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Light & Sound



NAVICULA.M

## Course Program

### ACADEMY OF LIGHT AND SOUND REALIZATION



Edition 2022/2023

**The Academy is an intensive vocational course run jointly by NAVICULA.M FROM LODZ, DANTE FROM RIJEKA, WERKSTADT BERUF KOLLEG FROM UNNA, MUSCI LAB in cooperation with PWSFTViT in Lodz, BRUTUS FILM, STUDIO.M thanks to which participants will gain work on a film set!**

The course prepares you for work as an illuminator/electrician and sound production assistant.

The training is workshop-based. The emphasis is on acquiring the practical skills needed to become an illuminator.

The theoretical knowledge acquired during the first sessions the trainee will use and expand on the practical skills he/she will acquire on professional film sets.

**You will take part in professional sets of:**

- feature film,
- series
- commercials
- TV theatre,
- music video.

**Target group**

The course is aimed at both graduates and students of technical training schools as well as anyone interested in acquiring or expanding specific skills that are the ticket to working on film sets.

**Objective:**

The skills acquired in the course will enable you to take up a job as an illuminator and to progress on the professional path of a lighting master or sound engineer.

The aim of the course is to prepare you theoretically and practically to work on film sets and in television studios as a lighting/electrical or sound engineer.

**Time:**

The course lasts 96 hours, including 58 theoretical hours. / including a module on sound 32 hours/.

We start with theoretical classes to gradually move on to practical classes on current film sets.

Practical classes are planned in the Brutus Film warehouse, PWSFTViT in Lodz and on film sets.

**Group size:** up to 10 people

**PROGRAM:**

- issues related to electricity, lighting equipment and organization of work on the set,
- health and safety training ending with an exam,
- principles of cooperation with the cinematographer, gaffer, set designer, director and producer,
- practical technical classes in the lighting warehouse and on the set,
- stage techniques and show lighting,
- issues related to the protection of copyright and intellectual property in the Polish legal system, and the basics of English terminology necessary for work on a film set (the course will include classes in the basics of English terminology).

The course participant will learn the following:

- basics of electricity and optics,
- Artificial light sources and their characteristics,
- lighting fixtures, their construction and essential components, and safe operation of lighting fixtures,
- measurement of light in practice and ways to adjust light intensity,
- light color, ways and methods of obtaining a certain color and ways to modify the light output,
- working with colors and creative use of the possibilities of lighting equipment,
- Cooperation with the cinematographer / cameraman in the selection and preparation of lighting equipment for the period of shooting and study of the film script and other documentary materials,
- working with lighting equipment from its installation and connection to electricity, through operation during shooting and controlling the correctness of its work to the dismantling of the equipment,
- health and safety regulations, fire protection rules and issues related to electrical installations.

As part of the course, we offer periodic training in occupational safety and health, ending with an exam and obtaining a certificate allowing participation in shooting sets for 3 years.



## Module – Sound Design



In a short period of time, you will complete and consolidate your knowledge of sound production and improve your qualifications. Under the guidance of practitioners responsible for sound on film sets and in recording studios, in less than two months you will acquire theoretical and practical knowledge on how to operate a sound set using state-of-the-art wired and wireless techniques, as well as learning the basics of sound production.

The course includes theoretical classes as well as practical learning on film sets.

**Target group:** A course for both graduates and students of technical training schools, as well as those interested in gaining or expanding their skills as a microphone technician.

The aim of the course is theoretical and practical preparation for work on a film set and in a recording studio in the profession of assistant sound engineer - microphone technician.

The course includes: a series of lectures, workshops and practical exercises.

Classes will be held on the premises of the Film School in Łódź, in outdoor locations and on the premises of the Polish Radio studios.

Practical classes will be held under the supervision of specialists on professional film sets.

Sessions will be held on selected days of the week, some practical classes may also be held on weekends (film sets).

The implementation of the classes will be adapted to the current epidemiological situation and the sanitary rigours in force at the time.

A detailed timetable will be provided once the recruitment process has been completed.

As part of the course, we offer periodic training in occupational health and safety, culminating in an examination and a certificate allowing participants to take part in film sets for 3 years.

At the end of the course, participants will receive a diploma with a professional recommendation from the lecturers.

The participant with the best results will receive an invitation to work on a film set.

Classes will be taught in thematic blocks:

1. Methods of sound production (100% with post-synch capabilities, pilot shooting, recording effects, atmospheres, backgrounds, film, reporter, stage and radio play recordings).
2. knowledge of recording production equipment and techniques.
- 3 To discuss the factors affecting the way sound is produced and the work of "microphone makers".

4. development of soft skills - cooperation in a film crew, judgement and decision-making skills, development of creativity.

5. industry English classes.

In particular, course participants will learn about issues such as:

1. the principles of working in a film crew and the characteristics of the various functions such as cinematographer, assistant cinematographer, technician, "microphone man", music consultant and the scope of work they perform i.e. camera work, image format, lighting and filming method, etc..;

2. dramaturgy of the scene, working with the actor, working with other departments i.e. set designer, costume designer, make-up artist;

3. working with the script - identifying important sound elements in the script, 'pre-recording' arrangements with the director, working with the actor, ways of rehearsing before shooting;

4. assessing the conditions for recording scenes, working with the sound operator;

5. multi-channel sound technology on set, ways of wired and wireless microphonics, mono, stereo, multi-channel and VR;

6. types of microphones and microports used, techniques of using microphones in the context of the performed project, basics of working with radio devices (analogue and digital) and microports, microphone equipment and types of cables and small accessories;

7. factors affecting the way sound is produced, i.e. cameras, cassettes, lenses, fixed cameras in motion, scene dynamics, lighting, outdoor shooting, atmospheric factors, working with children or animals;

8. techniques of microphone work, i.e. ways of holding the pole, proper movement, choice of recording location;

9. use of modern techniques of microphonisation and sound realisation, possibilities of sound production in omnidirectional and three-dimensional technique including VR;

10. grading of sound sets, dialogues, synchronous effects, side effects, interiors with different acoustics, working with one actor, working with multiple actors, working with two microphones, changing sets in a shot, stopping microports, car shots, shots without the possibility of using microports and shots with music;

11. working with the organisational and production department, recording proper, participating in the editing with particular attention to the specificity of the editing of individual sound elements;

12. use in the montage of 100 per cent recordings, off sounds, effects, atmospheres, stage reports with music, playback shots. The practice will include the realisation and editing of audio recordings, learning the specifics of the recording studio.



Photo by Film Sens