

# MYTH #5: HIGH DEFINITION IS RISKY



**Producer's often approach the HD Post Process with trepidation. And with good reason – the technology can seem intimidating from the outside looking in. But breaking into the HD world doesn't have to be a scary prospect. With a little planning and education, you can make the leap to HD without fear of falling down.**

One of the most important players in helping you plan should be your postproduction house. Vancouver-based Finalé Editworks is a fully integrated post facility that delivers creative finishing solutions for HD or standard definition productions. Now celebrating its fifteenth anniversary, Finalé offers a wide range of postproduction solutions including creative picture editorial through online finishing, sound post and mass duplication. Their clients include a broad cross section of film, television and commercial production companies.

Finalé president Don Thompson explains, "one of the biggest mysteries of HD is the postproduction process. Our priority is working with film and television producers and their crews to help them make the right choices during production. From which camera formats to use (Sony/Panavision versus Panasonic), whether to shoot 24 progressive vs 30/25 interlace frame rates, to how these elements will be integrated with existing footage or graphic elements, we want to make sure they don't make a costly mistake that could affect their postproduction or miss a delivery opportunity down the road."

Finalé also builds workshops and panels to show producers how beneficial HD can be. "We help them understand that shooting and posting HD can often actually increase revenues through stronger international sales, licensing of HD stock footage and future proofing their project for new delivery channels, says Thompson. "We show them the hidden things they may not have thought of."

Because of Finalé's smaller size and experienced staff, they are able to adapt to clients' changing needs quickly. While many large post facilities sometimes avoid more complex production challenges to maintain their efficiencies, Finalé focuses on working with select productions. "Our editors and engineers are always coming up with new creative approaches and we have the flexibility and experience to make changes in our workflow if necessary," adds Thompson.

To help further that adaptability, they've relied upon the high-performance Avid DS HD finishing system. This real time editing system features nonlinear video and audio editing, compositing and color correction tools optimized for high definition post production. It is also integrated into Finalé's digital environment of Avid Symphony, Media Composer and ProTools audio rooms.

(left to right) "Deep Evil" Shavick Insight Studios; "Ultimate Survival: Everest" Discovery Channel Canada; Subway "Big Picture Playoffs" I2I Advertising.

Finalé's advantage of offering a range of editorial and finishing services allows a streamlined postproduction process – from Avid and Final Cut editorial rentals through Online Assembly, Titling and Color Correction. They also now offer one of Western Canada's leading DVD authoring and duplication facilities.

Finalé makes HD post processes approachable and easy to understand. With this post house, the grand finale is superb HD production that's as easy to learn as it is brilliant to watch.

## HD POST POINTERS

Although every project is unique, you can follow a loose pre-planning checklist for filming.

### 1. Establish your delivery format.

Studios and networks often have very different standards for delivery, especially in HD. Consider the benefits of HD 24P as a universal mastering format for NTSC, PAL and Film outputs. Determine your needs and always allow for some level of future-proofing.

### 2. Involve your postproduction house upfront.

Talk to your post shop early in the process before production begins. Post houses such as Finalé Editworks can help you avoid speed bumps during filming and post. Determine frame rates, aspect ratios and workflow. Also consider how sound will be recorded or synced.

### 3. Decide if you need to both shoot and post in HD.

Just because you're shooting in high definition doesn't mean you necessarily have to post in HD. Talk to your post house about different options, such as down-converting to standard definition, depending on your budget and future-proofing needs.

### 4. Widescreen or 4:3?

The broadcast world is still largely 4:3 aspect in North America. If shooting 16:9 widescreen, ensure that you are still able to pull a 4:3 centre cut or Pan and Scan version from the 16:9 master. For digital broadcasts, international sales, and screenings consider letterbox or anamorphic versions. •

**Finalé Editworks recently launched a new duplication and tape sales division – eMedia Digital Solutions. For more information about Finalé and eMedia, visit [www.finale.tv](http://www.finale.tv)**