

Mastering Multi-Cam in the Avid Environment

Course Summary

Description

This course is designed for those who seek a better understanding of multi-cam and the ability and confidence to manage complex projects in the Avid Environment. Instruction provides a comprehensive exploration of tools and workflow solutions for the post professional or aspiring AE. A variety of strategies and considerations for more effective pre-production planning are also presented.

Delivered on Avid Media Composer/Symphony, classroom instruction employs multiple genres and escalates from a quick review of basic grouping to address even the most challenging post scenarios. The immersive, practical hands-on exercises, are embedded with a variety of "real world" trouble spots and pre-production breakdowns, simulating those most often encountered in the daily work of the industry.

Lecture, demonstration, alongside step-by- step exercises, will leave editors and assistants syncing, stacking, and multi-grouping with the confidence and of a seasoned professional.

Topics

- Organization of Multi-Cam Materials
- Alternate Logging Methods
- Basics of Multi-Cam Editing
- SYNC MAP SUCCESS: Grouping of Non-Synchronous Timecoded Material

Audience

Those who can benefit from this Mastering Multi-Cam in the Avid Environment course include:

- Editors
- Assistant Editors
- Post-Production Supervisors
- Technical Support personnel
- Producers of non-scripted television, documentary, or live event multi-cam productions

Prerequisites

Students should have also completed Media Composer Fundamentals I or equivalent, and completion of Media Composer Fundamentals II, is highly recommended.

Duration

Three days

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Course Outline

- I. *Organization of Multi-Cam Materials*
 - A. Project and Asset Organization
 - B. Strategies or Bin organization of both original source and synched materials
 - C. File Based Media vs. Tape based media considerations
 - D. Film vs. Video project consideration

- II. *Alternate Logging Methods*
 - A. Duplicating Clips
 - B. Modifying and assignment of Source or Tape Names
 - C. Creation of custom meta-data for assignment of colors, cameras, sound TC, aux timecode, aux film, for Multi-grouping
 - D. Un-linking Clips and re-linking uses is meta data assignment
 - E. Import of logs

- III. *Basics of Multi-Cam Editing*
 - A. Drop and Non-Drop Timecode issues
 - B. Successful management and grouping Mixed Media (AMA and MXF, media from different projects, media recorded at non-compatible frame rates)
 - C. Auto Sequencing
 - D. Grouping by TC, In and Out Points, or other AUX information
 - E. Configuring the Monitors and Displays
 - F. Project settings and resolutions for best multi-cam performance
 - G. Committing of Multi-Cam Sequences
 - H. Consolidating, Decomposing, and Transcoding and archiving Multi-cam sequences and projects

- IV. *SYNC MAP SUCCESS: Grouping of Non-Synchronous Timecoded Material*
 - A. Creating a Sync Map
 - B. Sub-clipping, and multiple methods for assignment of Aux TC
 - C. Multi-Grouping sub-clips or master clips
 - D. Auto Sync
 - E. Troubleshooting and Fixing Sync Maps or individual groups
 - F. Tricks for grouping picture only or sound only clips
 - G. Output to Create New Synced Master Clips
 - H. Tips for Synch Mapping with multiple audio tracks and or multiple cameras (i.e., in excess of 24 cameras)
 - I. Avid Keyboard setting for multi-cam and automation of keystrokes for both Mac and Windows OS
 - J. Considerations for Multi-grouping file-based media
 - K. Grouping by Audio Wave forms (new to Avid 8.5)
 - L. 3rd party software solutions for both grouping and automation of keystrokes in Avid (Mac and Windows)