

According to the website,VFX editors work as the link between the film or TV production team, which shoots the live-action footage, and the VFX studio that does the visual effects. Visual effects editors pay close attention to detail, scrutinizing every necessary shot in the production.They determine what should be visual effects, as well as capture errors in the footage, such as reflections from the production crew or their cameras.Not only do they determine what should be a visual effect, but they also determine what sounds should also enter the shot to make it more realistic and lifelike.This is a time consuming, detail oriented job.

The reason why I want to become this profession is based on my personal learning experience. I studied choreography and directing as an undergraduate, and I have also shot many microfilms or other forms of television programs, which made me more familiar with live action filming. Also, a year and a half of exposure to visual effects has given me a more detailed understanding of post-camera. I think my experience with shooting and post will allow me to be competent for this bond.

The first thing I need to improve is my communication skills. Because I am usually introverted and shy, I need to be bold to express my ideas. Secondly, I haven't shot special effects on set, so I need to learn what to look for on set.

According to the information on the Internet, I have summarized a few tips.

1 Bring a computer with good editing software and compositing software to make it easy to play back dailies and also to test compositing effects while shooting. Nowadays, most of the shoots don't use tapes, so be nice to DIT and let them give you some clips for testing.

2 Reference! Very extremely important! Most of the reasons why visual effects directors are on set are because of it. You can bring a DSLR, sometimes I use my iPhone, which has a great camera and can record HD video for reference. (Be sure to say hello to the filmmakers, as some sets have strict security considerations). I also bring a 360 degree panoramic camera to the set. If CGI is to be incorporated, then take a shot of the chroma and lens distortion grid. And of course, shoot chrome spheres, gray spheres, and other references to aid in CGI compositing.

3 The first assistant director is your first point of contact before you meet with the director. The first assistant director can provide you with VFX related support, give you time to shoot the lens distortion grid, do some measurements, put in some tracking marks, and also let you shoot some blanks. While the director of photography and director will also take care of your needs, the first assistant director is the one who writes your needs into the schedule and makes it happen.

4 Load your data (VFX shot data sheets, notes, etc.) directly from the set (studio/studio) or hotel WIFI. Don't wait until you're back in the studio to do it, or you'll forget and also risk losing your data. Still be careful, as this data is very important for the team to follow up.

5 Pay attention to the monitor. After all, filming is hectic and time is tight. So pay close attention to green screen problems, special effects binding problems, after all, if something goes wrong, you have to start from scratch. Directors and directors of photography will not pay attention to these things, these are the work of the special effects director. If you can make quick adjustments, point them out, such as gently moving the equipment away, adjusting the green screen, etc. When the blower blows the actor's hair, you have to add markers to the areas that will be worn out! (T)