ProTech Professional Technical Services, Inc.

Media Composer Professional Editing I

Course Summary

Description

Focused primarily on short-form workflows, Media Composer Professional Editing I (MC201) will take you to a new level of editing and provide you with the tips, tricks and in-depth knowledge to distinguish yourself as a true editing professional.

With the step-by-step guidance in this course, you'll learn the skills you need to optimize your editing workflows, streamline your ingest process and manage your media so that you'll become the guru that others will look to for expert advice. You will learn advanced picture editing techniques, how to quickly prepare for multicam editing and how to work with graphics and mattes. This course also covers compositing with the 3D Warp effect, color correction and an in-depth look at some of the wide range of audio tools and effects included in Media Composer.

You will work with media and projects designed to let you learn at your own pace, or with the guidance of a Certified Instructor.

Objectives

At the end of this course, you will be able to:
- Plan your editing process
- Input and manage media
- Use multicam editing
- Use advanced editing and timeline management techniques
- Work with graphics and mattes
- Multilayer and composite graphics
- Perform basic color correction techniques
- Prepare your audio mix using tools like EQ, compressors, and expanders
- Deliver a high-quality finished file

Topics

- Starting Out
- Media Input
- Multicamera Editing
- Advanced Editing Techniques
- Working with Graphics and Mattes
- Multilayering and Compositing
- Color Correction
- Working with Audio
- Delivery

Audience

Those who can benefit from this Media Composer Professional Editing I course include:
- Editors
- Assistant Editors
- Multimedia Producers

Prerequisites

Students should have completed Media Composer Fundamentals I and II or possess equivalent experience of 12 months of full-time editing on Media Composer, as well as a background as an editor, assistant editor, director, or producer.

Duration

Two days

Course Outline

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I. *Starting Out*
  A. Planning Your Edit
  B. Overview of Workflows
  C. Considerations When Starting a New Project
  D. Preparing the Project Settings
  E. Common Capture and Delivery Formats
  F. Storage Requirements
  G. Preparing the System
  H. Where Does Your Project and Associated Data Reside?

II. *Media Input*
  A. Input: Link or Import?
  B. Working with the Source Browser
  C. Using the Browser Tool to Link Media
  D. Working with Camera Cards
  E. Using the Source Browser Tool to Import Media
  F. Other Ways to Link or Import Media
  G. Workflow for Ingesting Media
  H. Consolidate vs. Transcode
  I. Background Consolidating or Transcoding
  J. How Media Composer Adapts Footage
  K. Aspect Ration Issues with Standard Definition Footage

III. *Multicamera Editing*
  A. Preparing the Production Team
  B. Avid Multicamera Editing Workflows
  C. Creating Group Clips
  D. Setting Up for Multicamera Editing
  E. Editing a Multicamera Sequence
  F. Committing Multicamera Edits
  G. Creating Multigroup Clips
  H. Additional Grouping Methods: Ganging Footage in Monitors

IV. *Advanced Editing Techniques*
  A. A New World of Editing
  B. The Timeline
  C. Sequence Templates and Favorite Bins
  D. Working with Tracks in the Timeline
  E. Cleaning Tracks
  F. Enhancing Functions with Modifier Keys
  G. Further Editing Tips and Techniques

V. *Working with Graphics and Mattes*
  A. Working with Still Graphics
  B. Linking to a File
  C. Importing a File
  D. Organization
  E. Importing Animated Graphics
  F. Batch Import in the Graphics Workflow
  G. Editing Graphics and Logos with Alpha
  H. Animated Lower Thirds
  I. Importing Photoshop Layers

VI. *Multilayering and Compositing*
  A. Reviewing Effect Techniques
  B. Using the 3D Warp Effect
  C. Saving and Using Effect Templates
  D. Making a Video Wall
  E. Adding Some Animation
  F. Some Final Considerations for Keyframes
  G. Collapsing Tracks in the Timeline
  H. Understanding Perspective and Target
  I. A Quick Guide to the Remaining Features

VII. *Color Correction*
  A. The Color Correction Tool
  B. Color Correction Workflow
  C. Semi-Automatic Correction
  D. Color Cast Removal
  E. Using Correctio Templates
  F. Keeping It Legal

VIII. *Working with Audio*
  A. Preparing for the Audio Mix
  B. Understanding Tracks, Channels, and Voices Stereo
  C. Workflow for Audio Mixing
  D. Applying Audio Effects
  E. Audio Effects: EQ
  F. Audio Effects: Dynamics

IX. *Delivery*
  What are your Delivery Requirements?
  A. Preparing for Output
  B. Closed Captions
  C. Reformatting
  D. Final Considerations Before Output
  E. Output Options
  F. Archiving Your Project
  G. Introducing AS-02 – Versioning
  H. Cleaning Up Your Media