PICTURE

5 days in the Picture Department. Each day will finish with a group discussion with Q&A session allowing opportunity to discuss the day's events and share team experiences.

Introduction to Park Road Picture Department

Participants will be introduced to the function and services within the Picture Department and how each of the departments, both individually and together, work to build the elements needed for a technically correct picture. An overview of the building, people, technology and the work we do will be part of this.

Participants will be shown the predetermined 2 minute clip and the student group with our technical staff will assess this collectively. This will be the opportunity for the participants to have an in depth discussion with senior technical staff about their project before they embark on it.

This could be about establishing the look with a colourist, online editor, workflow architect, tech director.

Objectives—by the end of this session participants will be able to:

- *Define the role of the various departments that make up a picture post team as well as the specialist roles within each department.*
- *Describe the process and objectives of the final Picture as a culmination of the picture post process.*

Onset Acquisition/Dailies Grading

Part One: Onset Acquisition

Working alongside a Data Wrangler, all participants will experience an in depth walkthrough of the process of digital onset acquisition, through to passing onto a dailies colourist. This is the first engagement a post production facility has with the field shot footage. Participants will be shown this vital pathway – see the process and the thinking required to ensure a smooth transition from the field to post.

Objective – By the end of this session participants will be able to:

- *Understand the data capture pipeline*
- *Sound knowledge on the fundamentals of data acquisition*

Part Two: Dailies Grading

Participants will observe a dailies colourist working on material that has been passed directly from our onset Data Wrangling team.

Online Editing/Conform

Working alongside an online editor, participants will experience an in depth walkthrough of the online editing process. This will cover everything from EDL/VFX management and the theories behind the methodology of online editing.

The online editor will begin the process of preparing clips/media etc., showing participants how this works.

Objective – By the end of this session participants will be able to:

- *Discuss and show understanding of online editor's work*
- *Begin to understand and explain online editing concepts*
- *Work with staff to understand the process of full check*
- *Complete full conform and check of picture before turning over to a colourist*

PICTURE (CONT)

Colour Grading

Part One:

Participants will spend this module working on the first part of the grading process. The colourist will demonstrate the methodology of colour grading. Stepping through the process to include balance grading to working up to the full creative approach. The participants will work together to achieve the look and feel they are wanting. This will be a collaborative interactive session.

Finally - a team assessment with the operator will occur. Participants will be given the opportunity for some hands on work during this section.

Objectives –By the end of this session participants will be able to:

- o *Complete full assessment with a colourist*
- o *Work with colourist to analyse problem areas that emerge with the picture*
- o *Develop solutions to problem areas*

Part Two:

The second part of this session will be what the colourist will work through, and explains the process of, base grading the project.

Objectives –By the end of this session participants will be able to:

- o View and discuss the completed grade with the colourist
- o Understand the concepts involved in colour grading

Online Editing/ Titles & Exports

In this session, participants will go through the process of generating titles /graphics and final checks before completing the final picture export of their project.

Objectives –By the end of this session participants will be able to:

- o *View and discuss the completed project with the online editor*
- o *Understand the concepts involved in online editing*

Stereography

This session will give participants the opportunity to see a demonstration of stereoscopic case studies. Covering aspects of native stereo in camera capture and stereoscopic VFX workflow.

Participants will be able to have a hands on experience with our "state of the art" stereoscopic software. Participants will be shown a variety of stereo material, from native captured drama through to full 3D CGI shots.

Objectives –By the end of this session participants will be able to:

- o *See material before and after the stereo treatment is applied and it's effect*
- o *Understand what kind of material and shots are suitable for this treatment*
- o *Understand the technical concepts involved in Stereography*

PICTURE (CONT)

VFX - An introduction and overview of the VFX department

Participants will be introduced to a typical VFX workflow and type of shots that the VFX department handles. As part of this experience, participants will be taken through an overview of the workings of the department. This will include how shots enter the department, to the different treatments and techniques used to complete a shot. Participants will be shown different types of shots as case studies, which will be broken down step by step. The VFX supervisor will discuss actual supervision experiences.

Q&A session.

Objectives –By the end of this session participants will be able to:

- o *Understand the concepts involved in VFX for film and TV*
- o *Have a feel for what's possible and for what kind of budget*
- o *See how the techniques of matte paintings / rotoscoping and compositing all come together to create a seamless shot*

Mastering

We've saved the best to last – this will be an insight into the exacting world of mastering. It's the attention to detail that makes the difference. The film must be perfect and an exact replica of what was intended.

The session will cover mastering and deliverables, through to the DCP creation and QC before final screening. Whilst not the most exciting part of the process on paper, it is important for any aspiring filmmaker to have a good understanding of this vital step to ensure your creative dreams end up on screen as intended.

The participants will be taken through the media operations department and then given an overview of the process with demonstration material and case studies.

Objectives – By the end of this session participants will be able to:

- o *Know what mastering is and why it's important*
- o *Understand the QC process and why it's crucial*
- o *Understand how a DCP is made*
- o *Understand the display pipeline once it leaves the facility*

SOUND

5 days in the Sound Department. Each day will finish with a group discussion with Q&A session allowing opportunity to discuss the day's events and share team experiences.

Introduction to Sound

Participants are introduced to the general theory behind sound for feature film and how each of the departments work both individually and together, building the elements needed for the final soundtrack. The 2 minute clip is analysed from a sound perspective and the schedule for the next 5 days is presented and explained.

Objectives - By the end of this session participants will be able to:

- o *Define the various departments that make up a soundpost team (dialogue, music and sound effects)*
- o *Describe the process and objective of the final mix as a culmination of the soundpost process*
- o *Assess a section of footage, name the sound elements within and classify them as to what department would be responsible for each element*

Sound Effects, Ambience & Sound Design

Working alongside a professional sound effects designer/editor the participants are shown the tools and skills required to tracklay general sound effects and ambiences (using libraries held at Park Road). Participants will also get a practical introduction to field recording and learn how elements of sound design come together. This work will utilize a selection of the sound manipulation technology available to the present day sound designer. As part of this demonstration the necessary sounds are recorded/added/designed for the 2 minute clip.

If time permits, participants will have the opportunity to experiment with editing their own selection of sound effects using Avid Pro Tools and a copy of the 2 minute clip.

Objectives - By the end of this session participants will be able to:

- o *Describe the purpose and use of meta-data when relating to audio media, as well as its importance to sound library management software*
- o *Describe the purpose and process of tracklaying sound ambiences for a piece of moving image*
- o *Describe the purpose and process of tracklaying hard sound effects for a piece of moving image*
- o *Demonstrate the principles of good field recording technique and identify possible pitfalls*
- o *Describe the purpose and process of creating sound design elements for a piece of moving image*
- o *Identify the key tools used by modern day sound effects editors and designers.*

Sound (cont)

Foley

Part One: Foley Recording

With the assistance of a seasoned foley walker and operator, the participants are tasked with recording all the necessary foley elements needed for the 2 minute clip. Initial discussions will focus on the role of foley within the soundtrack and demonstrations of both good and bad foley recording technique.

Objectives - By the end of this session participants will be able to:

- o *Define the role that foley plays in a modern soundtrack*
- o *Describe the foley recording process and the skills required*
- o *Identify the reasons why production audio can generally not be relied on for footsteps/spot effects and movement*
- o *Demonstrate the principles of good foley recording technique and identify possible pitfalls*

Part Two: Foley Editing

Once the foley has been recorded the participants will then learn about the precise editing and layout needed to prepare the material for the final mix. At the end of this block all the foley for the 2 minute clip will be edited and prepared for mixing. As time permits, participants will have the opportunity to experiment with editing the recorded foley by themselves using Avid Pro Tools and a copy of the 2 minute clip.

Objectives - By the end of this session participants will be able to:

- o *Describe the process and techniques required to precisely edit recorded foley to match a moving image*
- o *Demonstrate the correct layout for a recorded foley track as is it prepared for a pre/final-mix*

Dialogue

Part One: Production Audio, ADR/Loop Group Recording

Here the participants will be walked through the production audio recorded on set, how that audio can often be unusable and why many films make extensive use of ADR and Loop Group. The participants will also examine the various additional sound items requested by most film studios as part of the final delivery of the film. This will lead in to an explanation of the role of the M&E (music & effects mix) and the need to create separate audio stems for each of the sound departments as part of the final mix.

Following on from this and working alongside a small group of professional actors the participants are shown the process of ADR and Loop Group recording. Both good and bad recording techniques will be demonstrated as will the additional tools used in ADR to assist the recording process. The 2 minute clip forms the basis for the record session.

Objectives - By the end of this session participants will be able to:

- o *Describe the role that ADR and Loop Group play in the preparation of a dialogue track for moving image*
- o *Define the purpose of the M&E and why additional dialogue recording may be necessary for its creation*
- o *Evaluate a section of production audio and identify possible areas that may require ADR or Loop Group recording*
- o *List the key steps a dialogue department must complete in order to prepare scripts and audio for an ADR session*
- o *Describe the main tools and process for recording ADR and Loop Group as well as being able to identify possible pitfalls and bad technique*

SOUND (CONT)

Part Two: Production Audio, ADR/Loop Group Editing

Once the necessary additional dialogue has been recorded, it is added to the production audio session. These elements are then edited as a whole and tidied in readiness for the final mix.

As time permits, participants will have the opportunity to experiment with editing the production sound along with the recorded dialogue by themselves using Avid Pro Tools and a copy of the 2 minute clip.

Objectives - By the end of this session participants will be able to:

- o *Demonstrate the process and techniques required to precisely edit recorded ADR and Loop Group to match a moving image*
- o *Demonstrate the correct layout for a dialogue track (both ADR, Loop Group and production sound) as is it prepared for a pre/final-mix*

Music

Alongside an experienced music editor the class will put together a music track for the 2 minute clip, discussing the needs of music and how it must tie in with the other elements of the piece. They will source the music from production music libraries provided. Part of the discussion will also include the layout and creation of the Music Cue Sheet and the licensing of both original composition and production music.

Further discussion will focus on the basics of composing to picture. How orchestral record sessions work and the complexities of editing music when the picture is constantly changing.

As time permits, participants will have the opportunity to experiment with editing some production music using Avid Pro Tools and a copy of the 2 minute clip.

Objectives - By the end of this session participants will be able to:

- o *Describe the process of sourcing and laying production music to picture as well as some potential pitfalls when fitting music around other sound elements*
- o *Reproduce a simple music cue sheet and demonstrate its importance and legal significance*
- o *Describe the various approaches or steps a composer may take when composing music to picture and working to fulfil a director's vision*
- o *Describe the film scoring process and how an orchestral film scoring session differs from a traditional music record*
- o *Identify the key tools and workflow elements that allow the easy integration of picture updates and changes when working through a soundpost schedule*
- o *Demonstrate the correct layout for a music session as is it prepared for a pre/final-mix*
- o *Demonstrate simple music editing using Pro Tools*

SOUND (CONT)

Mixing

Working in one of Park Road's main mix suites the group will complete the last stage of the sound post process. All the elements come together to create a professional quality Dolby Atmos mix. Working alongside world class mix engineers and technicians the participants will gain a full understanding of the challenges faced during the final mix and the subsequent 'deliveries' process.

Objectives - By the end of this session participants will be able to:

- o *Define the role of the mixer, mix tech and mix recordist*
- o *Describe the process of mixing for film including the objective of the pre-mix and final mix*
- o *Describe the layout of various surround sound formats including 5.1, 7.1 and Dolby Atmos as well as the limitations of each format*
- o *List the key differences between a standard mixing console and one designed for cinema mixing*

- o *Demonstrate an understanding of the calibration standards utilised in film to allow sound technicians to match the volume and sonic characteristics of differing spaces around the world Demonstrate an understanding of the main delivery elements that are required at the completion of the mix to fulfill the film studio's requirements*
- o *Evaluate/assess a film mix and construct a critique on its various elements*

Screening of Final completed Project(s)

Finale

The programme will end with a reception and celebration at Park Road.

Participants, programme staff and invited guests will enjoy some canapes and drinks before viewing the participant's final work in the cinema.