



Designed for Cinematographers



CWC

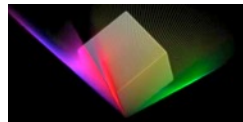
CAMERA, WORKFLOW & CREATIVITY

An international workshop by Philippe Ros



CWC - THE GOALS

Control your workflow



Create the look of your film:

- During prep, and/or
- On set, and/or
- In post

CWC - THE REASONS FOR THIS WORKSHOP



Nowadays, cameras and tools used in the workflow process open up new opportunities for multiplying creative possibilities from upstream as well as during the shooting. The systems have become easier, allowing new texture and color shades, in short, the image we can achieve.

However, the proliferation of recording formats and imaging software often leads to confusion and can be time consuming, distracting filmmakers and cinematographers from their focus on artistic challenges: i.e lens selection, make-up, costumes, lighting, grading, etc. Indeed, the artistic preparation of a film can only be initiated if the workflow is perfectly constructed.



CWC - THE METHODOLOGY, THE TEAM



- Firstly, the workshop will illustrate simple methods to ensure, even from a remote location, that the workflow is correctly set.
- Building a workflow team - from production staff, DIT to 1st AC, from rental house to post production facility - is crucial in order to getting the best results for any film. The role of the colorist in this workshop is paramount.
- Covering resolutions from HD/2K to UHD/4K and HDR, the workshop will help understand when filmmakers and cinematographers design new images, new texture control, within the constraints of time and budget.



CWC - THE PROCESS, THE RESULTS



At the end of the workshop the participants receive a document describing the process required to establish a workflow through necessary tests. The document provides examples of common problems, gives solutions, tips and advice.

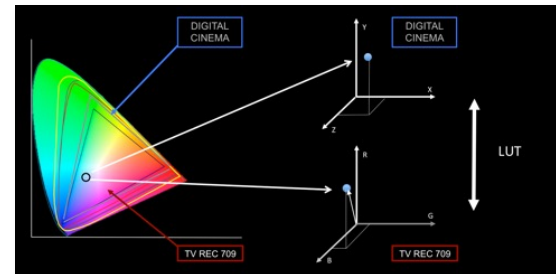
New recording file types, LUT's and color spaces are explained during the first days of the workshop.

Several weeks after the end of the workshop, a screening of selected footage allows all participants to share all the information and artistic choices discussed.



4 - Follow-up data sheet Camera/ Grading (by type of camera) can be delivered on a separated Excel file

Type of camera	Resolution	Number of cameras	
Separate mode	Ex. Open Gate	Resolution selected	Aspect ratio
Recording format	Internal recording	Container	Color sampling
	External recording	Container	Color sampling
	Proxy	Container	
Frequency of signal (no. images/sec)	Project	Use of HDR	NON-DROP FRAME - DROP FRAME
RAW Codec's settings of Sharpness Detail			
Leading Target Color spaces	Rec. 2020	Use of ACES	Gamma encoding
Type of media needed to make Responses	File size		LUT's
Type of Data Management (DataBus system)	Use of LUT's	Secondary Target Color spaces	Rec. 2020
Type and version of grading system	Number of steps of grading	SubProcess used	Other systems of Sharpening
Type and version of software to use	Adobe Color	Other systems of Sharpening	Color



CWC - THE "GOAL & TASKS" PROGRAMME



Goals and tasks are designed during prep, with parts dedicated to technology or look/visual appearance ("tech days" or "texture days") with the freedom to use all tools during the freestyle day. Each sequence/flow is determined based on the precise goal and specific workflow parameters desired.

DESTI NATION	Sequence	Flag	Lens type	Camera Sensor mode Record. file type Record Resolution Record file setting	Recorded Pixels Fps/WB	Set	Grading											
CINE 4K 2.39:1	S 62	<table border="1"> <tr> <td>S 62</td> <td>G 3</td> </tr> <tr> <td>XT RR</td> <td>4K</td> </tr> <tr> <td>ProRes Anamorph/ w/ & w/o Glass filtering</td> <td>w/ ACT & LUT</td> </tr> <tr> <td>Set A</td> <td>4'</td> </tr> </table>	S 62	G 3	XT RR	4K	ProRes Anamorph/ w/ & w/o Glass filtering	w/ ACT & LUT	Set A	4'	Anam.	SXT 4:3 PRes 4444 2.8 K Full	2880 x 2160 25 fps 3200°	<ul style="list-style-type: none"> Interaction with Anamorphic lenses for Group 1 with lights specificities of set Add specular, mirrors, glasses 	CINE GRAD • How far can we deal with low light and high lights with Anamorphic Prores	<table border="1"> <tr> <td>S 62</td> </tr> <tr> <td>Set A</td> </tr> </table> 2 pm to 3.30 pm	S 62	Set A
		S 62	G 3															
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<table border="1"> <tr> <td>S 11</td> <td>G 1</td> </tr> <tr> <td>AMIRA</td> <td>HD</td> </tr> <tr> <td>ProRes 200 FPS</td> <td>w/ ACT</td> </tr> <tr> <td>Set C</td> <td>12'</td> </tr> </table>	S 11	G 1	AMIRA	HD	ProRes 200 FPS	w/ ACT	Set C	12'	LDS Soher.	AMIRA 16:9 ProRes HD 4:4:4:4	1920 x 1080 25 fps 3200°K T: 2.8 400 ISO No ND 800 ISO TrueND3	<ul style="list-style-type: none"> Model, Blond hair Fan Creation of Looks with Greenscreen Getting rid of green hue on set 	TV GRAD • How far can we use Looks & LUT's on greenscreen • High frame rate possibilities	<table border="1"> <tr> <td>S 11</td> </tr> <tr> <td>Set C</td> </tr> </table> 2 pm to 3.30 pm	S 11	Set C		
S 11	G 1																	
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CWC - THE PREPARATION, THE CHOICES

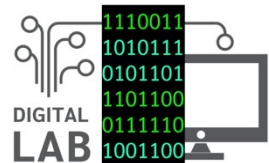
- Different countries and different media often require different, cameras, recording file types and post-production systems.
- The workshop is prepared with this in mind, carefully addressing the needs and requirements (including choice of cameras) of each association of cinematographers, as well as colorists, rental houses and post facilities.
- The mix of training, mini-shoots and grading sessions allows participants to acquire a methodology applicable to any production environment.



CWC - THE DURATION, THE INSTRUCTORS



- For professionals, the workshop usually last 6 days or 2 weeks. The number of days and instructors is a decision made after analysis of needs and means.
- Usually, the workshop requires the presence of:
 - a DIT
 - a colorist
 - a 1st AC and/or a 2nd AC
 - a make-up artist, for one day
- The manufacturers send their best specialists to share their knowledge: in particular about on-set color management tools (e.g. POMFORT, ARRI Color Tool, etc.).

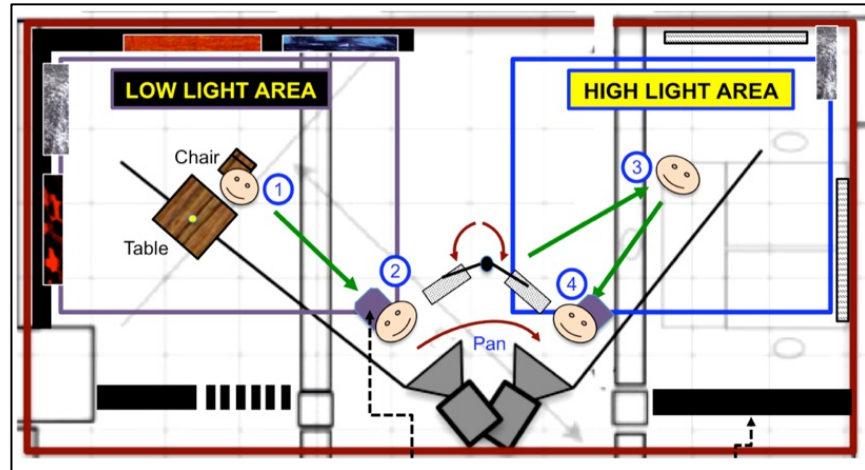


CWC - GROUPS AND MINI-SETS



Participants are arranged in groups who will move from mini-sets to grading suites. There will be individual mini-sets dedicated to:

- Dynamic range and exposure range,
- Color temperature
- Green screen
- Artistic tests





DFF - Dansk Filmfotograf Forbund & REDRENTAL^{L/®} & ACT³ present:

Camera, Workflow & Creativity (CWC)

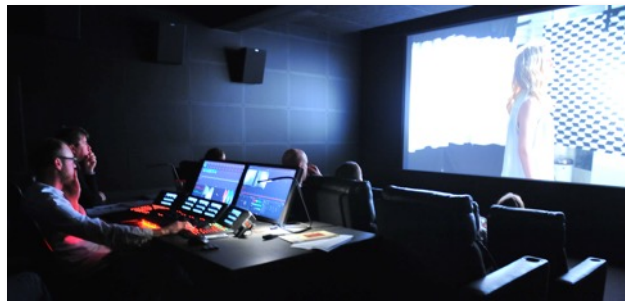
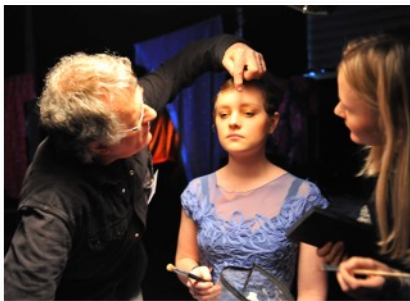


First session of the CWC, Copenhagen, February 2016



Organized by the Danish Association of Cinematographers (DFF):

- Lars Beyer, DFF TC, Imago CCTC
- Michael Rosenløv Jensen, DFF
- Jan Weincke, DFF president
- Malte Udsen, CEO, RED RENTAL
- Anders Holck Pedersen, CTO



Colorist: Carsten Ryding Dahl,
CEO ACT³: Bill Shearmann
With: Henning Rüdlein & Florian Rettich,
ARRI Digital Workflow Solution

SESSIONS AT MUNICH (2x), PARIS (4x), SEOUL, HELSINKI - LAST ONE: PARIS, FEB. 2021



CWC



CAMERA, WORKFLOW & CREATIVITY

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