Editing within
The Thriller Genre

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Abstract

Thriller är en favoritgenre för många och har funnits längre än de flesta tror. Ursprungligen som en litteraturgenre har den utvecklats till en av de mest eftertraktade genrerna inom film. Tidiga anmärkningsvärda verk som Alfred Hitchcocks filmer i mitten av 1900-talet har banat vägen för genren och utformat dess redigering och cinematografi till vad vi har idag. Trots sin ödmjuka början i mitten av 1900-talet lyckas teknikerna, även om dem är aningen repetitiva, fortfarande vara relevanta idag och har bara utvecklats med åren. I den här artikeln studerar vi grunderna inom thrillergenren, redigerings- och filmtekniker som används; kameraarbete, klippning, PoV och färgsättning. I denna studie är vårt huvudsakliga fokus att förstå varför dessa tekniker används. Utöver kommer vi också gå djupare in i thrillergenren i helhet och trots genrens repetitivitet, försöka förstå oss på varför den lyckas vara relevant idag och hur redigering och cinematografi spelar en stor roll för att förstärka känslorna i thrillers där dessa tendenser härrör från.

Thriller is a favourite genre to many and has been around for longer than most think. Originally starting as a genre of literature, it has evolved into one of the most sought after genres within film. Early notable works such as Alfred Hitchcock's films in the mid 1900s have paved the way for the genre and solidified it's editing and cinematography into what we have today. Despite its humbling beginnings in the mid 1900s the techniques, although somewhat repetitive, still manage to stay relevant today and have only gotten more advanced with time. In this article, we study the fundamentals within the thriller genre, the editing and cinematography techniques that are utilized; camera framing, cutting, PoV and color. In this study our main focus we intend to work towards is understanding why these techniques are used and the tendencies in which they are facilitated. Although we also intend to go in depth into the thriller genre as a whole and despite the repetitiveness of the genre, why it manages to stay relevant today and how editing and cinematography plays a big part in amplifying the emotions and feelings associated within thrillers in which these tendencies stem from.

Keywords

Introduction

We plan to study what and how editing methods are utilized and similarities within the modern film industry, our choice of medium being specifically film and how they are used within the thriller Genre. Our study is slightly inspired by Noel Carrol's Theory of Point-of-View Editing: Communication, Emotion and the Movies which is a great article that goes into depth surrounding the usage of PoV editing, which means point of view editing and its multiple uses within mass art film productions. The entire focus of his theory is based on PoV editing and how it serves mass art and how its serviceability serves in fulfilling the purpose of movies **(Carroll, 1993)**. Although we believe that the mass appeal of movies not only lies in PoV but in multiple forms of editing and cinematography techniques. Although

Noel doesn't deny the fact this is a possibility, our interests lie within specifically the thriller genre and the techniques used within that genre.

So what is mass art? In order to elicit mass consumption, the products of a mass medium aim to be consumable by the maximum number of people employing minimum effort **(Carroll, 1993)**. Nowadays movies are one of the most popular forms of entertainment with millions upon millions of people having seen at least one movie in their lifetime **(Carroll, 1997)**. Noel describes that the mass appeal of movies results from the fact that audiences can comprehend the basic symbols in movies, these symbols being the fact that movies are essentially pictures that portray events in movies **(Carroll, 1993)**. "*Audiences are able to apprehend the basic symbols in this mode of communication without learning a language-like code or specialized forms of inference or decipherment*" **(Carroll, 1993)**. So how does editing have a big role in mass auidence's capacity when it comes to our perception of moving pictures within a thriller? Well, since the mass appeal of movies is essentially our ability to understand them and perceive them, editing is a minimal and non complex way to accentuate the motion picture towards the audience **(Carroll, (1993)**. The mass appeal in which films are generally based on the audience's preferences in the genre of these films. Thriller is one of those genres in which the appeal is heavily based upon the emotions in which it provides and its heavy emphasis on suspense and the seeking of thrill **(Hellerman, 2020)**. We believe that editing and cinematography techniques generally help with producing these emotions.

PoV editing is one of those techniques that is commonly used within films but used in different ways depending on the genre. PoV editing we are able to easily pick up and follow the process because it simply inherits the way we naturally track and process information. Which is why in turn it is a relatively easy editorial method to incorporate into film that requires somewhat minimum effort. Examples of the usage of this technique are films such as "The Blair Witch Project" **(Myrick & Sánchez, 1999)** and "Cloverfield" **(Reeves, 2008)**. Which heavily plays upon the different point of views. Other techniques that are commonly used within film are, the two cinematography techniques; Cutting, which adheres to camera angles and panning techniques alongside cutting between frames. Color correction which focuses on the color, exposure and lighting in the work. These two techniques are commonly used to apply settings and tones of emotion depending on the film's genre. Examples of these are the films: "The Invisible Man" **(Whannell, 2020)** and "Hush" **(Flanagan, 2016)** that utilize these two techniques very well in terms of creating the suspenseful masterpieces in which they are. These are some of the most commonly used cinematography techniques within film **(MasterClass, 2021)**.

The film industry today has evolved and provided us with various different genres such as thriller, comedy, horror and avant-garde. Hollywood produces these titles at a rapid pace **(Carrol, 1997)**. As two design students who are studying design and film. The film industry in itself, is known to be vastly wide spread among genres and with Hollywood rapidly producing these movies within the modern film industry it raises questions for us. Thriller is one of those genres that have been around for eighty odd years, and highly esteemed by filmmakers such as Hitchcock **(Hellerman, 2020)**. Despite the numerous years and repetitive

nature of the genre and the suspenseful techniques used, the genre is still thriving today **(Norman, 1980)**. Which makes us wonder**;** Are there similarities when it comes to editing and producing these films and adhering to the appeal of the thriller genre specifically? Now don't get us wrong, production wise, we are aware that there's a lot of effort in the project itself. We are not argumenting against this, but are there similar tendencies from a film to film basis that we can analyze and recreate our own thriller based piece?

We hope to answer this question and find out whether or not the modern film industry has these similarities in their cinematography and editing techniques that are used towards the appeal of the thriller genre. We also hope to gain a better understanding as to whether or not editing and cinematography even plays a role in creating the appeal of a thriller and if so, how and why are the techniques used. With similarities like these, it would help make film producing minimum effort and would allow students and up-and-coming producers an easy start in beginning their careers. Although our study focuses merely on the thriller genre, it opens the door towards similar discussions within other genres of film and whether or not there are similarities within other genres that express different types of emotions.

Purpose

As stated above, our study was inspired by Carrol's theory on mass art and its correlation to PoV editing, but not in the way you might think. Rather than focusing on solely PoV our main focus will be centered around the editing and cinematography aspects of the thriller genre and attempt to use Carrol's study to understand where and how the appeal of film and the thriller genre came about. Upon understanding these two things we intend to go more in depth into the subject of what the thriller genre is and also learn more about the three editing and cinematography techniques that are commonly used in film, PoV, Cutting and color **(MasterClass, 2021)**.

Upon becoming accustomed to the background of the thriller genre we wish to find out whether or not specific cinematography and editing techniques are used and if so, how they are being used within the thriller genre, within the film industry and for similarities within those techniques. We believe that these three commonly used techniques are essentially the key towards making a film into the preferred genre and here's why. Putting the acting, story and other elements aside; from a film editor's point of view they play an essential role in reaching the final product **(Reichsman, 2017)**. The editors and the techniques that are used show vast importance when it comes to portraying the desired genre, an example that exhibits this would be a soviet film maker that goes by the name of Lev Kuleshov and the famous Kuleshov Effect **(1910-1920)**. The Kuleshov Effect consisted of shots of a man's face that consistently kept the same monotone emotion whilst consistently combining this shot with several different ones portrayed in a different scenario. Through the act of simple camera

framing shots and clipping he was able to make the audiences believe that the actor expressed different emotions each time **(Dirks, n.d)**.

One could argue that the importance of editing and cinematography also applies towards the

thriller genre, since thriller in itself also inhibits various different emotions such as; intense excitement, anticipation, uncertainty and anxiety. The use of the camera frame cuts with the appropriate scenario within the thriller are capable of creating scenes, similar to the thriller film, "American Psycho" **(Harron, 2000)**. Specifically the scenes leading up to the iconic chainsaw scene, in which the main character proceeds to talk about Whitney Houston affectionately, while cutting towards the two girls who both seem to have different emotions regarding his small speech as seen in the image above. This film also utilizes the usage of PoV alongside a shaky camera to provide the distress and horror one of the girls experiences when running through the house. Likewise with color editing in films like "Hush" **(Flanagan, 2016)** where the color correction and grading are significantly darker, with blue tones and dark shadows present in the picture below.

In our study we intended to discover whether or not there are specific tendencies that we and others can study and recreate within the thriller genre. Which leaves us with our **question formula** for this study which is;

How are cinematography and editing techniques able to display thriller specific tendencies within film?

Over the course of a few months we gathered and collected relevant information and films, which we were able to use. Moreover adhering to thriller theories and Mess towards our method. Further into our study we intended to try to create our own thriller scene following the editing and cinematography tendencies in which we manage to research. Methods we planned on using within our project phase of our study were; cut-up, montaging, while following the Mess theory within our experimental phase of our final project. We shall go into more detail as to what these perspectives, methods and theories are and how we intend to use them further into the article.

We intended on gathering our own film material and composing the material into a film scene that was classified as a thriller themed scene. The post production dedicated to the gathered film material had heavy emphasis on the editorial and cinematography methods used and how they relate to the thriller genre along with the similarities within the genre when it comes to these methods. We intended on doing this by using our three chosen editorial methods; PoV, camera framing and color to ensure that we are following genre specifics.

With the completion of this project we hope to prove our own question formula through film utilizing these film techniques and with a detailed framework of movies that are considered thriller by the current film industry. With this framework, we shall analyse these films and from that determine how these specific cinematography techniques are used, along with similarities in which we shall try to replicate. This framework will be composed of modern movies that are critically known and seen as thrillers. Movies that fit the criteria of a thriller movie. The criteria in which thriller movies promote are intense excitement, suspense and nerve wracking tension. "*A genuine thriller is a film that relentlessly pursues a single-minded goal to provide thrills and keep the audience cliff-hanging at the 'edge of their seats' as the plot builds towards a climax*" **(Dirks, n.d)**. We will also be referring to the appeal of thriller and how that correlates into these editing and cinematography techniques to display the correct emotions associated with the genre.

Thriller

The thriller genre in motion pictures is all about thrills and suspense. The genre is usually defined by the emotions that are received when watching them; excitement, anticipation and anxiety **(Hellerman, 2020)**. Thrillers generally have a number of subgenres due to the fact that it's so easily able to mash up with any other genre. The element of thrill can be subsequently applied to a variety of genres. A few examples of this are action thrillers, historical thrillers, psychological thrillers and even romantic thrillers. What essentially gives the genre a common ground among all the sub genres is the intensity of the emotions that it generates. A thriller without the thrill is in fact not a thriller at all **(Hellerman, 2020)**. Thriller has a few tropes when it comes to common themes in plots and varying subgenre to subgenre. For instance crime thrillers are often accompanied by antagonists that include, criminals, terrorists or psychotic individuals, and thematically set in plots that include terrorism, murder or politcal conspiracies. While on the other hand, psychological thrillers might deal with stalkers or sociopaths with the plot circulating around obsession, false accusations or even paranoia **(Hellerman, 2020)**. These are just a few examples but the list goes on and on.

A master of the field of suspense and thriller, Alfred Hitchcock, known for his work; "Vertigo" **(1958)**, "North by Northwest" **(1959)** and "Psycho" **(1960)** dominated the thriller genre in the mid 1900's and has since become a staple for suspense with his particular style of using suspense and psychological elements to promote his thrills **(Hellerman, 2020)**. His movies were known for instilling anxiety and fear into the viewers **(Hellerman, 2020)**. Which left audiences anticipating what would come next and looking forward to the next twisted endings that provided shock and awe. One of the most long-standing qualities within the history of cinema is the appeal of suspenseful films, much like the work of Hitchcock **(Norden, 1980)**. Despite the 80 or so years in which suspenseful movies have been experimented and recycled, the thrills in which these movies provide has continued to persevere among filmmakers and audiences alike and has not gotten weary or repetitive **(Norden, 1980)**. Although in nature thrillers over the years have been somewhat repetitive in the suspense creating techniques used, the oldest cliches still manage to work. An example provided by Norman is none other than a scene from Hitchcock's work called North by

Northwest, specifically the airplane scene. *"It retains its magic however many times one sees the film even after one knows, shot by shot, what comes next"* **(Wood, 2002)**.

But why is this? The initial interest that we feel towards films throughout the years is the mere fact that the films are made with the intention for us to watch them. With us I mean the mass audience that represents the majority of society, average people like all of us **(Sudan, 2015)**. Films that are created to reach out towards the masses are well thought out and produced to do so. Which is how the range of various different genres came about while having to accommodate the masses. Films with this nature along with other forms of art are considered as "mass media" or "mass art" **(Carroll, 1993)**. To briefly explain, mass art is any form of art that is intertwined with any form of mass information technology, such as motion picture or audio that allows it to be distributed to a wider scale of people towards mass consumption. *"I simply mean that it is art that is made on a mass scale, i.e., art that is, first of all, made by a mass technology. It is made for mass consumption"* **(Carroll, 1992)**. Sometimes referred to as "mass media", doesn't have a specific genre but is rather aimed towards the general audience.

In other words the initial interest we feel towards films is heavily reliant upon the fact that film is a part of the mass media category. Something that is made for the sole purpose towards our entertainment is bound to interest us. Film generally strives to reach as many people as possible, which in turn influences the genre in which it exhibits. Thriller is indeed one of those genres and one of the few genres that actually has quite a few sub genres which is one of the main reasons we chose to work with this genre. Although the genre branches off into different categories, such as sci-fi thriller and action thrillers, the initial and staple emotion of thriller is still present.

Like stated earlier that thrillers possess emotions of suspense, anxiety, among others and these emotions in our case make us feel excited, exhilarated and have us anticipating what will happen next, our adrenaline is pumping as we're at the edge of our seats. Thriller has physiological and psychological responses that have us actively seeking this thrill. The intense nature of these films promote fear which usually causes increased heart rate and galvanic skin responses **(Hicks, 2008)**. This is known as the stimulus generalization effect by the Russian psychologist, Ivan Pavlov. In Hichs article, Co-Director of Penn State's Media Effects Research Laboratory, Dr. Oliver explains that this effect implies fear aversion **(Hicks, 2008)**. *"Stimulus generalization implies that if I have an aversion to one thing, I'm going to also have negative associations with related things"* **(Oliver, 2008)**. A weird complex of human nature is while avoiding pain and discomfort we still seek out fear and discomfort. Psychologists have long held the opinion that we humans cannot hold such tensions for long without needing to release that said tension periodically **(Norden, 1980)**. We as humans strive for thrill and without gaining that tension which comes from thrill we eventually become relatively agitated or *"an enhancement to the normal intracerebral excitement"* **(Breuer & Freud, 1937)**. Which is why nowadays there are a number of numerous excursions that satisfy that need for thrill, such as amusement parks and haunted houses. One could say that cinemas are a worthy way of satisfying that need for thrill as although it is a

relatively passive way to release tension, it provides endless opportunities **(Norden, 1980)**. Norden refers to this thrill seeking nature and tension as pleasurable fear.

A few theories as to why people seek this pleasurable fear have something to do with the therapeutic value it brings, although there are many different opinions on this. Freud believed that the tale of the uncanny, something strangely familiar but uncomfortable or unsettling, released anxiety **(Norden, 1980)**. Wolfenstein and Leites believe that the audience gains a sense of exoneration in relation to certain acts as a sense of released tension **(Norden, 1980)**. The intense sense of delight and longingness for the movies for the movie's happy ending that intensifies through the arousal of fear itself. And on the other hand, there are people that just actively seek out a thrill, through the personality trait of "sensation seeker" **(Oliver, 2008)**. The release of tension could very well be the answer as to why there is an appeal towards suspenseful thriller films despite the repetitive nature of the genre. We believe that editing and cinematography techniques also deserve some recognition into the appeal of thrillers.

Editing within Thriller

In our study we choose to analyse and work with a few different filmmaking techniques and methods, namely; cutting and framing, point of view and color correction and grading. We wanted to delve deeper into what editing techniques are used within thrillers and what they can accomplish for the genre. A famous example of camera framing and camera movement present in thriller films to this day is the "Hitchcockian" style, named after the critically acclaimed director Alfred Hitchcock. Hitchcock's style of filmmaking defined the thriller genre in the nineteen hundreds and many parts of his revolutionary style still inspires filmmakers today. The "Hitchcockian" style of editing includes camera movement to mimic a person's point of view **(Hellerman, 2020)**. The scene is shot from a viewer's or a voyeur's perspective, looking into the scene. The type of camera framing often associated with this style is deliberately trying to create anxiety, tension and fear **(Hellerman, 2020)**.

Different points of views are incorporated within thriller films. One of them being the "Hitchcockian" style of portraying a scene through the eyes of the viewer. There are other examples of thriller films having elements of similar PoV:s namely "The Blair Witch Project" **(Myrick & Sánchez, 1999)** and "Cloverfield" **(Reeves, 2008)**. Both of these thrillers are so-called "*found footage*" films which means that the film is made as if it was lost and found amateur footage. The camerawork and PoV in these films resemble that of a vlog or an amateur documentary with handheld camerawork and often shaky and unprofessional angles. With this type of filmmaking, the viewer has an easier time to relate to the story and situation the characters are experiencing. Whatever emotions the characters in the film are feeling are amplified by the way the film is shot.

The way editing and cutting is handled within the thriller genre is closely related to the pace of the film or a specific scene. Cutting and jumping between different shots in quick succession often is used in thrillers in order to create a sense of urgency or makes the viewer perceive the actions on screen as urgent and made in haste **(Gates, n.d)**. This style of cutting

is utilized for scenes where there is a lot of action occurring. The type of camera framing and movement often associated with faster-paced scenes are close-up shots combined with handheld camera movements **(Gates, n.d)**. Another way of cutting within the thriller genre is to let the shot linger. Extended uncut shots are often used to invoke feelings of tension and unease within the viewer. With longer shots, the viewer anticipates some form of change and as the tension in the scene builds so does the discomfort **(Gates, n.d)**. These types of shots can be difficult to pull off in a satisfying and interesting way. The editor needs to be able to keep the viewers attention without boring them by having an unnecessarily long shot for no real reason. These extended uncut shots are often used after some form of build-up earlier in the scene. This way, the viewer isn't sure if something might happen during said extended shot **(Gates, n.d)**.

In order for us to get a better understanding of the editing within the thriller genre we decided to analyze a selection of modern thrillers that we found interesting visually and had a compelling story. Other than referencing articles and sources, we wanted to get our own understanding of the genre's editing, what's common and what's not. Further down the article we touch more upon our analyses and the framework we created based on them.

Emotional Design and Thriller Cinematography

Why are these specific techniques actually being used? By techniques we mean the editing and cinematography methods that we have chosen to study which are PoV, camera framing and color. These techniques are three of the most commonly used techniques in the film industry by film editors in modern films. Each of these contains various different techniques that vary from a use to use basis. In the next section we plan on going through each technique thoroughly but in this small section we intend to briefly discuss the reasons in which we believe are a common ground for why we use these techniques. In correlation to explaining we shall be using Donald Norman's emotional design **(2005)** to help us explain. Let's start with a small introduction into emotional design.

Emotional design is a design perspective based on the book "*Emotional Design: Why We Love (or Hate) Everyday Things*" by Donald Norman **(2005)**. Donald Norman, a professor at Northwestern university created Emotional design based on studies of the human brain with fellow professors. The foundation of which Emotional design stands on is actually based on human interaction with design in itself. Mostly product design, and how we as humans interact with these objects and how to design these products for us humans to interact with. Although film or even thriller itself is not considered a physical product, it is still something that is in fact made for human interactions by watching, processing, understanding, and entertainment in general. Norman's theory stems from three design levels of processing, The Viscera, The Behavioural and The Reflective. This study was conducted by three professors in the psychology department at Northwestern University. According to Norman, human responses play a huge part within our own private experiences and the three levels of design, viscera, behavioral and reflective **(Norman, 2005, pg 65)**.

As shown in the image to the left, from senstory to our motory systems, these three levels are what control how we perceive and respond. **(Norman, 2005, pg 21)**. "*The automatic, prewired layer, called the viscera level; the part that contains the brain processes that control everyday behavior, known as the behavioral level; and the contemplative part of the brain or the reflective level*" **(Norman, 2005, pg 21)**. The viscera pertains in general to the first impressions towards the visual aspects of the designs outcome. These are signals sent from the brain that give the users their initial reactions towards the design **(Ho & Situ, 2012)**. "*At the visceral level, physical features - look, feel, and sound - dominate*" **(Norman, 2005, pg 67)**. The entire idea of visceral design is all about the immediate emotional impact that a design has. The reaction of which the viscera strives for is that of the appearance and for it to attract users at first glance **(Norman, 2005, pg 68)**. The viscera aspect within the thriller would no doubt be the visual aesthetics of the genre and how captivating those attributes would be within the thriller genre. A way that a film would interact with their audience on a visual level would be various different camera framing techniques, such as dolly zoom, panning, high angles and low angles and among others. Furthermore color gradings and corrections would also be beneficial. All these techniques are a part of cinematography and it sets and supports the overall look and mood of a film's visual narrative **(MasterClass, 2021)**.The way in which we use these editing techniques reflect upon the first impressions the viewers have. For example, a staple thriller movie such as "The Invisible Man" **(Whannell, 2020)**, portrays steady color washed visual aspects throughout the entire movie. A similar movie, "Hush" **(Flanagan, 2016)** has the same color washed visual aspects throughout the entire film. Both these films also utilize dark shadows throughout. Another example that we've brought up before in this article would also be the usage of shaky pov, like the way "American Psycho" **(Harron, 2000)** uses to show fear of the victims.

Moving on towards the behavioral. The behavioural is based around the design experience and when the user's consumption of the design crosses paths. The design introduces their emotions towards the user for consumption in which then the user consumes the design based upon those emotions it possesses **(Ho & Situ 2012)**. In other words, the behavioural is how the design is received and how it is used, whether it fulfills its functionality. When it comes to the behavioural, the design functionality of the design or product is key **(Norman, 2005, pg 70)**. After functionality comes understanding the design or product, whether or not you understand the functionality that is intended for the design. To fulfill the purpose of the thriller is pretty self explanatory. The functionality in film is to be watched and the functionality of thriller is for it to be recognised as such and depending on the person, how thriller makes you feel. Whether you feel scared, excited or relieved. This is the interaction that occurs. The film itself presents the emotion towards the viewer which dictates how they feel and is enhanced by the cinematography techniques accompanied with it **(Ho & Situ, 2012)**. If a film's functionality is to be aimed towards the thriller genre then it is the job of the film editor to make it so.

Lastly the reflective level revolves around what people think about their experiences with the design. The feedback that designers get from the users provides insightful means of future developments towards the design **(Ho & Situ, 2012)**. This level operates solely to determine

a person's impression of the design, and whether it is up to par with the knowledge and culture of the user **(Norman, 2005, pg 88)**. Within the reflective you think back on the design or product and recollect its appeal and the experience of using it. "*The overall impact of a product comes through reflection---in retrospective memory and reassessment*" **(Norman, 2005, pg 88)**. The reflective within thriller would be the experience that consumers go through but also the experience as a whole when they finish watching. Within the reflective, the feedback from the viewers is what provides the insightful means towards future developments **(Ho & Situ, 2012)**. The reason behind why the industry potentially uses these cinematography techniques and why their tendencies among these modern films rely on the feedback and experiences of those that interact with them, the mass audience. The feedback from the audience's experiences while interacting with the film provides the film industry with insightful means towards future development. In other words if something works, why change it? Thriller in itself is a genre that has been around for years, way before film initially as a genre of literature that takes you on a journey of suspense, and uncertainty that keeps you guessing **(MasterClass, 2020)**. The reason why it's still around is through the works of film and its ability to bring the genre to life through editing and cinematography which is why it's one of the most sought after genres in the industry today. Tendencies that have been built up throughout the years have brought it this far.

Mess

Up until now, we have gone through thriller and what it is, the appeal of thriller and what emotions thriller produces. We have also gone through the editorial and cinematography techniques in which we believe are used within thriller and how they are used to provide those emotions. Often brought up is the fact that these things are rather cliche and that most thrillers fall easily into familiar categories, obeying rules which have been fixed by repetition. And despite this, the repetition doesn't hinder the capacity to excite and create tension among audiences **(Davis, 1946)**. When discussing design perspectives in which we wanted to work with our film, we wanted something out of the box, rather than the cliche. Whilst looking into methods used within film we realised that they were just as linear. Essentially editors shape the film's final structure and its rhythm **(Pearlman, 2017)**. The act of editing by definition is the process of taking raw footage and combining them to create a full motion picture. This process often includes numerous other techniques and effects alongside it **(New York Film Academy, 2016)**. Editors usually begin by following a written script and using their intuition. At times there might not even be a script but in one shape of form there is always a plan or some sort or a chronological order of shooting **(Pearlman, 2017)**. In the nature of filming and shots despite the discussed intentions behind the project, there are situations where scenes could be potentially dropped which in turn doesn't necessarily allow for the script or chronological order to be followed. This requires a certain level of creativity **(Pearlman, 2017)**. This method is essentially called montaging which is essentially the act of creating an emotional impact, a story or to convey an idea **(New York Film Academy, 2016)**. The basis of these methods are all set in stone and is seen as the natural order of film making but since we wanted to be out of the box we decided to try and find a better way to work on our project.

Mess is a theory created within social science that is defined as textures, ideas, objects, artefacts, places, people and emotions that are somewhat difficult to deal with **(Law, 2004)** In Law's book, "After Method: Mess in Social Science Research" **(2006)**, he argues that the point of which traditional methods contradict our understanding and other possibilities of learning, the importance of teaching ourselves unusual methods that are beneficial towards knowing some of the realities of the world **(Law, 2004)**. These realities of the world can be assumed as multiple things, in Law's case failure is one of the realities that provide true insight into knowledge and in Jungnickel and Hjorth case, the ultimate source of transmission of knowledge. Failure is something that we're all accustomed to and is usually something that we try to avoid, as failure is usually tied to a bad context, but failure is indeed a reality and it needs to be recognised as such. Because only through failure will we learn and be able to better our transmission of knowledge. "*Realities are not flat. They are not consistent, coherent and definite. Our research methods necessarily fail*" **(Law, 2006, pg 14)**. In other words, our intention with this way of method is to not limit ourselves with the methods that are already set in stone. The unconventional methods in which Law argues are beneficial towards knowing some of the realities in the world which in our case could provide us with the realities of film editing and teach us more than the conventional methods. Realities are not flat Law states, which we interpret as the methods that are currently in place are not made for every situation in place and could potentially fail, for instance, montaging being used towards plot that isn't necessarily set could essentially fail. Which is why it is beneficial to seek out those unconventional methods.

When working with a study such as ours we could easily fall into taking the easy way out and just copy every thriller film out there towards creating our own but rather than that we believe that to properly understand and recreate these tendencies in which thriller films have, beginning from the ground up and creating our own content to then apply these tendencies to would be more beneficial to us and the study. The reality of creating a film is never straightforward , consistent or definite and can potentially fail which is why we have chosen to use two methods that won't necessarily help us succeed but alternatively give us better knowledge around the techniques that we are to use. The methods in which we are combining would be the Cut-up Method which is originally a surrealist literature technique that is used within written text such as poetry and is cut up and rearranged to create a new context. This was famously done by poet Tristan Tzara in 1920 at a surrealistic rally, where he created a poem by pulling words out of a hat **(Burroughs, 1963)**. Tzara has some of these poems collected in his manifesto, "Manifestos: dada manifesto on feeble love and bitter love".

We intend to incorporate this method into our case study along with the usage of montaging as a method. This will involve us gathering film material, without any prior context or meaning behind them and cutting up this material, to then attempt to recreate montages with context behind them. The intention of this is not to have a finalized product but for it to merely be a prototype that utilizes techniques in which we feel would be suitable for our thriller work. We see this phase as an experimental phase. The story and usage of editing and cinematography would be unscripted in this as we're merely using this to gather knowledge

in terms of how to use these techniques and to in turn compare them towards our framework which displays the thriller based tendencies that films use today.

Transmission of Knowledge

Through "transmission of knowledge" **(Jungnickel & Hjorth, 2014)** our intent would be to use different methods that aren't necessarily fit or made to be together within traditional methodological approaches like montaging or editing which are usually well thought out and pre planned. More so, methods that aren't even associated with film in general.

The transmission of knowledge as explained by Jungnickel and Hjorth is the means of which knowledge is translated and moved but that methods themselves are not separate from this transmission but instead go hand in hand. "*We do not view methods as separate from transmission; they are entangled in the process of doing the research, and the following case studies provide a means to materialise this argument*" **(Jungnickel & Hjorth, 2014)**. The knowledge in which we intend to gain during this phase is the knowledge which pertains to the thriller genre and the cinematography techniques within that genre, through our framework in which we shall discuss later on.

We intend to transmit this knowledge through experimentation and then use this knowledge in our artifact, our film scene. The content of this knowledge would include the cinematography techniques that we have researched and through our attempts to use them, we wish to educate ourselves on how to use them properly in order to portray the responses and stimulus in which the thriller provides. We wish to engage that suspense, fear and adrenaline in which Dr. Oliver and Norden expressed for being the reason people watch similar movies. Bare in mind, despite our framework, we feel like following a simple framework won't actually give us a proper understanding towards how these techniques are properly used which is why we intend to incorporate Mess into our experimental prototype that focuses on the manifested absence and otherness of methods that are present and not yet discovered. Unlike the standard methods used within the film industry today

An example of the method was used by Jungnickel in his project called "Enquiry Machines" as brought up in the case study mentioned earlier. This study consisted of a man made bike out of recycled materials but this bike required two people to operate it. **(Jungnickel & Hjorth, 2014)**. The classic Interview Method was used but in a different and more messier way. The interviews occurred on the self-built, two man bicycle machine that required both people to co-pedal collaboratively. In the process of doing this they are required to speak to each other about interviewing as a method in itself, bringing to light all the skills required to make sense of the knowledge. This method was altered on the basis of which interviews are easily tidied up to be however they please via translation through text. They chose to use this since it was so incredibly awkward that it couldn't be tidied up or manipulated and was a raw form of knowledge that often failed but in the process rendering visible the labour of knowledge and providing a much better insight into the topic. As a way of rendering another way of seeing problems, critical approaches and touching methods in a new and constructive way **(Jungnickel & Hjorth, 2014)**.

Manifested Absence, Otherness and Failure

In a sense you could say that our choice of method for our prototyping is somewhat based on this project, by altering a method such as the cut-up method into something more messy than intended to be. Our intentions are to gather more valuable information, with the realisation that our attempts may or may not fail. "*Often the failures in fieldwork, which are key to making new discoveries, are camouflaged in the process of constructing narratives*" **(Jungnickel & Hjorth, 2014)**. We in turn will take our potential failures and recycle them into constructive criticism, when moving forward to our main project. From using the mess theory we also hope to gather a more valuable transmission of knowledge, allowing us the opportunity to spark new ideas out of the cut-up method while montaging them together within our prototype.

So why is it important to allow messiness to occur? We often have this problem where we assume that everything can be known or figured out but by the "all-knowing subject" as described by Law **(Law, 2006)**. These subjects can be referred to as methods that are dependent or related to the unknowable in which is elsewhere and absent. So why do we have this problem? Well, it lies in our failure to understand the logic and reasons behind why this method was made and in turn realising that this method isn't necessarily complete or made for the specific reality **(Law, 2006)**. "*As we seek to know the world, not everything can be brought to presence. However much we want to be comprehensive, to know something fully, to document or to represent it, we will fail*" **(Law, 2006)**. The majority of research methods are committed to a full package and don't necessarily adhere to realism. This creates a flaw in these methods, such as cut-up which is primarily used for recycling poetry. The package deal in which the cut up method has been put in is something that we don't want to commit ourselves to and despite our first instincts to scrap using the method we decided to continue using it and make it into our own.

Law makes a very valid point when distinguishing "Things that don't fit", the absence of practices and methods together with presence. He calls these "Manifest absence and Otherness". "*If absence is made together with presence then different forms of absence are made with different forms of presence*" **(Law, 2006)**. Manifested absence is described as a method or practice that has been manifested, preset. Otherness is the absence that is not acknowledged **(Law, 2006)**. We see the cut-up method as Otherness, where its unacknowledged absence in the sense of being used in anything other than poetry has been vacant. The thriller and film industry itself is built upon a manifested absence in the diversity between methods on a per situation basis. We've stated the structures and methods that are in place, such as montaging within editing, continuity editing where shots are cut together in a clear and linear flow with a continuous sense of time **(New York Film Academy, 2016)**. These manifested methods are absent of diversity in our opinion. The general basis of these methods is that there is a linear plot in mind, a prominent sense of start to finish. So what if there is no pre thought out plot? This is why we chose to use the monataging method together with cut-up to give us that platform to use the method within our experimental phase. Using

cut-up as an otherness method, something that isn't necessarily made for film but suits our agenda unlike montaging which is a flawed manifested method.

A question that Law arose was whether or not we acknowledge that there is a border in which it's being policed to stop the other from occurring and that it's being done unknowingly due to common sense realism **(Law, 2006)**. Law continues to talk about his personal experiences with the standard package practices. He iterates that they stopped policing the borderlands of nothingness and came to the conclusion that their reality was actually slippery, fuzzy and indefinite **(Law, 2006)**. Although he expresses that this particular research strategy isn't a particularly good one because of the politics of research has a lot at stake such as investments that these parties, journalists, grant givers, etc. tend to buy into the standard package and don't necessarily care about anything else **(Law, 2006)**. But for us these factors are not present and the projects of Jungnickel & Hjorth resonate with us and through their works they preach that the act of failure isn't necessarily a bad one but a beneficial one. "*Often the failures in fieldwork, which are key to making new discoveries, are camouflaged in the process of constructing narratives*" **(Jungnickel & Hjorth, 2014)**. So how do we gain our knowledge from mess? Although success isn't guaranteed, we believe that failure is actually more beneficial. Even if our combining of cut-up and montaging might not be successful we believe that the knowledge and the new discoveries are more valuable with possible failure. Despite this we felt like it was still important to somewhat have some linear structure in our experimental phase and that structure of which films generally have a start and finish and that we felt like despite not having a thought out plot within our experiment we wanted to have that structure to stop it from going completely off the rails.

Experimenting and Iterating

We wanted to be experimental in our creation so we started by spending three days without any sort of structural story or idea in mind, testing different types of camera shots. We kept our plans brief and open ended in order to not limit our experimentation and messiness. An example of a film made with experimentation in mind was "The Blair Witch Project" **(Myrick & Sánchez, 1999)** which was one of the first big films to experiment with the presentation to great success. In order for us to better understand why certain shots are being used in the modern thriller genre, we decided to try as many different shots as possible. We intended to focus on films that were made during 2015 and onwards. This meant that we spent the first day simply recording whatever we found interesting and suitable for our project without the purpose of combining the material into a short thriller film. The idea was that we wanted to test and experiment with our existing knowledge about filmmaking. Examples of interesting shots we tried during our first day of prototyping were; close-up shots for reactions and emotions, dolly zooming for eventual "realisation shots" (whereas for example the character's worldview expands), several attempts at recreating Quentin Tarantino's iconic crash-zooms present in for example Django Unchained **(2012)** and many more shots. Trying out different shots, points of views and camera angles made us more aware of what could work and what would be less suitable for a thriller film, while also

giving us a better understanding of what would be realistically possible for two students with a camera to utilize for our final artifact.

After a day of experimenting we decided to move on to focus more on the thriller aspects of our project. We felt the need to begin researching and capturing footage early in order to create a base for our film within the thriller genre. Similarly to the day before, we went out and began gathering footage, but now with intent to edit the material without a solid story in mind. We focused on trying out camera techniques and shots with a purpose to create tension, mystery and unease with the viewer, which is a key component within the thriller genre. Similarly to the first day of shooting, we tried many more camera techniques including; establishing shots, single shots and over the shoulder shots, techniques often seen in thrillers. We tested different camera movements, panning and zooming for example, also very common in thrillers. In the end, our goal was to have a library of different shots that we could in turn cut and rearrange in order to make our first thriller prototype. We did not go into the prototyping phase with a clear goal in mind other than gathering material to be used during the editing portion of the phase. We wanted to remain unscripted and messy by looking through and analysing our footage with little to no relation to the thriller genre. We moved on to cutting it, moving shots around, changing the colors, adding a few minor visual effects and setting the mood with some temporary background music. All of this, in the spirit of the mess theory, was very messy. Due to using the cut-up method with our footage and montaging them together, we felt like we were able to gain more knowledge. Rather than simply filming and putting everything together clip by clip, we cut into the actual clips themselves and montaged them into completely different clips and in turn montaged them into a different scene. An example of this process was a shot depicting our main character walking away from a bridge combined with another shot of the camera quickly panning from said character back to the bridge revealing that an item had disappeared without a trace. We cut up the original clips, removed unneeded material to pace the scene better and added a minor transition between the clips to make the scene flow smoother. The knowledge of which we gained provided us with valuable experience and ideas for our upcoming artifact, along with storyboards and further sketching. Our prototype itself acted as a sort of sketch of how we wanted the end result to feel, not necessarily how to look visually.

Looking back at presence, absence and otherness **(Law, 2006)**. We saw the cut-up method as otherness and it adheres to our experimental phase. We still used montaging because, although our intentions are to be experimental, we still needed to clean up our work and find a good balance between mess and order. This was why we used a linear method, often manifested in film, such as montaging to clean up and keep us on track.

Thriller Framework

After finishing our initial prototype, a combination of shots turned into a short story, in order to give ourselves ground to base our final thriller film on, we decided to research further into the thriller genre by making a framework. While working on our prototype we found ourselves lacking in detailed thriller knowledge, what shots to use, color correction and PoV

usage which is why we made a framework to better understand what techniques are used in thrillers. This framework consists of five modern thrillers where we look at the camerawork, the editing, the lighting and the colors, in order to better understand what camera techniques and editing is used in thrillers. The following films are classified as thrillers and we analyzed their visuals; "Hush" **(Flanagan, 2016)**, "The Invisible Man" **(Whannell, 2020)**, "Get Out" **(Peele, 2017)**, "Us" **(Peele, 2019)** and "Joker" **(Phillips, 2019)**. We choose these five films because our goal is to gain a better understanding of modern filmmaking. Therefore we decided that relatively modern thrillers were suitable for our framework.

After watching the films we made individual analyses on all of them. During our analysis we focused on a few predetermined assets present in all the films. The general camerawork and framing, post production cutting, the usage of different points of views in different scenarios and the color correction and grading. We used the film analysis technique, shot by shot analysis **(Lenos & Ryan, 2012)**. When doing a shot by shot analysis we began with describing what techniques were utilized in the chosen shots. After gaining knowledge about what filmmaking techniques are used we moved on to ask ourselves, why these techniques were used and for what effect? An example of a technique that we stumbled upon during our research was the high angle shot focusing on the main character. This type of shot makes the subject in focus appear small and vulnerable, while it may also amplify the antagonist's power if the shot is combined with a PoV angle from said antagonist.

With one analysis complete for each film we moved on to breaking down certain scenes that were present in all the films and specified what made them similar or different editing wise. In the end we decided that our framework would consist of the following information:

Thrillers utilize lots of panning between points of interest and character relationships. Panning from one character to another in different ways can convey different emotions and relations between said characters. Lingering shots are used to reveal characters or objects of interest. Dirty single shots can be used to hide objects or characters behind the main subject. Close-up shots for reactions and emotions are commonly used to emphasize and focus on character emotions and their reactions to events. Usually a shaky handheld camera is used during intense scenes, for example running sequences and fight scenes, while more calm and smoother camera movements are common during calm and supposedly safe scenes. Rapid cuts between characters and actions also play a big role in creating tension, while lingering uncut shots also help with creating a feeling of unease and that something may or may not happen.

PoV shots are very common in thrillers. These shots often give the viewer the perspective of certain characters **(Mascelli, 2005)**. The most used PoV is the over the shoulder shot, where the subject whose PoV we're seeing is in the frame while they and the camera are looking in a specific direction. This way the filmmaker is able to convey the characters' situation and perspective. Low angle PoV shots are utilized in order to make the subject the camera is pointed towards appear more powerful. These types of shots are often used in tandem with high angle PoV shots, which is used to create the opposite effect of the low angle Pov shot.

The subject in focus appears smaller and vulnerable. This type of dynamic is especially prevalent in Jordan Peele's film, "Us" **(2019)** with the "heroes" being depicted as weak while the "villains" appear as intimidating and powerful.

While we are not focusing entirely on color correction and grading **(Brown, 2016)** during this project we decided to analyze and compile a short list on what's common in the thrillers we researched. Thrillers generally keep a rather dark and dim tone throughout the film with little exception. The colours are usually washed out to keep the film rather dreadful and to keep the dark and dim tone consistent throughout the story. Other than that, a lot of scenes keep a blue tone that helps with keeping the scenes melancholic.

While a lot of camera techniques and editing methods are used in more than just thrillers, the ones we were able to distinguish play an even more important role in just thrillers. Panning between characters or objects is used to reveal information through a more suspenseful way compared to if the character and the object were visible in the same shot from the beginning. Another example of a crucial shot type in thrillers is the lingering wide shot. This shot can be used to create tension similarly to the panning shot, but this way the character might be off to the side of the frame while nothing is going on in the rest. By having the shot linger it creates a feeling of uneasiness, that something might happen in the empty part of the frame.

Final Iteration

Before moving on to our actual film or artifact, we began by comparing similar screenshots from a few of the movies within our framework in order to see what they have in common or what makes them different from one another. We did this so that we, ourselves, could try our hand on creating similar looking photos by using the knowledge we gained from comparing the films. Other than taking pictures inspired by the framework, we also decided that we could more creatively make sketches with a similar purpose. When exploring the possibilities with experimentation and the mess theory we decided to try incorporating many different design methods, one of them being sketching. We wanted to see if sketching could help our project move forward and to visualise our ideas. With using sketching **(Jonson, 2005)** as a method we were able to create images with more creative freedom compared to taking photos. Sketching also made the transition to creating a storyboard **(Halligan, 2013)** easier.

When we felt confident in our ability to utilize the information gathered, we went on to make a few iterations of a storyboard for our own film. With us deviating from mess, we wanted to create a storyboard. The idea behind the integration between mess and storyboarding was similar to the combination involving sketching. We wanted to further our artifact and create a solid base for us to follow when moving forward in creating the film while still keeping an open mind to other eventual ideas. The storyboard helped us better to convey ideas and shots, and to structure them in order for our story to play out in the best possible way. We started off simply by sketching scenes we felt particularly strong about. These scenes were then sorted and rearranged to make more sense in the plot. Moving forward we polished our storyboard, making the sketches more detailed and the shots more descriptive. The storyboard helped

immensely with structuring the film, and during actual filming we had a clear goal in mind and were able to realize our vision more easily.

During our final phase of creating our film, we spent two evenings filming, which wasn't ideal due to a slight change in weather but we had to make do. The slight change in weather turned out not to be such a big issue for our project after all. Since color correction and grading were a part of our study this was an ideal moment to practise and test out our framework in order to see if our thriller analyses were accurate. With our gathered knowledge from our previous filming sessions we went into our final sessions with a structure in mind. We felt that our experimenting during the earlier stages of our prototyping paid off and gave us enormous amounts of information and experience that we could utilize during our final stages of creation. While experimenting we slowly created a story that during this final phase we could follow and work on as we were filming.

Conclusion and Results

By utilizing certain filmmaking techniques, the way a film is portrayed can change drastically. The thriller genre heavily relies on the camerawork and the editing **(Gates, n.d)** to create the tension, the thrill, the fear and the suspense that the genre is known for. Of course editing and cinematography are only one part of the puzzle. While the genre heavily utilizes editing to amplify its emotions. Sound, music and acting are also key parts in order to make a truly thrilling thriller. Thriller as a genre has very distinctive emotions that have been around for over 80 years **(Norden, 1980)** and has been recycled throughout the years through literature and film. Despite this it has still managed to stay relevant throughout the years, with influencers such as Alfred Hitchcock paving the way for many. Throughout this study we began to realise how and what thriller was actually built upon and why it remains relevant up until this day. Similar to a rollercoaster or a haunted house where rides and jumpscares all the same have a tendency to be just as repetitive but still manage to incite people. The catch of thriller lies within its name, thrill. The sense of thrill and the tension is provided is what makes the most cliche and staple thriller still enjoyable to watch. Thrill in itself is something that we humans actively seek out. Thrill inhabits a multitude of emotions that contribute to the tension and thrill seek out and that thriller as a genre is solely based upon. Suspense, anxiety, uncertainty, anticipation **(Hellerman, 2020)**. Alongside fear which is one of the biggest contributors towards the thrill that we seek. Upon thinking about Norden's theory on suspenseful films, despite it being human nature to not be scared, why is it, every now and again do we have that sudden urge to watch something that completely contradicts that feeling? According to Norden, psychologists have held the opinion that if we hold those tensions for long we feel a sudden urge to release that said tension **(Norden, 1980)** and not doing so, makes us feel agitated **(Breuer & Freud, 1937)**.

With the information that we gained in accordance with the thriller genre, we began to understand what to look for in correlation to these editing and cinematography techniques. The emotions in which the genre emmits and gives the audience is what makes thriller into what it is and that these editing and cinematography techniques are what enhances that

experience. The filmmaker Hitchcock is a prime example in this field and proves that the use of these techniques are crucial. The ''Hitchcockian'' style of editing utilizes the nature of PoV, camera framing and cutting in his work to enhance the suspense in his films. **(Hellerman, 2020)** Which is what essentially makes him a mogul for the Thriller genre. Throughout the years with the evolution of film technology more and more advanced usage of these techniques are being used but have been recycled over and over again none the less. Which leaves us towards our question formula, How are cinematography and editing techniques able to display thriller specific tendencies within film? It became evident to us that the tendencies in thriller films are based upon the way it contributes towards the emotion that thriller provides and how it contributes towards the visceral, behavioural and reflective nature within film. The visceral being the visual notions within the thriller with the usage of these techniques and how it interacts with the audience on a visual level and that of which gives you the impression that it is a thriller within first glance. The behavioural, is the functionality, whether or not the thriller performs its role within providing that thrill and suspense that makes it a thriller. Those emotions that thriller gives and the techniques that are used to accentuate them. Lastly the reflective interaction which is the nature of the experience it leaves us with. The nature of how it relieves our tension and seeks of thrill if all of these techniques are used correctly. How we came to the conclusion of how editing and cinematography techniques are able to display thriller specific tendencies lies upon the three editing techniques we chose and how they were used within modern day thriller movies to provide those emotions thriller came with. We used our framework vigilantly and gathered information towards what techniques were used and how. We then created our own thriller scene, using these tendencies we found in the modern thrillers and used influences provided by Hitchcock and Kuleshov.

So how are cinematography and editing techniques able to display thriller specific tendencies within film? Editing and cinematography techniques are able to display these tendencies based on the emotions that they provide and how they are used within the genre. Camera framing, cutting, PoV, and colors are almost always used in ways to create tension, thrill, fear and suspense. The techniques in a vacuum are able to show parts of the editing that we associate with the thriller genre but combined they are able to complement each other and create the emotions and feelings present in the genre. The "Hitchcockian" style of shooting and editing lives on to this day and inspires filmmakers all over the world. Cutting rapidly between close-up shots convey a sense of urgency and tension, something present in all thrillers. Combining this way of editing with other camera techniques, such as a camera spinning around a person in distress or a shaky camera following a person running amplifies the feelings and emotions even further. Lingering uncut shots on the other hand, makes the viewer feel uneasy and they might suspect that something is amiss. Over the shoulder shots are often used to let the viewer view a scene from a character's perspective and adds a new element of emotion. The camera rests behind the subject and looks over their shoulder to give a sense of space and distance between the character and whatever they are looking at. The colors often present in thrillers are rather dark and dim. The films generally keep this tone throughout most of the runtime. There are cases where colors do stand out but more often than not they are washed out to keep the tone relatively consistent. The way color is handled

in thrillers is closely related to other aspects of the editing in order to invoke feelings of dread, fear, unease and tension.

Discussion

Over the course of our entire study we changed subjects many times, although we were always interested in the thriller- and horror genre. We intended to compare the editing between two vastly different genres in order to see what's iconic and common in different genres. Horror and comedy were the two genres we initially were interested in comparing. How does the editing differ between them? What type of editing makes a horror film scary and what type of editing makes a comedy film funny? These were two of the questions that we asked ourselves in the beginning. Us being design students with focus on film and editing we were fascinated by the notion that editing can drastically change a film's tone during the post production phase of filmmaking and we wanted to explore how and why certain techniques work and others don't. This idea had it's issues though. The scale of the amount of work and research we would have to have done would have been astronomical and not realistic for two design students with a fairly limited time frame to do. We decided to instead focus and dive deeper into a single genre and it's editing instead of trying to study two different ones and making the research limited and shallow.

With our focus on the modern thriller genre we wanted to hone our own skills as filmmakers while of course still adhering to what our study entailed. The films we chose to analyse in order to gain a better understanding of the genre were chosen because of relevancy ("Hush" **(Flanagan, 2016)**, "The Invisible Man" **(Whannell, 2020)**, "Get Out" **(Peele, 2017)**, "Us" **(Peele, 2019)** and "Joker" **(Phillips, 2019))**. We both found these films interesting and wanted to learn more about their editing. As mentioned, we wanted to analyze the modern thriller and decided that these five films lived up to that criteria but with this selection we ran into a slight issue. All the films have a fairly large budget and production value and the fact that it can take upwards to a year to create a film, makes it hard to replicate and live up to as two broke design students with just a camera and a friend. Even with this major hurdle we could still imitate and find solutions to some of the camera techniques and the editing in order to make our film somewhat similar to a big budget Hollywood production. Reflecting on our process, one solution or one way to make things easier for us, would have been to base our framework on smaller scale productions and indie thriller films. With a selection of indie films, we would have an easier time replicating and experimenting with the camerawork and editing to make our own film more accurate compared to our thriller framework. We feel that we may have leaned our focus a bit too much into the modern thriller genre whereas we could've instead focused on the more obscure indie side of thrillers. Putting the theories around the genre to the test with our limited resources wasn't easy and would have been easier if we would've scaled down our ambitions and focused on more small-scale productions.

One aspect of our film that may or may not have influenced the outcome and the feelings that it generated is the music and sound design. Our study wasn't focused on the audiotorial

aspects of the thriller genre but we decided to add some music to our film in order to make the artifact feel more complete. What we didn't realise at the time was the impact the music would have on the film as a whole. The genre relies on editing as much as it relies on great sound design and music.

While our study focused on the thriller genre our workflow and way of researching can easily be applied to any genre within the film medium. What editing in any genre is unique to that genre and how and why does it amplify genre specific tones and feelings? With this way of working you research the chosen genre and analyze a selection of films in the genre in order to gain deeper knowledge of the editing from your own point of view. The research gives you a base of what's unique for the genre while the analysis gives you firsthand experience and puts the research to the test to see if it's accurate. We believe that our study could be further expanded upon and involve other genres to compare editing techniques to really understand why some methods are more suitable for certain genres and why some may simply not work. Not only could our workflow be applied to different film genres, we believe that it could work well when working with any medium with some sort of a visual aspect, for example videogames and photography. Any medium with distinct genres and some form of a visual presentation could be analysed the way we did it.

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