



20th October Pan-African Institute
of Arts & Entertainment

www.20octoberiae.com



20th OCTOBER PAN-AFRICAN INSTITUTE OF ARTS & ENTERTAINMENT

"Nurture the vision and human imagination And Spur the growth
of the Culture and Creation Industry in Africa"



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20th OCTOBER PAN-AFRICAN INSTITUTE OF ARTS & ENTERTAINMENT



How do you get admitted, what are the course components, what certificates are issued in the end and what are the job opportunities?

20th October IAE is a Pan-African University of Technology of Arts and Creative and Cultural Industries. The Institute offers a 3-year program culminating in a professional diploma (Professional Degree in Audio-visual studies ...). The training is recognized by the state as a degree program. Students with skills and financial backings, who wish to further their studies in either Master's or Engineering program (that is, 4th and 5th year) will be able to carry on in the United States at Coppin State University, located in the city of Baltimore in the state of Maryland.

A) ADMISSION

The open competition offers admission into the main three-year course

1) Requirements: The general competition is open to Cameroonian nationals or nationals of the Economic Area of Central Africa (8 countries; Cameroon, Congo, DRC, Tchad, CAR, Gabon, Equatorial Guinea, Sao-Tomé) but also Nigeria.

The competition is open to candidates under the age of 30 holding a Baccalaureate or GCE Advanced Level and having a professional experience of at least two years. Fluency in French or English is compulsory.

The tests are held in French or English, as are

the courses given at the Institute. Candidates cannot take the general competition more than three times, all competitions combined.

Any violation of the competition rules (Admission section/ Procedures), either in the information provided by the candidate when registering for the competition, or during the tests, results in their dismissal.

The constitutive documents to be provided for administrative purposes include:

- Certified copies of your diplomas
- A copy of your identity document
- Your CV
- A cover letter.

2) Conduct of the Competition:

Candidates register for the competition online, by completing the registration form posted on the Institute's website www.20iae.com or some of its authorized partners.

3) To create your application file, complete and validate the form below. After validation of your application file and payment of the admission fee of 100,000 CFA francs, your file will be taken care of by the Information and Applications Department. The general competition takes place in three parts:

- Pre-eligibility consists of two tests:

A personal investigation file, in which the candidate must interpret the chosen subject by carrying out a field survey and writing their file in a personal, original and sensible manner.

- A written test of film analysis or fictional or non-fiction content of a minimum duration of 90 minutes, which aims at assessing the candidates' ability to account for the uniqueness and aesthetic coherence of the staging expressed in extract of content.

A minimum of 60 candidates are declared pre-eligible and authorized to sit for the second part of the competition.

- Eligibility includes a series of practical tests (written and / or oral) corresponding to the option chosen by the candidate during registration. At the end of the tests for each department, a maximum of 40 candidates are declared eligible and authorized to sit for the third part.

- Admission consists of a single oral test before a jury of seven professionals representing the seven teaching departments. The candidate is questioned about their motivations, their film culture,

their openness to the contemporary world, their experiences and their knowledge of the profession they have chosen. At the end of this last test, a maximum of 25-30 candidates will be selected.

4) Additional Information:

Registration for the competition implies the payment of a sum of 100,000 FCFA, which will not be refunded under any circumstances. The expenses related to the travel of the candidates to participate in the tests are their responsibility. Successful candidates will have to pay tuition fees and student social security contributions at the start of the academic year. Teaching at 20th October IAE is full time and requires student attendance. A Parallel job is therefore possible but only as part of the incubation program, on weekends or evenings.

B) THE COURSE

The course consists of theoretical classes and Tutorials but also Achievements and Internships. It culminates in an end-of-course dissertation:

1) Theoretical classes

Theoretical classes aim at giving students essential technical knowledge (in cinema, photo, sound and video), but above all to arouse the intelligence of cinematographic writing by making them discover the different processes of audiovisual expression through analysis, commentary and individual theoretical exercise.

2) Tutorials

Their purpose is to introduce students to the handling of equipment, to have them carry out exercises and to prepare them technically for the various professions in cinema and television.

3) Achievements

They constitute both stages in the training process and the synthesis of theoretical and practical lessons. Their number, importance and sequence in the course correspond to the acquisition and progressive mastery of the writing and production processes.

4) Internships

Their objective is to introduce professional reality as well as the many fields of application of different sectors (television, fiction, advertising, etc.) so that students can best choose their path and build up contacts. They are optional in the 1st year and compulsory in the 2nd and 3rd years, for a total of 16 weeks.

5) End-of-Course Dissertation

At the start of the 3rd year, each film student chooses a dissertation topic and asks one of their teachers to supervise their work. This dissertation will be defended before a jury of professors at the end of the academic year.



1) The Curriculum

a) 1st Year (Common core)

Theoretical Courses:

- Video technique
- Sound technique
- Photo shooting technique
- Cinema technique
- Production Assistantship
- Comparative staging and narration
- Aesthetics and staging analysis
- Cutting
- Story-board
- History of Africa
- History of Cinema
- Actors Games
- IT
- Finance & Accounting
- Project Management
- Musical knowledge
- General knowledge
- Communication & Marketing
- English or French
- Sports

Tutorials

- 16-track sound studio
- Photoshop
- Adobe Premiere editing
- Introduction to Photo shooting
- Digital sound recorder
- Introduction to Pro-tools
- Lighting equipment
- Sony PMW 400 Camera
- Camera movements
- Light measurement
- Shooting recording
- Sound recording

Production to be carried out:

- Diaspora
- Fiction short film 5mins
- Clip
- Documentary

Compulsory internship

b) 2nd Year (Common Core)

Theoretical Courses:

- Video technique
- Sound technique

- Scenario
- Production management
- Aesthetics & technique of light
- Comparative staging and narration
- Aesthetics and staging analysis
- Cutting
- Story-board
- History of Africa
- Communication & Marketing
- History of Cinema
- Image Aesthetics
- Post-production
- Actors Games
- IT
- Finance & Accounting
- Projet Management
- Musical knowledge
- General knowledge
- English or French
- Sports

Tutorials :

- Editing Avid Media Composer
- HD private view (Astro)
- After Effects
- Cinema sound recording
- Sony F5 Camera
- Calibration - Baselight

Production to be carried out:

- HD Pub Spot (30s, 45s)
- Short fiction film of 10 mins
- Clip
- Documentary

Compulsory internship

c)3rd year

a)(Cinema Direction Option)

Theoretical work

- Aesthetics & Staging analysis
- Comparative staging and narration
- Cutting
- Story-board
- Production Assistantship
- Production management
- Post-production
- Special effects
- Special effects
- Communication & Marketing
- Actors Games
- IT
- Finance & Accounting
- Projet Management

- English or French
- Sports

Tutorials

- Scenario workshops
- Actors Workshop
- EP Scheduling

PRODUCTIONS TO BE CARRIED OUT:

- HD commercial spot (30 seconds)
- 15mn short fiction film

3rd year

d(TV series production option)

Theoretical work

- Aesthetics & Staging analysis
- TV series staging
- TV series script
- TV series cutout
- Video technique
- Production Assistantship
- Post-production
- Special effects
- Special effects
- Television environment
- Actors games
- TV series production
- IT
- Finance & Accounting
- Projet Management
- Marketing & Communication
- English or French
- Sports

Tutorials

- Scenario workshops
- Final draft
- Actors Workshop
- EP Scheduling

PRODUCTIONS TO BE CARRIED OUT:

- Shortcom HD
- 26 min series pilot

3rd year

e)(Television production option)

Theoretical work

- Production
- TV / News report
- Documentary production
- Multi-camera directing
- Institutional Film Production
- New media / new media
- Video technique
- Technical & digital formats

- Post-production
- Special effects
- Special effects
- Actors Games
- Television environment
- IT
- Finance & Accounting
- Projet Management
- Marketing & Communication
- English or French
- Sports

Tutorials

- Stage management
- Report shooting
- Production management
- Editing Avid Média Composer
- Workflow management
- Recording and recording of sound in video

report

- After Effects
- Calibration - Resolve

PRODUCTIONS TO BE CARRIED OUT:

- 26mn magazine
- Multi-camera set
- 26-minute documentary

3rd year

f)(Image option)

Theoretical work

- Aesthetics & staging analysis
- Image Aesthetics
- Cinema technique
- Video technique
- Technical and digital formats
- Colorimetry / Gamut / Calibration
- Post-production
- Special effects
- Actors Games
- IT
- Finance & Accounting
- Projet Management
- Marketing & Communication
- English or French
- Sports

Tutorials

- Calibration - Resolve
- Nuke
- Workflow management
- Electrical accreditation
- Camera (Arri Alexa, Red Epic, Sony F5 4K,

RAW)

- Shooting - handheld camera
- Light in the style of high speed shooting and macro shooting, focus adjustment, anamorphic scope, steadycam, filters, machinery

PRODUCTIONS TO BE CARRIED OUT:

- HD commercial spot (30 seconds)
- 15-minute short fiction film
- Shortcom HD
- 26 min series pilot

3rd year

g)(Editing & FX option)

Theoretical work

- Aesthetic staging analysis
- Video technique
- Technical and digital formats
- Picture editing / Sound editing
- Postproduction
- Scripte
- Construction & analysis of the soundtrack

of a film

- Marketing & Communication
- Special effects
- English or French

Tutorials

- Editing Avid Media Composer
- Workflow management
- After Effects
- Calibration - Resolve
- Nukle special effects

PRODUCTIONS TO BE CARRIED OUT:

- HD commercial spot (30 seconds)
- 15-minute short fiction film
- Shortcom HD
- 26 min series pilot

3rd year

h)(Production option)

Theoretical work

- Aesthetics & Staging analysis
- Institutional Film Production
- New media / new media
- Production
- TV production
- Production management
- Production Assistantship
- Production administration
- Postproduction

- Video technique
- Technical and digital formats
- Script
- Construction & Analysis of the soundtrack of a film
- Special effects
- Marketing & Communication
- English or French

Tutorials

- Case study
- Quote / Work plan
- Ep Scheduling

PRODUCTIONS TO BE CARRIED OUT:

- HD commercial spot (30 seconds)
- 15-minute short fiction film
- Shortcom HD
- 26-minute magazine
- Multi-camera platform
- 26-minute documentary

C) END OF COURSE

Validation of studies - diploma and title:

-A degree-equivalent diploma recognized by the State of Cameroon and the CEMAC States

-# Professional Degree in Audio-Visual Production

-# Higher diploma in Audio-Visual Production

Options

-Cinema production

C-1) FILM, SERIES & TELEVISION DIRECTING

1 THE DIRECTOR

•The director conducts the making of a film, controls the artistic and dramatic aspects of it, visualizes the script and leads the team members (actors and technicians) towards accomplishing the filming of the script. His work often starts from the screenplay, by cutting into shots laying the foundations for the staging and planning of the shoot. He then chooses, in coordination with the production manager, the teams.

•During the shooting, he directs the actors, coordinates the technical teams, determines the schedule and manages the unforeseen. After filming, the director must oversee the editing and post-production. During the editing, the director and the chief editor organize the images shot with the cameras into a film, they give it its rhythm and use various techniques to support the aesthetic and give it its artistic value. During post-production he makes sure that the work of the post-production teams fits into the film. All these activities are carried out in close collaboration with the technicians, from the cinematographer to the sound engineer, including the cameraman, the editor or the scriptwriter.

•On the television side, the director's activity on a multi-camera set consists of designing and carrying out a television program. Documentary filmmakers, for their part, work on reality, with objective facts and specific constraints.

2 ASSISTANT DIRECTOR

•The work of the assistant director begins long before the start of filming. He is responsible for locating the places, writing the sequecer as well as the technical sheets by registering the people present (technicians and actors), the sets to be used but also to manage the schedule from day to day. His presence on the set is essential and his responsibilities are essential to the proper functioning of the company. On financially important productions, he is deputized by a 2nd assistant director, or even a 3rd assistant director, in charge of managing the actors for example.

• During a television program, he is physically present on the set, in permanent contact with the director, in control, who gives him the procedure to follow via an audio headset. He must be able to manage all the contingencies and unfore-



seen events of the shoot.

3 CHIEF ELECTRICIAN

•He intervenes at the last stage of the preparation of a film in locating the sets previously chosen by the director. His work, together with that of the director of photography, will essentially be focused on the technical feasibility of filming in each chosen setting: available electrical power, possibilities of electrical connections or use of a generator ...

•During filming, he will be responsible for every-



thing relating to the installation of electrical equipment: projectors, cables, junction boxes, maintenance of electrical equipment. He reports directly to the cinematographer and often helps him adjust his lighting. He has electricians under his command who install and handle the necessary equipment for the lighting of each shot at his request.

4 SCRIPTWRITER

•**He is the author of the screenplay.** The specifics of his work can vary significantly depending on the nature of the project and the personality of the director. In some cases, he may have written the entire treatment and the final version of the script entirely, before the director arrived on the project. He can also, in other professional settings, develop a treatment (including the subject of the story and its main themes) suggested by the filmmaker or producer, transforming the ideas of the filmmaker into a clear and structured narrative or even suggestions of the next film.

•Some screenwriters work closely on the writing with the filmmaker, in a four-handed creative scheme that allows the director to be involved in this early stage of the work. His work usually stops when filming begins, although some writers continue to make dialogue or narration changes during production.

5 SCRIPT

•The script supervisor oversees the overall conduct of the film, from preparation to filming. To this effect,

he works in tandem with the director and the various artistic departments.

•The script manager helps coordinate departments to ensure overall consistency and fidelity to the filmmaker's instructions. During the preparation, he must gather as much information as possible

in order to give a report on the foreseeable duration of the film and the cutting of the sequences.

•During filming, he must ensure the consistency of the connections at all levels (lighting, decor, make-up, actors, costumes). He must also, using reports made on the set, keep a record of the takes to be used, developed or connected between them, in order to prepare the work of the editor.

6 PHOTO DIRECTING

• Director of Photography

•He supervises the entire production of images for a film or television program.

• First, prior to the shoot, he studies the script and participates in the artistic preparation of the film with the director. He also participates in the technical and artistic scouting of the sets. He can carry out technical shooting tests (rendering tests on various cameras, make-up tests with the chief make-up artist, post-production calibra-

tion tests, etc.). For the preparation of the film, he also makes contact with various jobs directly linked to the image (production designer, costume designer, special effects manager, etc.), as well as with various service providers (equipment rental companies or post-production houses).

- He establishes with the production manager a technical list of shooting equipment (cameras, lenses and machinery) and lighting equipment necessary for filming. He generally sets up his own team (possible cameraman and assistant operators, etc.), always in agreement with the production manager. He collaborates for the technical part in the development of the work plan with the first assistant director.

- During filming :

- The director of photography directs the work of the image team (cameraman, assistant operators), the machinery team, as well as the appliances. He works in close collaboration with the head costume designer, the head decorator and the head makeup artist. He is directly responsible for creating the lighting on the set, participates in technical rehearsals and ensures the proper technical implementation of each shot. He readjusts his lighting according to the settings, material constraints and unforeseen events. He is directly responsible for the technical quality of the rushes and checks their rendering daily with the digital laboratory.

- After filming:

- He ensures the artistic coherence of the images during grading by harmonizing between other colors and contrasts. He collaborates with a chief calibrator who takes care of the purely technical part of this computer operation.

7 THE FIRST ASSISTANT OPERATOR

He is responsible for the proper functioning of the shooting equipment, especially the camera. He is also the only one to have access to this material and to all the accessories that go with it (lenses, filters, follow-focus, etc.). He is the only one able to handle these materials and works directly under the orders of the cameraman and the camera operator. He is assisted by the machinery team for the placement of the camera stand and ensures the stability and safety of the camera and its accessories during special shots (tracking shots, cranes, Loumas or steadycam ...) He must know how to repair the equipment in the event of minor

damage and constantly ensure during filming that the equipment is properly stored and maintained. During the shots, he is responsible for the lens focus and it is he who ensures the changes according to the movement of the actors in relation to the camera. It uses a decameter or a rangefinder (in difficult cases) to precisely measure its focusing distances (High Definition, like 35 mm, does not tolerate error ...) and must have a good sense



of rhythm to make changes in focus in perfect synchronism with the movements of the camera or the movement of the actors. The first assistant operator is also responsible for the camera and lens tests carried out at the rental company just before filming.

8 SECOND OPERATOR ASSISTANT

He is primarily responsible for the rushes. He must ensure the remaining time available on the camera card before each shot, communicate it to the scriptwriter. He must also replace the camera card if necessary and manage the duplication of rushes

as the shots are shot. He must necessarily make 2 digital copies of each take on two separate hard disks which will be sent each evening to the laboratory and to production.

9 CAMERAMAN

He is responsible for the artistic composition of the shots. He does not intervene until the moment of filming, although a good knowledge of the script

up of the scenes and he has his say during the rehearsals on the movement of the actors in the set, as well as their positioning in relation to the camera. He was for several decades the film's first viewer, even before the director, but this privilege is now challenged with the development of control monitors today scattered around the set. However, he remains responsible for the technical quality of the executives and must know how to control the gaze direction of the actors in relation to the camera to ensure better fluidity in the connection of the shots.

C-2) EDITING AND SPECIAL EFFECTS

1 EDITOR

•The editor is responsible for assembling all the shots and sequences of the film, in order to achieve a continuity corresponding to the vision of the filmmaker. This is extremely complex and essential work, which has two parts.

•The first is technical. There are a number of potential problems that the editor has to overcome, such as loose fittings, for example. He must smooth everything out in order to give an overall coherence to the work, manage part of the post production as well as the work with the sound editors (responsible for a similar work but only with the sound material collected during the shooting)

•The other part is artistic. The editor must indeed, through his work, give the film its rhythm and its final structure. He often works in close collaboration with the director for this. If, in certain cases, the assembly can correspond to a precise puzzle reconstituting a clear and pre-established vision, it can also be much more free and complex. A film can indeed be entirely remade (from a narrative point of view) or rethought on the editing table, and the role of the editor then becomes that of an artist with a vision essential to the final result.

•Thanks to technical developments, the **work of the editor is now almost entirely digital** and computerized, whereas it was for a long time (during the reign of traditional film) much more physical. He is in fact the person who transforms the raw material of the shoot into a film.



and a prior clarification of artistic intentions with the director are still necessary. He ensures the fluidity of camera movements (panoramas, traveling on foot or on the shoulder, etc.) in accordance with the technical cutting of the film and the rhythm imposed by the director. He works closely with the director and the director of photography for the artistic part of his work and with the machinery team for the technical placement of the camera, especially for the installation of the camera stand and the tracking shots.

He participates, with the director, in the setting

2 VFX SPECIAL EFFECTS SUPERVISOR

•The VFX special effects supervisor is the point of reference for the various stakeholders in the visual effects of a film. He intervenes upstream on the shoots and supervises a team of technicians (cinematographer, cinematographer, sound engineer, etc.) and actors by taking stock of the special effects that will need to be put in place. He thinks about the scenes that will require specific visual work: special effects, synthetic imagery, motion capture ... The creation of special effects will then be done in post-production (explosion simulation, heroes in the air ...)

•In addition, he ensures the overall consistency of image sources and also plans artistic, financial, legal, technical and human resources to ensure that the project is ready and delivered on time.

2 EXECUTIVE PRODUCER

•He is the person appointed by the production company to take charge of the production of the film, without necessarily owning the exploitation rights of the said film. He therefore supervises the entire production of the work, within the limits of the budget established by the production. He himself hires the team, including the filmmaker, who very often reports directly to him. He draws up contracts, signs them and most of the time checks their proper execution.

•He is often present on the set, to ensure budget control or compliance with deadlines. As such, he is the direct superior of the production manager, and is in charge of a more global control of the production of the film, when the latter has a more concrete task, linked to the actual management of the shooting and preparation.



3 PRODUCTION DIRECTOR

The production manager is responsible, by the production, to manage the day-to-day filming, within the limits pre-established by the budget. He therefore defines staffing needs and himself negotiates all employment contracts or remuneration. He therefore participates, with the director, in the overall constitution of the film crew. He is most often considered a delegate, or even the representative, of the production company, and is employed by it.

4 POST-PRODUCTION DIRECTOR

He reports directly to the production manager and, although he does not

have as many responsibilities, practical or legal, he is in a way his replacement during the post production phase.

He therefore supervises the finishing touches of the film, particularly during the editing phase (sound and visual). His work varies in importance depending on the very nature of the project. He therefore becomes particularly important if the film contains a large number of digital special effects. It is in fact he who will directly supervise the implementation of the said effects, and the coordination between the different teams. His task is therefore, directly linked to the technological complexity of the film, and increases in measure with it.

C-3) PRODUCTION

1 PRODUCER

His job is above all to find new projects (original scripts, adaptations of novels, plays, series, or even remakes) and to put in place the funding as well as the infrastructure. In the traditional scheme, he is the one who sets the initial costs, hires the screenwriter to deliver the first drafts, then hires the director if he is not behind the project. He helps him develop his film, from writing to distribution, and finds the funds to make it happen. He oversees the entire company, from the first jets to the exit, and is often the owner of the operating rights.

He also acts as a privileged intermediary between the production and all the technical teams responsible for delivering a final version of the work.

5 CASTING DIRECTOR

He must choose or find the actors in the film, from supporting roles to the first. He works in close collaboration with both directors and producers, as well as actor agencies. His choice is often final on small roles, which the filmmaker does not necessarily have the time to choose for himself. He acts in a more consultative manner on the biggest roles, generally making a first selection, then submitted to the director and the producer. This selection is made most of the time through video essays, carried out by the casting director himself, and then sent, after selection, to the director. He can also, if the role requires a new face, carry out more open and savage research himself, sometimes in the street itself, in order to find the right actor, not necessarily professional, for the role.

6 PRODUCTION ASSISTANT

He is generally regarded as the direct second to the production manager, in all his activities. But he also has a more specific area of expertise, particularly in the context of financial management and logistics. He thus directly deals with the negotiation of the various quotes required for the filming, as well as the drafting of multiple grant applications or the estimated budget. He must also ensure that the contracts of most members of the film crew are properly drafted and, as such, must have a minimum of legal knowledge.

During the shooting, there is also a purely organizational part of his work, more specifically linked to human resources management. He must therefore take care of the follow-up in the rental of equipment, the reservation of accommodation for the team and travel, or planning. He is therefore responsible for the administrative aspect of the responsibilities of the production manager.

7 CHIEF MACHINIST

He leads the machinist team. He intervenes in pro-

duction as soon as the choice of sets by the director and the cinematographer has been validated. His work, together with that of the chief operator, and the chief electrician will essentially be focused on the technical feasibility of filming with regard to the installation of tracking shots or cranes, and the installation of towers or offsets for the camera or some lighting equipment.

During filming, the chief machinist is responsible



for all the equipment directly related to the camera and its movements: feet, tracking rails, carts, cranes. Among other things, he is responsible for their transportation and installation and is responsible for their safety, particularly in the event of a «perilous» installation. The team of stagehands is responsible for the installation of the various tracking shots, the movement of which is regulated by the chief stagehand following the instructions of the cameraman and the director. The machinists have at their disposal a whole range of construction material (wood and metal) which is used for the work of the team to level the ground under the tracking rails and **which they transport from setting to setting.**

8 MACHINIST

He is in charge of the camera, more specifically of its fixing systems or its possible movements. Thus, in the event of a tracking shot, he sets up and pushes the cart during the shots. His responsibilities

can range from a simple camera stand to the most technologically advanced crane or traveling systems. His work requires a good relationship and understanding with the cameraman, and even with the cinematographer, since he is in fact in charge of the movement of the camera and therefore, in a practical way, of the manufacture of the frame desired by the cameraman or director. scene. He is also responsible for the rigging systems for the installation of lighting, thus also placing him in direct collaboration with the chief operator.

8 STAGE MANAGER

He is an essential collaborator of the production manager. The stage manager is involved in pre-production, in locating the sets or locations in which the shooting is to take place. He then works mainly with the assistant director in preparing for

head of a team of assistant managers and, on certain projects, must also ensure that the schedule is followed up, or of any practical difficulties.

C-4) SOUND

AUDIO-VISUAL

1 CHIEF FILMING OPERATOR

He is the sound operator. Since the arrival of multitrack tape recorders, he has dissociated himself from the camera and now enjoys greater autonomy. He ensures the correct recording of the takes on the set. He supervises the mixer for the level of the microphones and the recording on digital tape recorders. It is he who is responsible for the storage of the sound material collected during the shooting of the film or the TV series.



the shoot, ensuring that the necessary permits for work in the selected locations are obtained, as well as managing the travel and accommodation of the teams. He is also in charge of material management, transport and delivery, as well as most of the directly practical problems that may arise in the places already mentioned. He may be at the

2 SOUND ENGINEER

The post-production sound engineer is responsible for recovering the sound elements recorded for a project (sound effects, vocals, music, etc.) for mixing. He pre-mixes the dialogues and then incorporates the sound tracks to bring sound aesthetics to a film, in agreement with the director.

3 PERCHMAN

He has a position of sound assistant, responsible for the sound recording of a movie scene. He must manage the constraints of place but also of the play of the actors, movement in space. He takes care of the pole as well as the placement of the lapel microphones. He follows the directions of the sound engineer.

4 SOUND EDITOR

Once the image editing is finished, his role is to select the best sound recordings and assemble them in synchronization with the image. Note that a soundtrack is made up of direct sounds, those of the actors, atmospheres, those in the background, as well as sound effects, which can be added during the post production phase.

5 TELEVISION MIXER SOUND ENGINEER

This profession was born with talking cinema, at that time the sound was then recorded optically on the film, the scene had to be orchestrated with precision and it was the sound engineer who validated the take or not. Even today, when the director issues the «engine» command, it is the sound operator who must respond «things are running». Then technological advances changed the roles. It is worth distinguishing three areas in which the sound engineer works: cinema, television and radio.

C-5) LIVE

1 FACADE ENGINEER

An essential job during a concert or performance, he manages the broadcast in the hall for the public. He ensures that all spectators are enjoying the best possible sound. His role is therefore crucial. He has artistic, technical and human knowledge because he ensures the cohesion of the entire technical team. On a «The Voice» type set, the facade engineer makes sure that the spectators can hear the candidates as well as possible, while a sound engineer ensures that the sound is broadcast correctly on TV.

2 PLATFORM ASSISTANT

This appears to be an essential profession during a concert or a performance, he must place the microphones on all the instruments in order to ensure comfort for the artistic expression of the

musicians by hiding all that is technical (no cables lying around etc ...).

3 STAGE SOUND ENGINEER

This is an essential profession during a concert or performance, his role is to manage the level of feedback on stage for the best possible hearing comfort for musicians. He is always in direct contact with them and remains ready to react to the requests of the performers even when the show is on.

4 BROADCAST AND RECORDING ENGINEER

For all those who would like to work on the sound system for live (or recorded) programs, concerts or shows. The sound engineer takes care of these services and must know the broadcasting standards but also the computer networks.

C-6) MUSIC

1 MIXER

The mixer, or sound engineer, is responsible for mixing together the sounds created by the sound designer and those provided by the sound engineer, for consistency in the service of production. They must also ensure that they comply with TV and cinema broadcasting standards (5.1 or ATMOS mixing type) so that listening in all rooms and on all media is identical and optimized. His artistic role is essential.

2 ENGINEER IN CHARGE OF SOUND TAKING

He has to manage the entire session in the recording studio, and therefore has technical but also and above all artistic knowledge. He chooses the microphones, as well as their placement, and validates or not the takes according to the quality of the obtained sound but also the accuracy of the instruments, respect for the rhythm etc ...

3 MASTERING SOUND ENGINEER

His role is to give a certain color to the pieces, and make them homogeneous in level whatever the listening medium - HIFI speaker, headphones, headphones, computer speakers, cell phones, etc. Mastering took off with the CD in the 1980s. It was the last touch-up before the burning and therefore the album's commercial release.

4 SOUND DESIGNER

He works with the director to create sounds that do

not exist in nature (for example the cry of the T-Rex in Jurassic Park). This must be able to synthesize a sound by integrating the artistic constraints and the intentions of the director. He can create these sounds from scratch using analog or digital synthesizers or by combining existing sounds. The sound designer can also create sound identities for brands, radio or internet.

5 ARTISTIC DIRECTOR / PRODUCER / ART

live a file ready to be broadcast.

2 RADIO BROADCASTING ENGINEER

The radio broadcast sound engineer ensures the smooth running of magazines, newspapers and radio shows (when artists come to play in radio studios to promote).

Most of the time, he is guided by a director.

C-9) SOUND DESIGN



DIRECTOR

He is a person who is at the center of the entire musical project, with technical, artistic, commercial and interpersonal skills. He will find an artist and frame him from the idea of a song to the achievement of a marketable product. He chooses the musicians who accompany the artist, the technical team, the recording studios, etc.

C-8) RADIO

1 SOUND OPERATOR (OPS)

OPS is the technician dispatched to the events. He does interviews, mainly for journalism.

His job is that of a reporter on his own. He must go to the location of the subject of his report, set up his installation and carry out his sound recordings and interviews himself. He is then responsible for sound editing and radio final mixing, and must de-

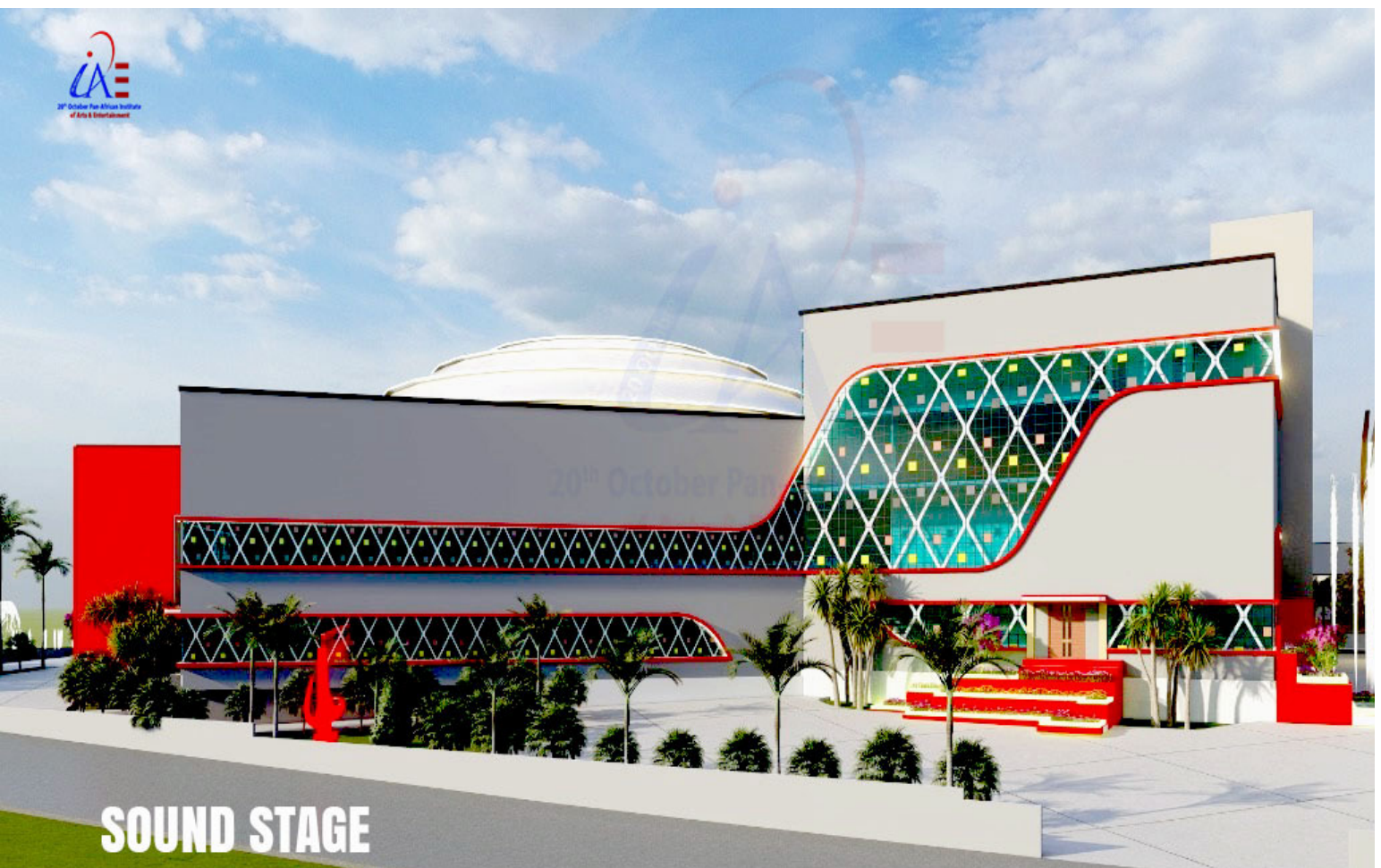
1 SOUND DESIGNER

The profession of sound designer requires great technical knowledge. It consists of creating sounds using sound synthesis tools or by combining several existing sounds. This is how animal sounds or explosions are created.

In the video game industry, the sound engineer must also master integration software that makes sounds evolve with actions.

The sound designer can also work in video games, film, the music industry and the web.



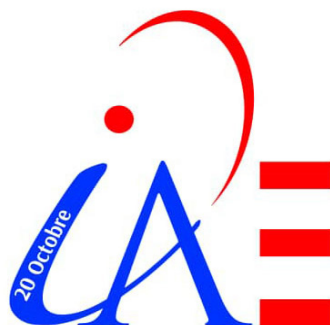




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