



Designed for Cinematographers



CWC

CAMERA, WORKFLOW & CREATIVITY

A Philippe Ros international workshop



CWC - THE GOALS

Control your workflow



Create your film look:

- During prep
- On set

CWC - THE REASONS OF THIS WORKSHOP



Nowadays, cameras and tools used in the workflow process open up new opportunities to multiply creative possibilities from upstream as well as during the shooting. Systems have become, easier allowing new texture and shades of color - in short, the image we can achieve.

However, the proliferation of recording formats and image software often generates confusion and can waste time, distracting filmmakers and cinematographers from their focus on artistic challenges: i.e the choice of lenses, make-up, costumes, grading, etc

Indeed, the artistic preparation of a film may only be initiated if the workflow is perfectly constructed.



CWC - THE METHODOLOGY, THE TEAM



- Within a first phase, the workshop will illustrate simple methods to ensure, even from a remote location, that the workflow is properly set.
- It is crucial to build a workflow team - from the production personnel, DIT to 1st AC, the rental house to the post facility - in order to achieve the best results for any film.
- Covering HD/2K to UHD/4K resolutions, the workshop will help understand what is at stake when filmmakers and cinematographers are designing new images, new control of the texture, within the relevant time and budget constraints.





CWC - THE PREPARATION, THE CHOICES, THE DURATION

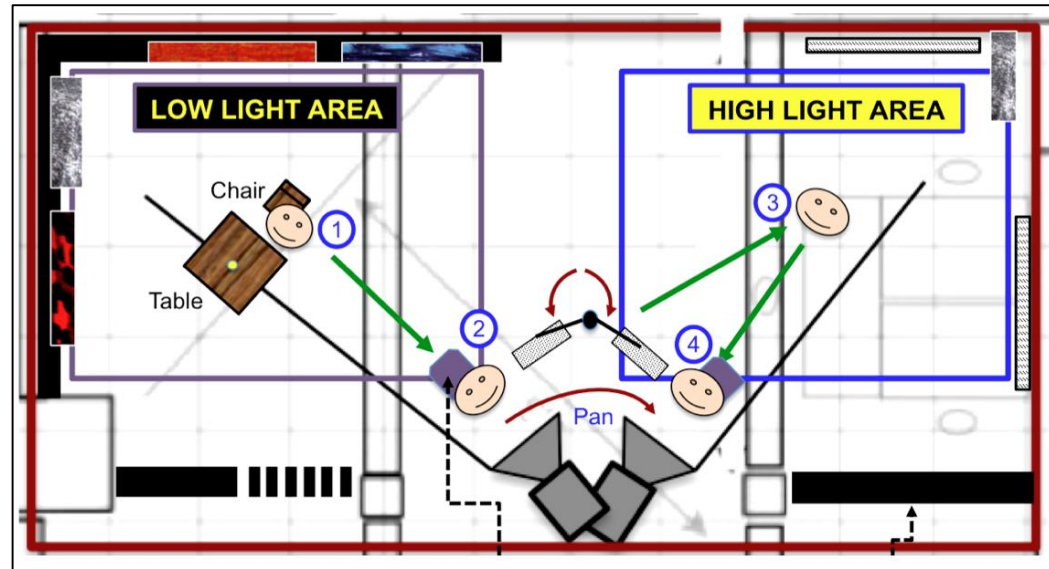
- Different countries and different media often require different, cameras, different file types and post-production systems. The workshop is prepared with this fact in mind, addressing carefully the need and requirements (including the choice of cameras) of each cinematographer association, colorists, rental houses and post facilities.
- The workshop is usually of one week duration.
- Manufacturers send their best specialists to share their knowledge: notably on the color management tools on sets (ex: ARRI Color Tool).
- The mix of training, mini-shoots and grading sessions enables participants to acquire a methodology applicable to any production environment.





CWC - GROUPS AND MINI-SETS

Participants are arranged in groups who will pass from mini-sets to grading suites. There will be an individual mini-set dedicated to dynamic range, color temperature and green screen tests.





CWC - THE "GOAL & TASKS" PROGRAMME

Goals and tasks are designed during preparation with parts dedicated to technology or to look/visual character ("tech days" or "texture days") with the freedom to use all tools during the free style day. Each sequence/flow is determined based on the precise goal and specific workflow settings 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 1:2.39	S 62	<table><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 setAdd specular, mirrors, glasses	CINE GRAD <ul style="list-style-type: none">How far can we deal with low light and high lights with Anamorphic Prores	S 62 Set A 2 pm to 3.30 pm
S 62	G 3															
XT RR	4K															
ProRes Anamorph/ w/ & w/o Glass filtering	w/ ACT & LUT															
Set A	4'															
TV HD 1:1.78	S 11	<table><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 hairFanCreation of Looks with GreenscreenGetting rid of green hue on set	TV GRAD <ul style="list-style-type: none">How far can we use Looks & LUT's on greenscreenHigh frame rate possibilities	S 11 Set C 2 pm to 3.30 pm
S 11	G 1															
AMIRA	HD															
ProRes 200 FPS	w/ ACT															
Set C	12'															

CWC, THE PROCESS, THE RESULTS



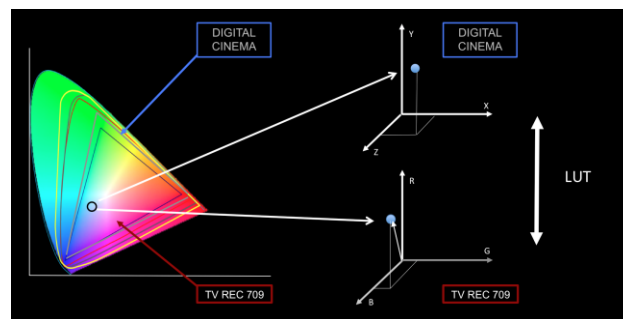
At the end of the workshop the participants receive a document describing the process required to establish a workflow through necessary tests. The document provides examples of common issues, gives solutions, tips and advice.

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 gives all participants the opportunity to share all the information and artistic choices covered.

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

Type of camera	Version/Build	Number of cameras
Sensor mode	Ex: Open Gate	Resolution (actual)
Recording format	Internal recording Codec	Quantization Bit
External device	Codec	Quantization Bit
Proxy	Codec	Quantization Bit
Frequency/ speed (see resolution)	Project	Use of HDR
TC REC: RUN - FREE: STOP	NON DROP FRAME - DROP FRAME	
RAW Codec's settings of Shogun/HDS		
Leading Target Color spaces	Use of ACES	Gamma encoding
LUT's		
Type of media (related to max frequencies)	Type of media (related to max frequencies)	How to setting delivery about and
Type of Data Management (Workflow system)	Clone delivered by: shoot and	DVD: values for production (related to shoot and setting)
Type and version of grading system	Number of days of grading	Definitions: frame size
Type and version of deliver for Raw	ARRIRAW settings of Shogun/HDS (by channel)	Programs
		Supports: 10bit
		Notice: Reduction System
		Special: grading for Broadcast master
		Other systems of Shogun/HDS: Control



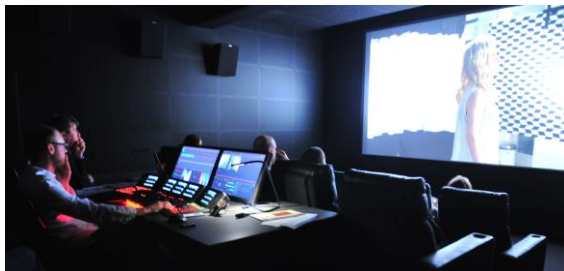
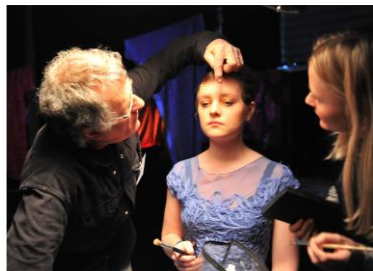


DFF - Dansk Filmfotograf Forbund & REDRENTAL^{AS} & ACT³ present:

Camera, Workflow & Creativity (CWC)



CWC, COPENHAGEN SESSION, FEBRUARY 2016



Organized by:

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

Colorists: Carsten Ryding Dahl, CEO ACT³, Bill Shearmann

With: Henning Rädlein & Florian Rettich, ARRI Digital Workflow Solution



CWC



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