could be done to make content and the editing process better. Editors need to be proactive too and should not be afraid to bring any difficulties they are having up for discussion. Try to create opportunities for content editors, technical and marketing staff to swap ideas and concerns.

Even just acknowledging that these challenges exist and finding out what specific challenges your editors are facing is a move towards resolving at least some of them and thereby improving your content practices.

Computer Editing: Common Editing Problems

Reversed Transitions

You just placed a cool crossfade between a shot of the sunrise and a closeup of a frying egg, sunny-side up. You render the clip and when you preview it something weird happens: it shows a brief glimpse of the egg then it fades to an even briefer shot of the sun; then it cuts back to the rest of the egg clip. What happened?

You have inadvertently reversed the transition.

Black Frames and Razor Remnants

A random black frame or single frame of video created by a razor tool can mar an otherwise perfect video. Black frames occur when two clips placed next to one another on the timeline are not pushed together all the way . The result is a flash frame of black between the two clips. Razor remnants are single frames of video inadvertently created when using a razor tool . When using the razor tool to trim a clip, you may inadvertently leave a single frame of video on the timeline that cannot be seen. It is easy to unknowingly slice a single frame off the head or tail of a clip when using the razor.

Loss Due to Computer Crash

Without a doubt, frequent crashes are one of the most frustrating aspects of computer editing. Although they are becoming less frequent as both hardware and software improve, they still happen and they happen at the worst times. Our advice: save often. Preferably after each solidified edit or group of moves you make. That way, if (when) your program freezes, you'll be covered.

Mismatched Audio Levels

One of the most common causes for audio problems is assembling clips with different audio levels. This usually happens when you've shot in different locations. If you need to edit two people conversing in an airplane hangar, with footage shot outdoors on a mountaintop and an interview taped in a living room, you're going to have three different sound qualities and levels. It can also occur if you are editing footage shot in the same location on different camcorders using different microphones.

SESSION 2 SO 2	MAKE AND ASSESS EDIT POINTS.
Learning Outcomes (Assessment Criteria)	✓ The editing technique is appropriate for the specific media. ✓ The edits are technically accurate and artistically effective without any unwanted artefacts. ✓ Where required, leader and spacing material is used according to accepted conventions. ✓ Unused material or data is saved according to the enterprise procedures and are clearly identified for later retrieval. ✓ Documentation and labelling are accurate and legible in the form required.

Artefacts are clicks, phasing and level changes

- an object made by a human being, typically one of cultural or historical interest.
- "gold and silver artefacts"
- 2.
- something observed in a scientific investigation or experiment that is not naturally present but occurs as a result of the preparative or investigative procedure.
- "the curvature of the surface is an artefact of the wide-angle view"

The editing technique is appropriate for the specific media.

What is graphic matching?

The term graphic match is one of the many editing techniques used to continuously transition two successive shots. A graphic match creates a cut between two shots that juxtapose their graphically similar images.

What is overlapping editing in film?

A fun and easy way to remember 'Overlapping editing' in Film - Memrise. Overlapping editing. An editing technique which creates the illusion that time is 'stretched out', a series of shots show the same event from different angles. Created by svitlana.topor

What is overlapping editing in film?

A fun and easy way to remember 'Overlapping editing' in Film - Memrise. Overlapping editing. An editing technique which creates the illusion that time is 'stretched out', a series of shots show the same event from different angles. Created by svitlana.topo

What is editing in media?

Editing is the process of selecting and preparing written, visual, audible, and film media used to convey information. The editing process can involve correction, condensation, organization, and many other modifications performed with an intention of producing a correct, consistent, accurate and complete work.

The edits are technically accurate and artistically effective without any unwanted artefacts

Creative Editing Techniques

Standard Cut

This is the basic cut (also known as a hard cut) that puts two clips together, connecting the last frame of one and the beginning frame of the next. This is the most common cut, and doesn't really invoke any meaning or feelings, as others do.

Jump Cut

This is a cut that pushes forward in time. It's normally done within the same frame or composition, and many times it's used within montages (see below). Here's an example of jump cuts in the Pond5 "Create with Us" spot, at

Montage

A montage is an editing technique that, again, signifies the passage of time or helps to give an overall context to the story with quick cuts. You will often see athletes training or preparing for a big match in montages (Rocky IV has EIGHT!), but it can really be used for almost any transformation by any character(s), and is normally underscored by music.

Cross Dissolve

A cross dissolve can serve several purposes and motivations within the story. It can signify a passage of time or it can use the overlapping "layers" or dissolves to show multiple stories or scenes happening at once, but shot at different times.

Wipe

A wipe is a transition that uses an animation (mostly digital these days) that "wipes" the first scene away into the next scene. There are basic wipes (Star Wars), and there are more complex

ones (The 90s TV show Home Improvement is coming to mind), but they can be seen as corny or cheesy, depending on whether you're a snob or not. I've used star wipes, but only as a joke.

Fade In/Out

Pretty self-explanatory. You fade out one clip and fade in the other. This implies a passage of time most often, like a night-to-day switch or someone falling asleep, but can be a bit jarring if not used properly. You don't really want to use this type of cut for standard applications.

J or L Cut

J and L cuts are incredibly common. They get their names for how the clips line up in the editing software. An L cut is used when you want to have audio from clip A continue when clip B comes in. The J cut is the opposite, where the audio from clip B comes in when we're still seeing clip A.

Cutting on Action

This is what it sounds like. You cut at the point of action, because that's what our eyes and brains are naturally expecting. When someone kicks open a door, we expect to see the change in angle when the door is kicked, not after it's flown open and swaying for a moment.

Cutaway Shots

Cutaways are shots that take viewers away from the main characters or action. They give extra context to the scene, and can create more tension and foreshadowing.

If you watch that scene from the last step again, you'll see the cutaway shots that bring the whole thing together, and the most important cutaway at the end (which is only a couple of frames), which is the pop tarts popping out of the toaster. Tarantino cuts away to the cabinet to show the pop tarts, then to the gun, then to the bathroom door, all to give us the context and tell us that 'there's a dude in there!' Then we forget about the pop tarts until BAM — they pop out and the shots are fired.

Cross Cut, aka Parallel Editing

This type of editing is when you cut between two different scenes that are happening at the same time in different places. It can be great for adding tension (heist movies use a lot of parallel editing, like showing someone breaking into a safe while a security guard walks toward their location).

Match Cut

A match cut is an edit that gives a context and continuity to the scene and pushes it in a certain direction, without disorienting the viewer. You use it to either move between scenes or move

around a space, while keeping everything coherent. A very basic version is shooting someone opening a door from behind, and then cutting to the opposite side as they walk through it.

Smash Cut

If you've got a loud scene that immediately goes to a quiet scene or vice versa, this is where you'd use the smash cut. You want to use it when you're transitioning between two completely different scenes, emotions, or narratives and you need to make an abrupt transition.

Invisible Cut

You can really prove just how creative you are as an editor (or how organized you are in pre-production) by adding some invisible cuts in your video or film. The goal of these types of cuts is to keep the shot looking like one continuous take. Invisible cuts were used to nab Oscar Gold in *Gravity*, and are the main reason *Birdman* appears to be seamless

Where required, leader and spacing material is used according to accepted conventions.

Leading and other Spacing Materials

leading is a term that has made it's way to the graphic designer's computer. It defines the gap between lines and in letterpress printing it is done by inserting a thin strip of lead.

Leads are around the same height as spacing and so don't print. They vary in length and also width. On width, leads are supplied in point sizes and are most commonly available in 1, 1½, 2 and 3 points. It can be confusing to determine the difference between different sizes when composing, so in some cases it might be wise to standardise on one or two sizes. It's difficult to detect the 0.007" between 1 and 1½pt leads. On length, they should be accurately cut and your supplier will normally do this. If you are cutting then you need to be as precise as possible. It is also worthwhile to cut leads ½pt shorter than the page measure used to help overcome the problems of squeeze.

Clumps

Clumps can be thought of as extra wide spaces: they are usually made in multiples of an em and so 12pt clumps will normally be 12, 24, 36 or 48pt wide. They are made of the same material as spaces and are the same height. A secondary use here is in word spacing for larger type sizes: a 12 x 36 pt clump makes a useful space for 36pt type.

Reglet

Reglet is line spacing that is larger than leads. Almost always made of wood and the same height as leads, it is used to give more space between lines and is most often employed on title pages or notices to create white space between lines. Again, this is often supplied pre-cut but

can be supplied in long lengths to be cut by the printer. Adana sold a small saw and mitre block for this purpose.

Quotations

Next in terms of size are quotations, originally designed to correctly space side-notes and quotations in book work. They are metal and full spaces that are multiples of clumps. Typically 48pt and larger they are an accurate way of filling space.

Furniture

Furniture is the largest of the spacing material. Originally wood, it is supplied in ems rather than points. Finding wood to suffer from warping and easily damaged, printers began to use metal furniture (from the same material as spaces), and then aluminium girder pattern furniture which was lighter. One development was the use of a Formica-derived material called Resalite. Stephenson, Blake claimed this was better than metal furniture because damage on one dimension would not cause problems with accuracy.

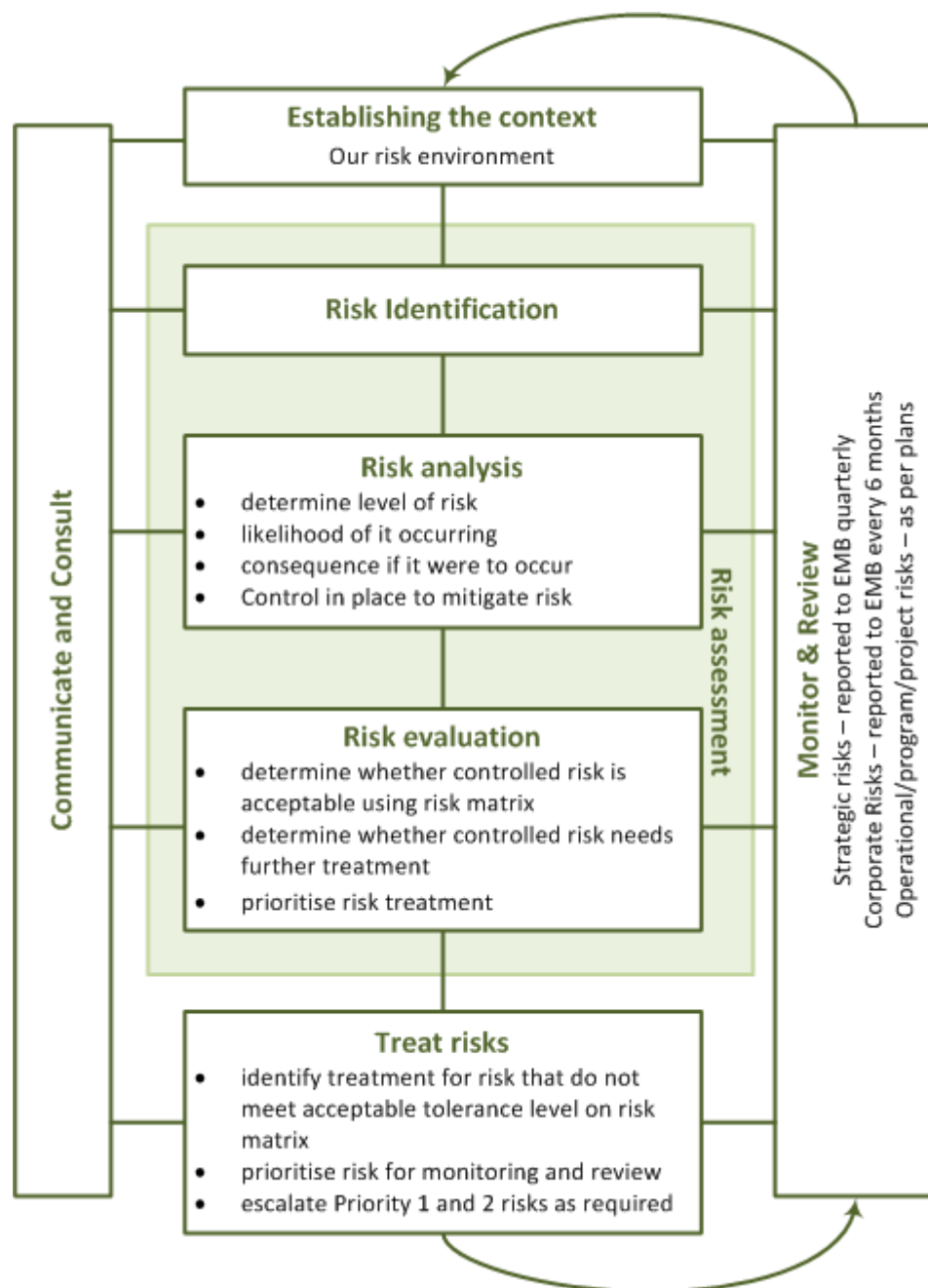
Again, you might have the opportunity to standardise on one or two widths and 6em multiples of length to save space and time.

Curvilinear Quadrats

This rather grand sounding material is used to set curved lines of type. It's not used too often now, but there was a fad for firm names to be set in an arc or circle. These are always supplied in pairs and have two surfaces that match each other. Type is set between them and then locked up. There are a number of methods used to get this to work correctly: setting type against sticky tape to hold them in place; or spacing them with wet paper to form a solid mass once dry.

Unused material or data is saved according to the enterprise procedures and are clearly identified for later retrieval.

The enterprise procedures



Documentation and labelling are accurate and legible in the form required.

Follow Along: Using Labels

Before being able to access the Label tool, you will need to ensure that it has been activated.

Go to the menu item View ▸ Toolbars.

Ensure that the Label item has a check mark next to it. If it doesn't, click on the Label item, and it will be activated.

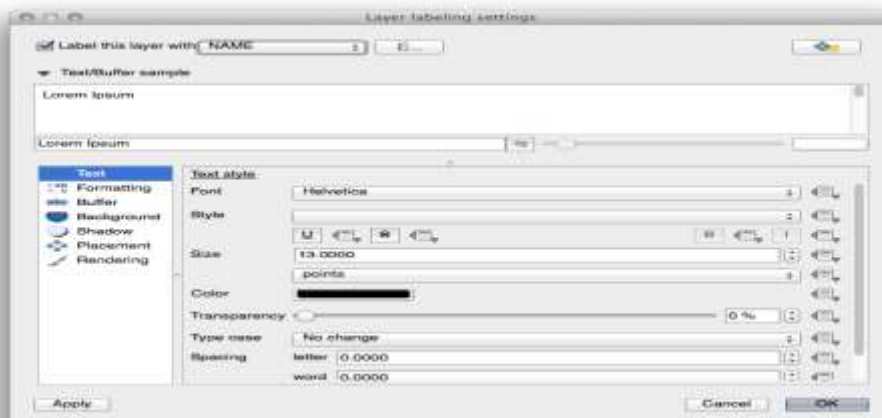
Click on the places layer in the Layers list, so that it is highlighted.

Click on the following toolbar button: mActionLabeling

This gives you the Layer labeling settings dialog.

Check the box next to Label this layer with....

You'll need to choose which field in the attributes will be used for the labels. In the previous lesson, you decided that the NAME field was the most suitable one for this purpose.

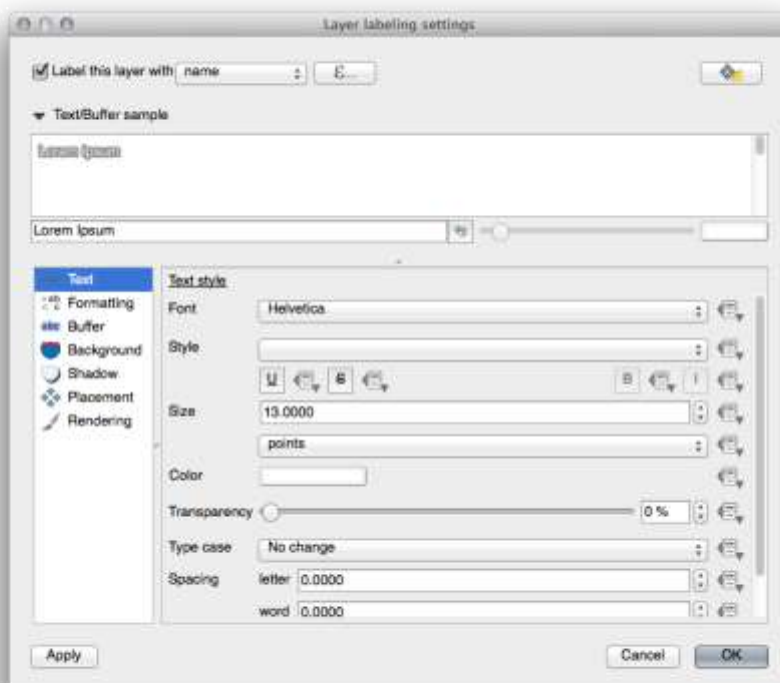


Follow Along: Changing Label Options

Depending on the styles you chose for your map in earlier lessons, you'll might find that the labels are not appropriately formatted and either overlap or are too far away from their point markers.

Open the Label tool again by clicking on its button as before.

Make sure Text is selected in the left-hand options list, then update the text formatting options to match those shown here:



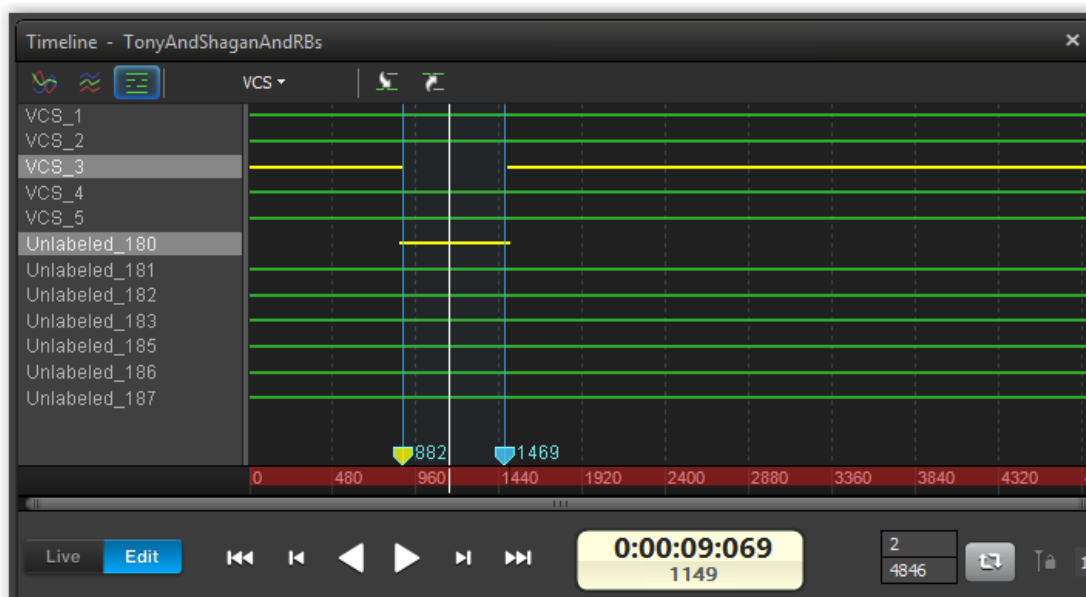
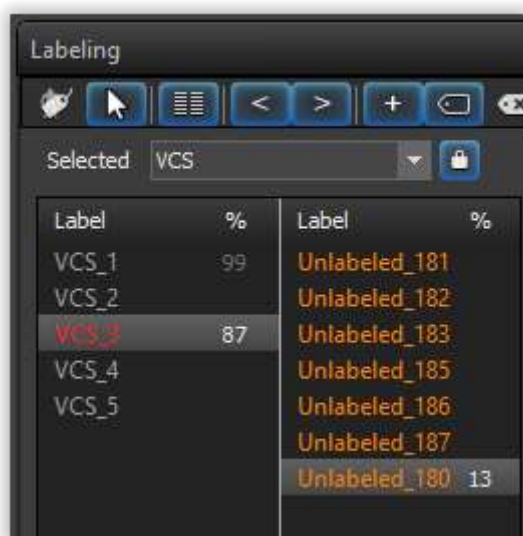
Monitoring Labels

Motive provides several views for identifying and resolving labeled or unlabeled trajectories:

The Timeline Tracks View gives a list of labels and their continuity during a captured Take.

The scrubber in the Timeline pane gets highlighted in red for frames where the selected markers are unlabeled.

The Labeling pane lists out the marker labels for each of the involved labels and indicates their corresponding percentage completeness.



there are two main approaches for labeling markers in Motive:

Auto-label: Automatically label sets of rigid body markers and skeleton markers using corresponding asset definitions.

Manual Label: Manually labeling individual markers using the Labeling pane.

When tracking rigid bodies and skeletons, Motive can automatically label associated markers both in real-time and post-processing. The auto-labeler uses active asset definitions to search for related markers and label them with pre-defined labels throughout each frame of 3D data. Using the auto-labeler, it wouldn't be necessary to individually assign marker labels for trackable assets.

There are times, however, when it is necessary to manually label a section or all of a trajectory, either because the markers of a rigid body or a skeleton were misidentified (or unidentified) during capture or because individual markers need to be manually labeled. In these cases, the Labeling Pane in Motive is used to perform manual labeling of individual trajectories. Note that manual labeling is supported only for post-processing of a capture when a Take file (TAK) has been loaded with 3D data as its playback type. In case of 2D data only capture, the Take must be Reconstructed first from the Project Pane in order to assign, or edit, the marker labels in its 3D data. This manual labeling process is typically referred to as post processing of recorded mocap data along with the process of editing reconstructed marker data. For more details on editing 3D data, see more in the Data Editing page.