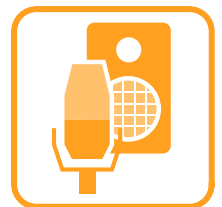
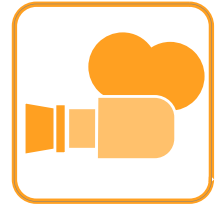


# training for production & post-production

video, audio and film





# Informed Sauce seminars and courses for production and post-production

The visual media industries face a period of unprecedented change. Over the last twenty years we have seen the gentle evolution of analogue to digital production, and the introduction of non-linear editing. Shoot on Betacam, a non-linear editing session, then deliver on Betacam. It was quite possible to shoot and deliver the programme without any great knowledge of the underlying technology.

That cosy world is starting to change. At the high end, film is being supplanted by digital cinematography, while digital intermediate has replaced opticals. Multi-channel delivery is putting pressure on programme budgets as channel commissioners strive to fill even more schedules. Prime-time programming is moving towards ubiquitous high definition production.

Film and television are embracing digital technology to meet the challenges of affordable content creation in a world of multiple distribution channels. Standard definition television, the DVD, and conventional cinema are giving way to HD, IPTV, mobile television, VOD to 3G, the video iPod—a veritable explosion of channels all competing for the eyeballs. Mass media has become my media.

What does all this mean for production and post? One consequence of this step change in the technology for shooting and for distribution, is that everyone needs to understand a little of how it all works.

The pressure on budgets means that savings should be looked for across the board. The tapeless workflow is a big buzz—it is pos-

sible today to take a file from a camera, post-produce, deliver to a broadcaster and air the programme, without ever using tape. So what?

Just think, no digitising, no dubs, and no bike couriers. Review and approve over the Internet, no waiting, and a quick turnaround. As post-production leverages commodity IT hardware, the old ways of doing things are changing.

The introduction of file-based workflows, and the move from standard definition to resolutions from HD down to mobile, has led to a plethora of formats. Out goes 625-line PAL, in comes 1080 or 720, interlace or progressive, stereo or 5.1, CIF or QSIF, MXF or AAF.

Just imagine your client asks: 'Should I shoot 1080i, 23.98P? How do I intercut the Varicam shots. We need an interactive trailer for 3G.' The technology that was once the domain of the engineers is now raising questions throughout the production process.

Informed Sauce has developed a set of courses and seminars that explain these emerging technologies. Although the courses are aimed at anyone using video as a communication tool, the focus is on media production and post-production for film and television.

The training is delivered by one of our experienced presenters, and backed with high-quality and detailed course notes.

We can provide tailored courses to meet the needs of your staff—we understand that every business is different—or you can select one of our standard courses.

## Courses for Production Companies

### B1 Business Planning

A look at how business planning can be used to recognise, re-organise, build a company's **future and measure its current performance.**

#### Topics

1. Introduction to Business Planning
2. How is your business judged? Profit and Loss, Balance Sheet and Cash Flow
3. Controlling costs
4. Overview of accruals, prepayments and monthly management accounting.

(duration 6 hours)

### B2. Media Production Workflow, From Script To Screen

This course starts with the origins of an idea and follows the processes through to content delivery to the viewer. It ends with a general discussion about the direction content delivery will take in the near future, including its impact on work flows, finance and client/supplier relationships.

#### Topics

1. Pre-production, planning & preparation
2. The production process
3. Post production & production people
4. Preparing a job for delivery
5. Content delivery

(duration 6 hours)

### C1 Video post for production

This course introduces the basic principles of video post-production. During the course we explain the workflows used in post-production and the basics of video technology.

#### Topics

1. Overview of workflow and processes in post
2. Ingest: logging and digitising
3. Videotape formats
4. Editing, linear and non-linear
5. Offline and online
6. Aspect ratio
7. Finishing
8. Access: subtitles, audio description and signing
9. Delivery

(duration 6 hours)

### C2 Audio post for production

A look at audio post in the context of programme production. Topics covered include the many treatments used to create the final soundtrack, and explains why they are all necessary.

#### Topics

1. Recording
2. Microphones
3. Editing
4. Mixing
5. Surround sound
6. Synchronisation
7. Layback
8. Music and Effects
9. Dynamic range & compression
10. Equalisation

(duration 6 hours)

These courses are provide introductions to some of the processes allied to programme production. They assume no prior knowledge of accounting or of video and audio technology

### C3 Introduction to HD

This course looks at the many issues around the delivery of commercials and programmes in high definition.

#### Topics

1. What is HD?
2. Composition
3. Production issues, sets, costumes etc
4. Interlace and progressive
5. 1080 and 720
6. Film style, 24P
7. Delivery to the US, 23.98 and 59.94
8. Varicam shooting
9. Surround sound: 5.1

(duration 6 hours)

### C4 Introduction to camera operation

This course provides an introduction to the use of lightweight DV and HDV camcorders.

#### Topics

1. Camera basics: batteries, tapes, HDV and DVCAM formats
2. Camera controls: focus, exposure (via iris, gain and ND filters) and zebra, white balance, shutter
3. Recording, playback and menus, timecode
4. Shooting: handheld or tripod, interviews, cutaways
5. Sequences: shooting for the edit, crossing the line
6. White balance: interior, exterior and mixed lighting
7. Aspect ratio: 4:3, 16:9
8. Audio: using microphones with the camcorder

Course duration is one day. An optional second day includes shooting exercises and the analysis of attendees work.

### C5 Introduction to television lighting

This course introduces basic lighting skills for shooting with DV and HDV camcorders in the studio or on location.

#### Topics

1. Concepts: three-point lighting (key, fill, back), hard and soft lights
2. Backgrounds and blue screen
3. Lighting theory: ratios, contrast
4. Lighting control: reflectors, scrims, gels, flags, barn doors
5. Meters, colour temperature, using mixed lighting
6. Lighting kits: spot, flood, incandescent, HMI, fluorescent, mains and battery, on-camera lights
7. Safety

Course duration is one day or may be combined with C4 (Introduction to camera operation) in a two-day course.



## Courses for Post-production Companies

### Introductory seminars for post houses

These 2½-hour seminars are designed to give an overview of the technology used in post-production.

#### S1 Introduction to HD

This seminar looks at the many issues around the delivery of commissions in HD.

##### Topics

1. What is HD?
2. Interlace and progressive
3. 1080 and 720
4. Film style: 24P
5. Delivery to the US, 23.98. 59.94
6. Varicam shooting
7. Surround sound, 5.1

(duration 3 hours)

#### S2 File-based workflows

This seminar looks at the 'tapeless' environment that is being adopted by many broadcasters.

##### Topics

1. Camcorders: P2, XDCAM, Infinity
2. Asset management
3. AAF and MXF
4. Encoding for review and approval
5. File delivery
6. Digital archives

(duration 3 hours)

#### S3 Workflows in Television Production— Script to Screen

This seminar follows through the workflow of a production introducing the many operations that are undertaken to achieve the realisation in the viewers' homes. The emphasis is on the process of post-production in both the moving pictures and the soundtrack.

##### Topics

1. Shooting
2. Logging and Offline
3. Audio: Sound Prep, Editing, Dubbing/  
Mixing & Layback
4. Graphics: 2-D, 3-D, Titles, Captions
5. Conform and Compositing
6. Finishing
7. Distribution
8. Transmission

(duration 3 hours)

## Short courses for post houses

Our courses comprise 6-hour modules covering various aspects of post-production. The modules are designed for two different groups of staff:

- front of house staff who operate on the commercial side of the company
- more detailed seminars for those who wish to progress on the technical front

### Front-of-house

#### M1 Introduction to audio and video

This course aims to introduce some of the basic principles of the technology used in post-production.

##### Topics

1. Overview of workflow and processes in post
2. Analogue and digital video
3. Videotape formats
4. Editing, linear and non-linear, offline and online
5. Audio principles, dynamics, analogue and digital
6. Audio editing and mixing
7. Access: subtitles, audio description and signing
8. Delivery

(duration 6 hours)

#### M2 Introduction to HD

This course looks at the many issues around the post-production of commercials and programmes in HD.

1. What is HD?
2. Interlace and progressive
3. 1080 and 720
4. Film style: 24P
5. Delivery to the US, 23.98. 59.94
6. Tape/media formats
7. Varicam shooting
8. Surround sound, 5.1

(duration 6 hours)

### Technical

#### M3 Audio—Standards and Formats

This is a technical course covering the audio standards used in post-production. The syllabus covers both analogue and digital audio including the multi-channel formats used for home theatre and cinema releases. The various standards for data compression are explained.

##### Topics

1. Analogue and digital
2. Sampling rates
3. Multi-channel
4. Dolby
5. AES
6. Data compression
7. WAV and BWA

(duration 6 hours)

#### M4 Video—Standards and Formats

This is a technical course covering the many video standards used in post-production. The module covers standard definition in analogue and digital formats, and then introduces high-definition. The issues of conversion between standards are explored.

##### Topics

1. Scanning
2. Interlace
3. Frames and fields
4. High-definition
5. Pixels
6. Aspect ratio
7. Analogue and digital
8. Colour
9. Composite and component
10. Time code
11. Standards conversion

(duration 6 hours)

## Short course for post houses (continued)

### M5 File-based post-production

Digital video, audio and film now make extensive use of files rather than traditional videotape. Cameras can now shoot to solid-state memory cards, hard drives and optical disks. Broadcasters want programmes delivered as MXF files.

This course is aimed at the media worker who wants an overview of computer technology, without the depth of an Information technology course. Data systems are explained in the context of media applications.

#### Topics

1. File formats and compression: MPEG-2, MPEG-4, DV, JPEG2000, Flash video
2. Digital media
3. Local area networks
4. Telecomms circuits
5. File delivery
6. Hard Drives
7. Storage networks
8. Data security

(duration 6 hours)

### M6 Film and digital cinematography

Film is often used as an acquisition format for television productions. We are now also seeing the digital intermediate (DI) used for many of the traditional optical processes.

This module looks at the basics of film, workflows, and the post-processing of film-originated video. The course also describes how audio is handled in the world of film.

#### Topics

1. Gauges and film types
2. Lab
3. Telecine
4. Digital cinematography
5. Digital intermediate
6. Grading
7. Restoration
8. Audio
9. Keycode
10. D-Cinema and 3-D

(duration 6 hours)

### M7 Quality Control

This module gives an introduction for operators to the processes of technical quality control. Thorough knowledge of video engineering is not a prerequisite. It includes an overview of editorial review.

#### Topics

1. Technical review
2. Viewing/listening conditions
3. Objective QC
4. Subjective QC, ITU 5-point scale
5. Common faults
6. Deliverables: formats, track assignments
7. Editorial review
8. Clearances
9. Inappropriate material

(duration 6 hours)





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Courses are subject to constant revision to reflect emerging technologies, please call for current list. 3/10

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