From Conventional Cuts to AI-Assisted Transitions: The Changing Aesthetics of Film Editing in Indian Cinema

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Abstract—**This section addresses the development of film-editing policies that are now implemented in Indian films because digital post-production and artificial intelligence have increased the scale of transitions available in editing. Pursuing nonlinear progression, where technological change is not limited to a shift from slow cuts to automatic cuts, this portion of the dissertation presents a unique secondary analysis of five Hindi biopics, covering 8293 manually coded shots, and all results are aligned with corroborated figures and practical-in-industry as well as computational-editing evidence. The reanalysis reviews parameters such as shot turnover, weighted pacing, close-up concentration, camera-movement profiles, and act-level rhythm. Across the five films, shot duration ranged from 2.60 to 11.81 seconds on average, resulting in a 4.54-fold difference in shot turnover. While close-ups accounted for 56.26% of weightage, static camera use recorded 70.86%, maintaining a curious 'underscored' composition while the images still depicted a controlled style for each shot. All but one film showed a decrease in pace from the first through the fourth part, but Maari Kom was 34.48% faster, which asserts that a normal pace is not universally applicable in a narrative. Through the device, opportunity possible due to AI systems to suggest transitions, the probability of cuts, and acceleration of search; all these are contained in the equipment and are offered largely except in the areas of retrieval strategies and rough assembly, including a choice of transition. Today, even the most unrealistic application of human intelligence in automated systems is practical through the realms of AI, and as such, artificial intelligence that can effectively dub any film or even change the ending has come into question. Yet, AI technology and reception of those films or literature neither address concerns about the development in communication or societal expectations nor additionally aid in the resolution of the controversies concerning the artistic works FIAT creation and approval. To this end, the chapter sets out a CUTS conception: Contextual rhythm, User validation, Traceable provenance, and Stylistic sovereignty to assist in using artificial intelligence appropriately in the design and editing process.**

Index Terms—**AI-assisted editing, authorship, average shot length, continuity, digital post-production, film editing, Indian cinema, video transitions**

I. INTRODUCTION

Film editing is the process when footages or clips, which are smaller structural components of the film, are woven and edited, unfolding in time. It also includes all the factors that work towards ensuring the production achieves its aims. Elements such as making this best works in Indian cinema within editing all have their distinct patterns and recipes, which were totally contributed by Ray into every film he made. This incessant debate is long over. The new question is materialising: how do AI and other computer programmes incorporating cinema-going affect the current cataract of optical software and technologies in the discipline? The current question that is being asked, however, is not whether technology has made its entrance into the editing suite; it has, but there is a concern as to how the digital manipulative and intelligent applications impact the very structure of the shot and the transitions. Why does this matter? Fast editing does not always produce a fast film, and a unique transition does not necessarily define a new film grammar.

The impact of the local film-making scene in India cannot be underestimated for the sake of this question. The Ministry of Information and Broadcasting reported that certified Indian feature films increased from 741 in 1983 to 3,455 in 2024–25, while India retained a 40–60% cost advantage in animation and visual-effects services. [1], [2]. The industry is growing to the platformized stage, with holistic

development of media portfolios and assembled attempts to limit production risks [3], [4]. However, the peculiar 'public discussion' that exists in relation to AI in films showcases awe-inspiring demonstrations, cost benefits, and even labour being replaced by machines. It hardly addresses whether the new cuts that result enable sustaining the readability, attentiveness, cultural suitability, or intent of the author of the film.

There is research on trademarks in the area of film style, which has been well-prepared for the emergence of this problem. This is possible because concepts such as average shot length, shot-scale institutions, camera movement, and act sequences, as well as transition disappearances, allow one to back up the argument with aesthetic merits as opposed to bare statements. While there are works by scholars based on global patterns over extended periods of time indicating speeding up in mainstream popular films, such studies also reveal that pace is not absolute but rather relative through particular narrative structures, visual designs, and specific audience patterns [5][8]. Moreover, cognitive research findings suggest that viewers understand edits in terms of action representation, attention, and previously learned norms about editing, and cannot be explained through stimulus change alone [9][12]. However, Indian cinema scholars do not recommend approaching Bollywood or Hindi cinema as an absolutely comprehensible national cultural form [13][15].

This chapter will try to discuss the matters by balancing a film-level quantitative dataset with evidence on computational editing and recent Indian industrial practice. It does not provide us with a historical account of editing technologies. The new part is a reevaluation of shot data fatigue, as well as a unique point of view with the help of easily trainable AI and case studies on AI use in Indian filmmaking. The paper in question will explore whether or not the ongoing transformation is going through equally accelerated evolutions, is becoming more of an expansion with various degrees of transitions, or is rather a comprehensive restructuring of the installation power itself.

A. Research Objectives

RO1: Perform an analysis of a select set of Bollywood biographical movies, highlight their peculiarities regarding editing, the number and length of supplementary shots, the composition, the work of the camera, and camera movements.

RO2: Find out how specific any particular film is or how the level of editing action changes with different parts of the plot.

RO3: Point out how the actual performance of AI-based systems for transition recommendation, shot ranking, scene boundary detection, etc. deviates from what can be seen in movies.

RO4: Craft rules to maintain cultural and authorial domain while optimizing search for editorial tasks and enhancing collaborative work.

II. METHODOLOGY

The research employs a comparative secondary data approach that incorporates three different sources of evidence. The first or mother stream used was the shot-level style dataset of Aligarh, Mary Kom, Rang Rasiya, Paan Singh Tomar, and Manjhi: The Mountain Man, and that was provided by Vyas and Shekhawat [16]. In total, researchers found that the films together have 8,293 duration shots in VLC, which were duration codes for scale, angle, camera movement, and four-act reload. These five films are of the same genre and production time period; hence, this study is able to minimize some of the differences due to genre and the production era. Their dataset is more applicable because it provides data on the film-level counts and frequencies and not theoretical inferences only.

In this section, five operational indicators were recalculated. First, Shot Turnover was determined as 60/ASL. Second, Mean ASL from Shot was computed by factoring distances of each shot in all the movie sections. Third, Similar Shares of Close-up, Static Shot, and handheld shot were evenly weighted by the number of shot counts. Lastly, the difference between Act 1 and Act 4 ASL was defined as: [(Act 4 ASL / Act 1 ASL) − 1] × 100, the proportion of the change. Fifth, Global DSS and MDS were used as indicators of stylistic intensity. These equations are a second-level analysis formulated directly in this study. There are no hidden calculations of shots not mentioned here. In the Indian context, two pieces of information were used in the form of primary evidence from PIB and secondary evidence from a Reuters investigation that was conducted in April 2026. For example, Reuters [17] described the use of AI in the film post-production process, especially the insertion of lip-

dubbed dialogues, international sales, and lastly, engagement of professional audiences, while divorcing the studio claims from what the audience actually saw in the film. In another stream, research papers or research archives on editing by computer were found that concerned the detection of shots, the recommendation for the transition, guidance on current editing using gaze, plausibility of cutting and assembling interactively [18][23]. The data from the above studies had not been statistically combined because of differences such as the tasks, datasets, and outcome measurements included in the studies. Instead, such similar studies were compared through a structured evidence matrix, which was broken down into four sections: unit of analysis, scale, measured outcome, and editorial implication.

In this evaluation, we have established four limitations. The biopic corpus does not claim to cover nationwide distribution of all Indian languages, time periods, and literary genres. The rounded figures are advertised in printed copy; therefore, approximations may have minor discrepancies. Real-world application of AI in India is still in its nascent stages, and these are very much overall evidence placed in industrial rather than true random experimental settings. In respect to the practicality of the inferential models used in many systems while most likely to have performed rather well on a particular topic by training on readily available global database of TV documentaries or film clips available on different websites, there is no guarantee that they will effectively perform in audio performances like songs, plays and other theatre performances to the same extent or intra-linguistic based drama or the various regional traditions. In consideration thereof, we should have a generalized conclusion and recommendation, which are based on the results presented.

III. RESULTS AND FINDINGS

A. Editing Pace Is Heterogeneous, Not Uniformly Accelerated

There is a significant deviation within the same genre in Table I. Mary Kom featured in 2630 shots with an ASL of 2.60 seconds, equivalent to 23.08 shots every second. On the other hand, Aligarh captured 565 shots with an ASL of 11.81 seconds, working out to 5.08 shots every second. Such a film with the fastest pace here overpasses the other with the slowest pace by 4.54 times as fast as the former's rollovers. Rang Rasiya, Paan Singh Tomar, Manjhi and others lie in the range of 13.25–15.50 shots per minute. The average shot length of all of these films was 4.20 seconds. Excluding Aligarh, however, it was lowered to 3.65 seconds. This shows that in spite of a rather pervasive interruption, there is also a very substantial slow-cinema cinematic perspective in the currently dominant Hindi filmmaking.

Table I. Film-level editing metrics and secondary calculations

Film	Shots	ASL (s)	Shots/min	Median (s)	Close-up %	Static %	Handheld %
Aligarh	565	11.81	5.08	7	52.7	87.8	2.3
Mary Kom	2,630	2.60	23.08	2	62.5	69.1	17.9
Rang Rasiya	1,774	3.87	15.50	2	62.1	76.8	4.9
Paan Singh Tomar	1,790	4.21	14.25	3	56.1	62.8	9.2
Manjhi	1,534	4.53	13.25	3	40.3	70.2	5.9

Note. Original secondary calculations from the film-level data reported by Vyas and Shekhawat [16]. ASL = average shot length.

This diversity makes the simplistic correlation of digital editing with velocity difficult because Aligarh's deployment of duration, static composition and protracted close-up shots are crafted to convey discomfort, distance and even alienation of the social. And like Meena, shots abound in tracking with rapid shot lengths and jittery movements that depict the exertion, completion and growing determination respectively.

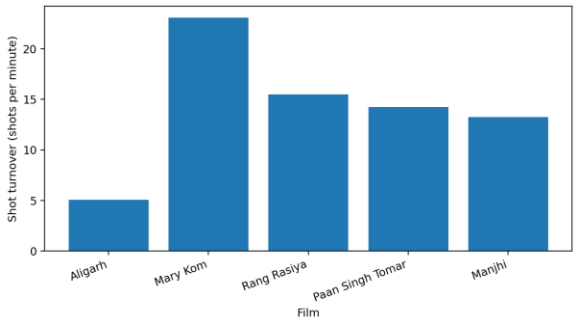

Fig. 1. Shot turnover calculated as 60/ASL. The figure visualizes stylistic divergence rather than a chronological progression.

This deviation goes deeper than pure style and technique: both films were linearly edited in digital environments, but their structure are not convergent. In the same way, film inhibits shot duration, and genre relationship will be examined particularly through historical evolution of the form as well as the basic narrative armature, similarly to a device's holistic contribution [7], [24], [25].

B. Intensification Occurs through Framing and Movement as Well as Cutting

In total, across the 8,293 films, 56.26% of the shots were taken with a close-up, weighted. In four films, close-ups made up over half of all shots, while Manjhi had as many as 40.3%. Such an intense presence shows that there is a mode of cinema to which everyone else performs their face to be the face of affect, or potentially of cognition, or a star for that matter. The final reading is congruent with other research that suggests the direction of gaze to be a function of cuts since both frames and motion determine what the eyes see [26], [27]. It also makes sense given the long history of bodily movement as an art in Bollywood, which converts human figures into structures that regulate motion and gesture [13].

However, the earlier close-up parts of the story did not allow anybody to carry out this: even static scenes were full of change. Moreover, the value for the weighted static-camera use was found to be 70.86%, while that of the weighted handheld use was 9.96%. With the strongest percentage of close-up: 62.5%, Mary Kom's handheld use is camerawork-friendly at the best percentage of 17.9%. This created a close connection between the camera and the character. Let's use Aligarh as an example, where the close-up resulted in 52.7% of the images; an almost impeccable share of 87.8% represented static shots. Yet more images and moving images need greater focus and admiration, probably because unbounded life is aggressive. Paan Singh Tomar, however, does more tracking shots than static ones; the percentage in which remains the lowest, standing at 62.8%. Herewith, it should be noted that the components of the 'intensified continuity' concept, such as pace, desideration, camera dolly movements, sounds and visual/physical performances, vary across genres. Actualism, in this context, might limit certain emotions due to visual exhaustion but is limitless.

These help substantiate the use of AI in editing. Some systems that have been trained to seek maximum motion, facial features, or induce short-term engagement traits of users in a quilt; they would consider Mary Kane's kinetic pattern a good one and see Aligarh relaxation as a weakness. The problem is, the zone of concentration is different from the principles of imagery. Research in eye tracking and neurocinematics has also demonstrated that control can direct the attention of the viewer, which also comes in either swift scenes or stable scenes depending on the content [28], [9]. It is impossible for an editor, human or automated, under operational rigidity, not to present relevant salient visual illusions, taking the level of activation of the given FA into account: what type of imagery potential is required ware involves attention, thereby to changeability of the given area or specific scene, albeit with direct limitation should be.

C. Act-Level Rhythm Contradicts Global Optimization

Table II Act-wise average shot length and percentage change

Film	Act 1 ASL	Act 2 ASL	Act 3 ASL	Act 4 ASL	Act 1→4 change
Aligarh	12.1	9.9	11.8	14.2	+17.36%
Mary Kom	2.9	2.2	3.8	1.9	-34.48%
Rang Rasiya	3.6	3.6	3.9	4.3	+19.44%
Paan Singh Tomar	3.6	4.8	4.5	4.1	+13.89%
Manjhi	4.1	4.5	4.7	4.6	+12.20%

Note. Act-wise ASL and original percentage-change calculations from Vyas and Shekhawat [16]. Positive values indicate longer shots in Act 4.

Longer shots were used in four of the five films more frequently in Act 4 than in Act 1: the increases were different, but still quite noticeable, from 12.20% in Manjhi to 19.44% in Rang Rasiya. However, in Mary Kom, the average shot length actually decreased by 34.48% from 2.9 seconds to 1.9 seconds. This tends to be the case with biographical films: rewards, in the form of characters that the audience will not see any longer, follow the climax. Mary Kom, for example,

has a much more engaging climax that abates few words and sets scores of serious actions as the characters compete. Other postulates could also be drawn from previous information regarding narrative structures and shot transitions in films in relation to act progression or boundaries [29], [30], [10].

In connection with AI applications, the result that is limited to a single non-varying engagement score does not have an advantage. An acceptable recommendation tool will take into account transitions in narrative structure instead: introductory discourse, teaching stages, asymptotic development, elegiacal narrative, intrusion of other characters and their objectives, and the coda all contain different structures. Therefore, the system will understand that a subtle movement across the spectrum or temporal boundary, a rapid transition or an abrupt halt, a change in time or in cognitive state, an emotional hiatus, etc can also be explained as temporal considerations. Research into the concept of fade effects will also demonstrate the usefulness of what at first sight appear to be functions that are only theoretical [31]. Particularly, comprehension of the spectator is different depending on whether the cut is connected to action and viewing or only because of the similarity of the successive frames [11], [12].

D. What AI Can Currently Measure and Assist

When assessing the advancements of computational editing, its most noticeable improvements can be seen in games where segments of problems are unrelated to factors. So, the first far-sheering bunches of the machines are Starter Task's shot boundary detectors, which have been adapted to the task of categorizing transitions. For instance, Gygli's fully convolutional system has achieved over 120 times the speed of real time, and at the same time, the ClipShots work has cut 128,636 slides and 38,120 gradual cuts out of 4,039 videos. [32], [33] Then these work, third, rank, and learn to adapt seamlessly for learning audio-visual cues from professionally edited material. Hence, here comes another novelty in the area: the 'Learning to Cut' programme, which compiled more than 10,000 videos and around 260,000 cuts and was based on ostentatious experimental evaluations. Yeh! and more of heightening mists - it is the evaluations that human beings are keen on performing. Many such were carried out to verify the effectiveness of the system, whose results were deemed superior to random action or any other action that was chosen [20]. This is the third problem: Golden Mock is open-source and organized 173,967 clips annotated with ten professional cut types; inclusion of movie classification with the cut parameters has also been noted in one integration of these broad challenges that have attempted to produce exceptional results [21], reaching the best performance of 46.8% mean average precision. Moreover, the size of the corpora and the variability of the editorial styles allow us to conclude that identifying cutting styles is still a challenging task [21].

The use of transition recommenders in that last point, instead of recommending a transition from one footage to the next, is expected to reduce the constraint search time and the time taken for the assembly. It had been transformed into a multimodal retrieval mechanism in which the Transition recommendation was changed into a content recommendation; the user-centered study showed quite encouraging results; in fact, the scores were comparable to those of expert editors, and there was a 300-fold increase in efficiency [22]. QuickCut positions narration, text, and how they are tagged closer to the shots for faster arrangement, a dialogue-driven architecture effect, and enforces shot simplification considering editing possibilities after cutting the principal action [18], [23]. Gaze-guidance allows the production of cuts, pans, and zooms to be altered and/or adapted on wide footage for better adaptation to other aspect ratios; among the user studies the saw an improvement from the previous studies with off-the-shelf letterboxed filters or simple gaze inputs [34], [35]. Categorical Recommender-based on Match-cut begins not only from approximate time measures but also incorporates shot structure, and it cannot recommend transitions without such norms and rules [36], [37].

This indicates a valid capacity, although initiatorship is not from an author. Classification with the strongest back-up is the efficiency of content recognition and sorting tasks, along with recommendation type processing and framed workflow. It is especially useful as automation is made simpler by means of visual features, turn of speech, certain parts in the text, likelihood of suggesting cuts that are acceptable without overt reasoning, or categories of a layout design. Selectives help to bring down an editor's workable alternatives. They work without reference to the norms of these types of minor cuts and cannot tell

whether a cut violates a character's sensibilities, an actor's input, polity, address form, or the structure of a song or dance. The MovieCuts benchmark reaching 47.7% success is highly enlightening: in fact, even with an incoming named cut, there is still the problem of identifying where the cut is made in the context of necessity or omission for a particular cut to be ethically permissible.

E. Indian Industrial Evidence: Efficiency, Curiosity, and Legitimacy Diverge

Reuters [17] documents an acceleration of AI use in Indian filmmaking: image generation, mythology and fantasy production, multilingual lip-synchronized dubbing, catalogue adaptation, and alternate endings. One studio claimed that AI reduced costs to one-fifth and production time to one-quarter for certain projects; such values should be treated as company-reported workflow claims rather than independent estimates. A more observable case involved the Tamil re-release of Raanjhanaa with an AI-altered ending. 35% of available tickets were sold in the release month, which was 12 percent higher than projected for 2025, and such actions do not meet the approval of the producer and the main performer. The given example merely showed the presence of a market and no orientation for the aesthetic. And another thing it does is it makes the transition almost evident: AI did not just make the transitions better; it changed the end of the story, and in the process, the writer became the director and the director lost power.

A sought-after AI-fuelled mythological motion picture franchise commanded an impressive 26.5 million viewerships but gained a meagre score on IMDb at 1.4/10 for reasons known due to production flaws, inconsistencies, and lip-sync. On the contrary, AI-based dubbing of War 2 has adaptive synchronization of the mouth to some translated words, which does not allow for interruptions of irradiation in communication in one language so as to also approximately have the original performance still appear. After the translation, text cleaning, localization, previsualization, and the rough-cut form shape serve to directly increase the value generated, albeit with rather narrow semiotic intervention. Attempting to change the fates of characters developing imaginary and acting designing of greater extent constitutes the authormanship and consent risk, more so. In fact, on the other hand, the multilingual and extremely prolific production environment in India has the potential, among other destabilizations, to make AI quite cost-effective, but the issue of provenance and clearance only increases as the scope increases.

IV. DISCUSSION

A. From Technological Replacement to Constrained Co-authorship

The results support neither technological determinism nor a romantic separation of art from tools. Non-linear editing, digital compositing, platform circulation, and machine learning expand what can be searched, rearranged, synchronized, or synthesized. However, the five-film analysis shows no single digital aesthetic. These findings would seem to suggest that neither technology nor an instrumental view of the arts is being advocated. The digitization of montage construction, the digital creation of composite images, the circulation of platforms, and the application of artificial intelligence allow for an increase of search, reuse, synchronization, or annualization capabilities. Nonetheless, the examination of five films provides no evidence of any unified digital aesthetic. The same practice seeps into Mary's instantaneous deliveries, typical for mobile cinema, and in Aligarh’s long single takes. In the case of Manjhi, stretching out the junctures of the immediate surroundings is much wider. Technology widens the bottom potential set; we constrain it through standards, dramatic form, performance, cost considerations, and editorial decision-making.

Thanks to AI use, however, the process of selecting will incorporate already done constitutions and potential rankings in the form of embellish and edit conduct from the past. One can develop a sense of the same forms that the professionals apply forms of language such as changes of speaker, temporal continuity movement, even fixate on the gaze, or compose and compare relationships, among others. In fact, possible modes in the study of cutting have been established, and these include the choice of shot or early cut in the splicing process [19], and important experiments have shown that auto supercuts can be used as analytical, scholarly, and even creative items [38]. However, even a model focused on those specific patterns is unlikely to reject most of the defining principles of good pacing and composition. In the

context of Indian cinema, which has coexistent regional industries, popular genres, arthouse traditions, and hybrid digital formats, the risk exists of following the most common sample available.

B. The CUTS Framework for Responsible AI-Assisted Editing

What is clearly seen from the actual observations is that they clearly call for an action plan, broken into several stages. Contextual alignment suggests that a system has to designate first the scene cause, effect, and then the cut frequency. The act-level outcomes support the assumption that the climax can either slow down or speed up, and so recommendations should follow the narrative form given. Matching indicates that the message needs to be tested before being transferred in view of the people, the language, the type of screen, and even the kind of movie. A connection that may be pretty good in a brief online structure may not be suitable in a lyrical–dramatic endless song or a reflective narrative feature film.

Moreover, it was important to circulate a rule that calls for the necessity to save individual components proposed by artificial intelligence, if schemed or modified, so that one can always point to the changes in the project and, in a special form in the source material, model, approvals, and their history. Essential in instances where the relief configuration involves, say, action performance, speech consistency, or actual writing, different alteration of the plot. Style control seeks to keep the ultimate power in the domain of the responsible artistic personnel; should there be amendments made to already done acting, or existing works, it should be done with permission. This principle is not against automation, but it promotes useful automation powering activities that are pertinent to scene breakdowns, best common practices breakdowns, artificial thematic breaks, advisor deficiency, subjective editing, as well as chronological events that allow for some form of moral element in a given play.

C. Practical Implications for Indian Editors, Studios, and Educators

A verification gap and the skills required to fulfil it give preference to a choice of the editing process in the form of a recommendation funnel. Before the AI system starts at the level of the video file, it transcribes the dialogue of the actors, provides the shot boundaries accurately, clusters the takes, and proposes technically relevant takes. And it is the responsibility of the editor to verify the narrative logic, characters' acting quality, sound, and even aesthetics. Productivity in terms of studios should be based on the conducted research, where the outcome of the claim is checked by other parameters: edit-revision time, acceptance level of recommendations, decrease in data errors (continuity errors), story or content comprehension improvement, and lastly how often creatives overturn the existing work. A transition-making system that generates many transitions in a short period of time but that requires many amendments may not expand the business but simply replace the labor.

The study of film and media in individuals should incorporate elements of both the standard conventions, such as continuity, photo editing, sound editing, write an essay about Glory, and the particular concepts relevant to Indian cinema, as well as the meaning that makes them significant from the standpoint of their processing through information. In turn, students are introduced to the metrics which are specific to the editing of the industry. Still, these metrics have to report but not control the problem. The most dynamically adjusted editing does not always signify the great; the contrast edit does not always signify the contrasting things. Education must also address the exam question, which was commented on by many reviewers, that the issue of database invalidity is of greater importance. These competencies are increasingly relevant since 3,455 feature films are passed for the year; besides, global VFX bias in India serves as a basis for a large workforce where editorial decision-making may be fragmented across a number of facilities: studios, OTT platforms, localization houses, AI vendors, etc.

V. LIMITATIONS AND FUTURE EMPIRICAL WORK

Probably the biggest collection of hard facts in the chapter comes from five Hindi film biographies, which are not a random sample of the cinema in India. It is suggested that further research will see the creation of a multi-year cross-lingual database that covers both theatrical and online distribution, and considers rubric, financing, language, editor, and platform structure. Increased shot recognition seems possible using automated solutions, but there is always

the need for a smaller fraction regarding additional validation, as a lot of motion effects and transitions such as dissolves, flashes, or wipes and CG ones can be confused with each other. The data will also be enriched through editor interviews and prep logbooks, which are going to enable the measurement of such aspects as acceptance, rejection, and adjustment of the AI recommendations or outcomes. There should also be an experiment within the crew that contains different levels of AI interaction or information that will let the results differ in each and every case. This study should also incorporate the use of audiences to interact with the film structure in direct terms and try to measure understanding and emotional involvement of decentering, authenticity, and social skills. Lastly, issues of consent and authorship within film production should be viewed through a lens of operational formalism rather than discrete ethical issues that are to be 'discussed' after the fact.

VI. CONCLUSION

The progress in the editing of Indian cinema, like aesthetics, is not limited to any kind of stereotypical evolution from traditional editing styles to computer-enhanced scene transitions. The utilization of 8,293 shots on the base of the content of the motion pictures assigned to the digital era has shown vibrant and complex pictures: as the duration varies over 4.54 times, close-up pictures are in abundance in the joint sample; many shots with static composition still manage to be important. The graph for the four films drops for the last chapters, and one of the films is almost a part of a melodrama. The results reveal that rhythm is dependent on the plot structure and that the technical level achieved does not necessarily induce homogenization of styles.

AI-powered tools these days are efficient for discerning scene changes, locating cuts, synchronizing the audio with the visuals, proposing effects, and also re-framing the camera accordingly. Its hourly employment should serve to reduce the vast search and production times stage and, at the same time, increase the enhancement capacities of an editor. However, the Indian industrial practices display sharp contradictions among effectiveness, market interest, and cultural relevance. An altered finale due to artificial intelligence may gain popularity but disappoint the one who initially developed this idea; however, a successful adaptation would not be worth a rewrite. Transformation performance in these situations is thus more about timeliness than feasibility, which should be guided by restricted collaboration. The proposed rubric, which stands for CUTS: Contextual rhythm, User validation, Traceable provenance, and Stylistic sovereignty, applies AI as a useful editing instrument, allowing for human intervention in meaning construction and cultural orientation.

VII. DATA AVAILABILITY AND CALCULATION NOTE

Every input used for the initial measurements was observed in Vyas and Shekhawat [16], and they had been captured in the film. The cited international indicator values are obtainable in PIB releases [1], [2] and public records, including Reuters [17]. Most of the values in Tables I–II and Fig. 1 are those that have been obtained using the information available in the methodology, i.e., calculations have been made using the stated formulas in the aforementioned studies. No secret information or any kind of restricted datasets have been considered.

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