

## Lawo mixing consoles for HDTV.



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**A look at four workflows designed for high-definition editing and finishing.**

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One of the reasons many consider post production the most exciting arena for high-definition content creation is the burgeoning number of choices for editing and mastering HD projects. Last month's "Production Clips" column ("HD in post, part 1," November 2006) depicted case studies at three high-definition editing and finishing facilities. Below are four more facility case studies, each using a different software-based system to complete its high-definition project.

#### CINERGY CREATIVE

At the beginning of this year, Adobe Systems released Adobe Production Studio (part of its Creative Suite family). The bundle includes After Effects 7.0 for effects creation, Adobe Photoshop CS2 for image manipulation, Adobe Encore DVD 2.0 for authoring, and Adobe Illustrator CS2, a vector-art creation software for paint and rotoscoping. Recently, Adobe announced that the bundle's audio tool, Audition 2.0, is being replaced by the beta version of Soundbooth, an audio tool for soundtrack creation. (Audition will continue to be developed separately from Production Studio.) For pure editing, the key component of the software bundle is the Premiere Pro 2.0 NLE application, which gives full control over HD mastering.



Visual effects and post-production company Cinergy Creative mastered the HD elements of the film "Phat Girlz" using Adobe Premier Pro 2.0.

Adobe software is at the heart of the Hollywood visual effects/post-production company Cinergy Creative. Creative director Leslie Allen says his Adobe Production Studio applications and Premiere Pro editing software satisfies his client's needs from commercials to theatrical films. Four years ago, Allen chose the editor because it was one of the first software-based editing applications that could create 5.1 surround mixes. Now he is using version 2.0 to master HD elements for such TV projects as CBS' "The Amazing Race" and the Sci Fi's "The Outer Limits," as well as current feature films, including "Phat Girlz" and "El Muerto."

The Adobe Dynamic Link feature — shared by all Production Studio modules — allows Allen to move elements from one application to another without rendering. For example, during previsualization on "American East," Allen's client watched as he quickly brought in sketches from Photoshop and used Dynamic Link to fine tune them in After Effects.

Allen has found that today's NLE offerings provide more options for a fraction of the cost of Cinergy Creative's legacy hardware-based post systems. Of course, it helps that his facility is using 2.5TB of fiber-optic RAID storage to move files between workstations. With that much material dedicated to his film projects readily at hand, Allen says that Premiere Pro lets him master HD and even 2K projects with the same flexibility he used to expect in standard definition.

#### KRON-TV

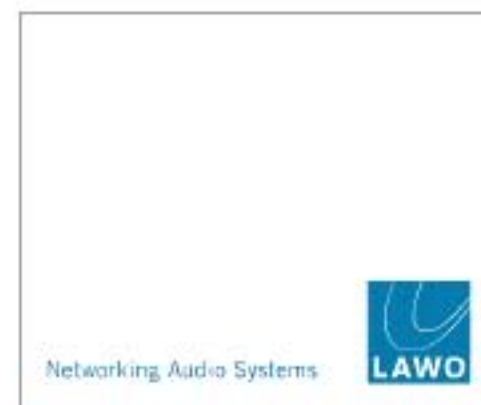
One of the key attractions that led Grass Valley Group to acquire Canopus at the beginning of 2005 was the acclaimed quality of its HD codecs developed by Canopus' founder Hiroshi (Hiro) Yamada. Those codecs are a major reason KRON-TV, the PBS affiliate in San Francisco, has selected EDIUS as its primary editing software. In fact, Jim Swanson, director of KRON's local programming, oversees 60 edit systems using EDIUS Pro software for the station's remote productions. In addition to all of the station's SD news packages, KRON has five EDIUS systems dedicated to HD projects, including "Henry's Garden," "Bay

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