

Philippe Ros

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Philippe Ros

Expertise

Philippe Ros expertise

For several years Philippe Ros has been recognized as an expert in digital technology. He has been developing and giving workshops and seminars in a variety of subjects related to digital technology in the film business.

Having honed his skills as a cinematographer in film, very early on his career Philippe became interested in the world of digital technology. This interest quickly progressed from telecine to colour-grading to the processes of bridging analog and digital.

He was a pioneer in France - 22 years ago - when he began matching film and digital and analyzing the internal workings of digital cameras.

His reputation lead him to establish contacts in Europe, USA and Asia. He has conducted many conferences, workshops and seminars dedicated to cinematographers, filmmakers and producers all over the world. With his knowledge of the digital world, his exacting approach and his never-ending research, Ros has become a highly sought-after expert in his field consultant to engineers working in the digital domain.

Philippe Ros is:

- *Member of the French Cinematographers Association (AFC)*
- *Co-chairman (with Mick van Rossum, NSC) of the Technical Committee of IMAGO
(European/International Federation of Cinematographers - 53 countries)*
- *Member of the French Image and Sound Superior Technical Commission (CST)*
- *Honorary Member of the Canadian Society of Cinematographers (CSC)*

See complete resume, demos, research & information on: <http://www.philipperos.com/>



The 4K workflow

In 2013/15, Philippe explored the 4K potential with Olivier Garcia, engineer at HDSystems, Laurent Desbrueres, senior colorist and Francois Dupuy technical manager at Digimage Cinema postproduction facility. Together they redesigned the whole Sony F65 digital workflow in a serial of three short movies on robots directed by Ben Elia. The *Bot-Trilogy* was financed by Leica and Sony, it was screened all over the world became a reference on 4K digital workflow. You can see these films on his website:

<http://www.philipperos.com/content.php?id=60&page=1>

<http://www.philipperos.com/content.php?id=59&page=1>

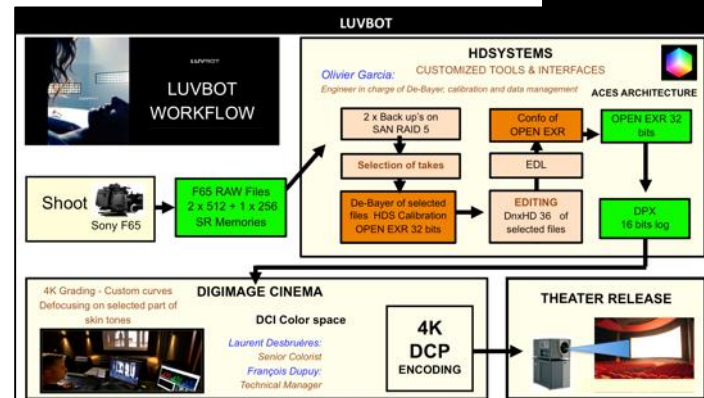
<http://www.philipperos.com/content.php?id=55&page=1>



*Click on the slide and click on
Technical details (below right)*

Philippe has continued to evolve his workshops and seminars - as the demands of the field change and his knowledge and experience of Digital Workflows - specially on 4K - and all its implications for production - grows.

He continues to design presentations to help producers, production managers, directors and, of course, cinematographers - to check if the technical choices made are to the highest creative standards possible within the parameters of the budget. These presentations comprise special case study comparisons, which normally include real footage and issues faced on actual film projects.



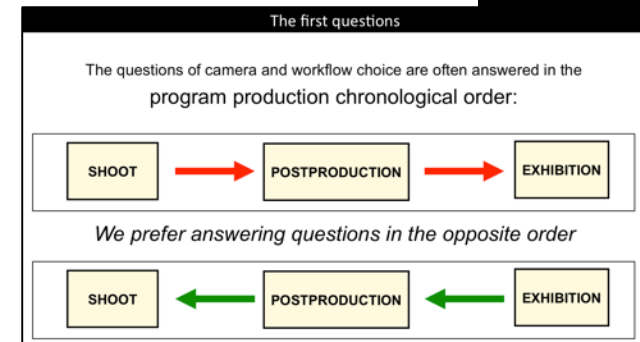
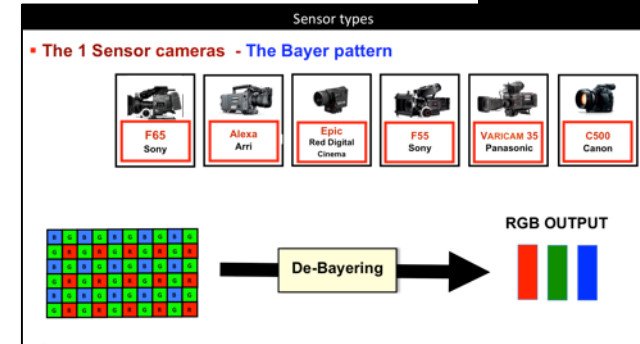
Philippe Ros expertise

His general film education and his focussed involvement in the digital process has helped him to design reliable, relevant methods to help relevant personnel choose between all the different paths they may be faced with on a film project.

More and more, the players on any film project team - from producers to production managers, cinematographers and even directors - are realising that they can't use a conventional "chronological" approach to the production process (i.e. production>>postproduction>>exhibition) to determine their choices of formats, cameras or postproduction workflows.

Today, very often the process needs to be precisely the opposite, starting with an examination of exhibition requirements and, using an understanding of these to help define post production and production requirements. This is the process which has become Philippe's speciality.

The Digital Age clearly requires something less confusing and more effective - not only because of creative demands it has generated but also the budgetary ones. The « way of the future » is fast becoming the way of never-ending new approaches and new solutions.



Oceans

A key period of intensive research and experience for Philippe started for him in 2004, when he was asked to work on the film - *Oceans* - which combined film and digital footage - to supervise the imaging of the project.

Oceans directed by Jacques Perrin and Jacques Cluzaud is a wildlife movie shot over 345 weeks - spread over almost 4 years (the film took nearly 6 years to complete) - utilizing a total 54 locations all over the world. It involved 8 teams and had a production budget of \$ 75M.

<http://nature.disney.com/oceans>

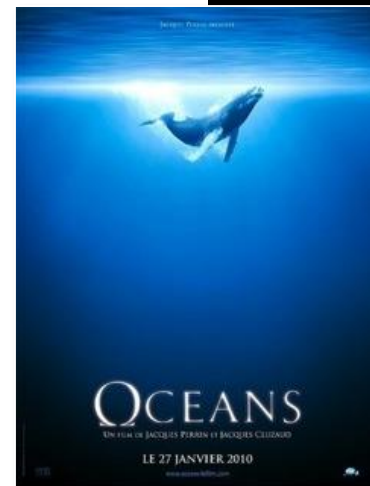
Philippe was involved from the beginning of the project right up until DCP's releases.

The *Oceans* experience was seminal for Philippe because he could apply his knowledge of matching film and digital, film scan, film transfer, digital cameras and colour-grading to redesign the whole workflow of the film with the colorist and postproduction manager.

Crucially, this role meant that he had to work hand and glove with the producers/production management, in effect developing for himself a new role as consultant to both the technical and production sides of the filmmaking process.

In addition, he worked on the customising of all the digital cameras used on the picture - via management of gamma curves and internal settings - to deliver the highest quality scan film style.

4K & 2K theater release
Topside - Underwater - Aerial
75 M\$ budget
54 locations in the world
3 years of preparation
340 weeks of shoot over 3 ½ years
1 year of post-production
6 to 8 teams 17 cinematographers
500 h of footage
Film & digital



Philippe Ros expertise

Philippe was the cinematographer on all the underwater, night and coral reef shooting of the film and also the shooting under the microscope.

He created and used a combination of high-end technologies and “old tricks” to deal with challenging wildlife situations and to help harmonize lighting between the large variety of locations.

These areas of the film all posed very specific and difficult challenges.

Philippe’s key role was to meet these challenges without compromise or budget overruns.

You can see several images and infos on innovations Philippe has created on:

<http://www.philipperos.com/content.php?id=7&page=1>

<http://www.philipperos.com/content.php?id=9&page=2>

<http://www.philipperos.com/content.php?id=10&page=2>

*Click on **Technical details** (below, right) you will find slides explaining the process*

Since the completion of the film, Philippe has been invited to address many conferences around the world re how the film was made and what challenges were faced and how they were overcome.

In his workshops/seminars, Philippe uses *Oceans* as a « multi-entry » case study because of the richness of this particular production - which included, in its 500 hours of footage : aerial, studio, fiction/drama, underwater documentary and underwater studio.



Kaamelott - TV Serie

Philippe Ros was the cinematographer on the first five seasons of famous TV Serie *Kaamelott*, created by director/actor/editor/composer Alexandre Astier.

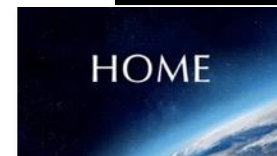
This project gave Ros the opportunity to develop effective ways to solve the issues often generated by this genre of period film.

The use of multi cameras pushed - for the first time - at 800 ISO, double wicks candles becoming the key light sources, a close collaboration with the set designer and extensive research with the colorist - all helped to give this serie its unique style.



Home - Aerial shooting

Over a period of one and a half years, Ros supervised the cinematography in *Home* - Yann Arthus-Bertrand's feature film. It was shot only from helicopters, using two cameras teams. A principal challenge was to deal with all the parameters generated by a new gyro-stabilized gimbal fitted with the digital cameras.



<http://www.homethemovie.org/en>

<http://www.philipperos.com/content.php?id=3&page=1>

Click on the slide and click on **Technical details** (below right)



Philippe Ros

Extended list of workshops, seminars & conferences

For: *Producers & Production/Postproduction Managers, Directors & Cinematographers*

- Europe - Focal DPC II seminars - European capitals 2017 << 2009



“DPC II - Digital Production Challenge II seminars”

Organized by **Focal**, Swiss Foundation for professional training in cinema and audiovisual media, leaded by **Pierre Agthe** with **Sophie Bourdon** (Delegate to Head of Studies - Bourdon Film Consulting, CH) and with **Paul Miller** (Head of Studies, Production Expert, Escape Pictures, USA/NL)

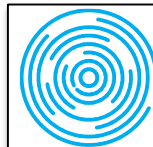
Experts:

- Martin Hagemann** - Producer, Zero Fiction Film, Germany
- Florian Rettich**, BVK - Senior Trainer & Consultant Digital Workflow Solutions, ARRI Germany
- Tommaso Vergallo** - CEO Noir Lumière, Postproduction consultant, France
- Philippe Ros**, AFC - Cinematographer, France
- Ruedi Schick** - Founder and CEO, Swiss Effects,(2009- 2014 editions)

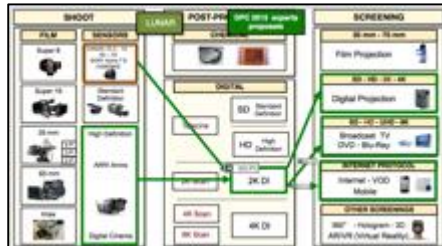
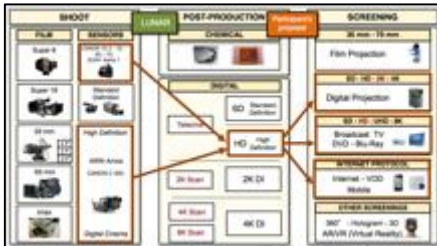
Last sessions: Amsterdam 2017, Lisbon 2016, Vilnius 2015, Berlin 2014/2010, Warsaw 2013, Paris 2012, Oslo 2011, Zürich 2009

This 4-day European seminar supported by MEDIA, a European Union programme gives producers, production and postproduction managers, filmmakers and cinematographers, through case studies and reviews of selected project, the methods and tools of analysis to help choose between the various digital production process chains available today.

<http://digiprodchallenge.net/>



DIGITAL PRODUCTION
CHALLENGE II



2017

Philippe Ros - Extended list of workshops, seminars & conferences

For: *Students / Actors*

- France - EICAR workshop Paris February 2017 - November 2017

The Creative Triangle



EICAR The International Film & TV School Paris - **EICAR France**

<http://www.eicar-international.com/>

Philippe Ros organized this 5-day workshop for third-year students on the relationship between actors / directors / cinematographers and editors.

If the relationship between the director and the actor is well known, documented and highlighted in most drama schools, the bond between actors, film techniques and technicians is barely studied. Actors hardly ever ask which lens is being used on a camera. This workshop will help every participant to better understand everyone's job, offering in return an optimal response in their own performance.

With:

- Bob Swaim** - Director of the international film school - EICAR international
- Sylvain Madigan** - Director & Head of studies - EICAR France
- Raphaëlle Cambray** - Actress, Film Director, Stage Director, Coach and Trainer for actors

With the support of:

- Emit France: **Andrew & Benjamin Steele**
- Transvideo: **Jacques Delacoux**,



2017

Philippe Ros - Extended list of workshops, seminars & conferences

For: *Cinematographers & Filmmakers*

- **Norway** - ODCC – Oslo Digital Cinema Conference **Oslo** September 2017



ODCC (Oslo Digital Cinema Conference) Organized by FNF (Norwegian Society of Cinematographers), IMAGO (Federation of European Cinematographers), Norwegian Film Institute and managed by **Paul-Rene Roestad**, FNF, **John Christian Rosenlund**, FNF, **Rolv Håan**, FNF.

Philippe Ros, AFC, under the headline '**Creative Cinematography and Camera Control**' explored the prominent role of lenses choice and the concept of 'texture' - what do we mean by that and what parameters affect it? "We are now using 4K cameras and on principle they will all give the same 4K definition, but some have 20 million photosites, and others have less than nine, on their sensors - resulting in different impressions of sharpness and image quality".

The conference was rounded off with a plea from the Technical Committee of IMAGO - represented by **Mick van Rossum**, NSC and **Philippe Ros**, **Rolf Coulange**, BVK, **John Christian Rosenlund** - to manufacturers of cameras, imaging softwares and display hardware. "We need a standardisation of concepts and expressions in the field of digital video, much in the same way that already exists, for instance, in the field of it aviation. 'Take off' and 'landing' mean the same thing across the globe, but when it comes to concepts like 'sharpness' or 'deBayering' in digital video there exists no such standardisation".

<http://www.imago.org/index.php/news/item/671-the-6th-oslo-digital-cinema-conference.html>*

The committee listed a number of such areas and situations where much work remains to be done and has launched an international survey to gather information from the community of cinematographers and other people working in the field of picture creation.

http://www.umfrageonline.com/s/Manufacturers_request



Some references on training for: *Cinematographers*

- Germany - IMAGO* - HFF Hochschule für Fernsehen und Film (Munich Film School) March 2017

Teaching Cinematography - “CWC: Camera, Workflow, Creativity”



The Teaching Cinematography Conference took place in Munich in partnership with HFF with a lot of tutors and workshops. This conference is one of the several initiatives of the year done by IMAGO*.

<https://vimeo.com/226572547>

Organized by

- Katrin Richthofer HFF Manager
- Paul René Roestad FNF - President of Imago

Philippe Ros as new co-chairman** of the Technical Committee of Imago, fine-tuned for students the CWC workshop formerly designed for professional cinematographers. See page 16.

Among many others this workshop was delivered with:

- Charles Poynton (Colour Scientist)
- Andy Minuth (Colourist)

Philippe Ros, also presented along with Rolf Coulanges, BVK a series of tests of the SONY F55 camera with the new X-OCN recording file type.

*Imago is the European / International Federation of Cinematographers (54 countries)

**Co-chairman with Mick van Rossum, NSC



Some references on training for: *Students*

- France - EICAR workshop Paris October 2017 - November 2016 – Novembre 2015

“Camera and Workflow”

EICAR The International Film & TV School Paris

<http://www.eicar-international.com/>

Philippe Ros organized this 5-day workshop for third-year students on cameras and workflows.

This workshop was entirely designed to teach future cinematographers how to improve collaboration with DIT's and colorists through creation of LUT's and Looks. Difference were shown between a live color grade station on set and a grading suite.

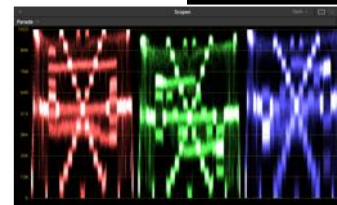
Cameras: Alexa Mini, Red Dragon and Sony F5 - Live color grade station with Da Vinci.

With:

- Sylvain Madigan - Director & Head of studies - EICAR
- François Paturel - Cinematographer & DIT
- Ammar Quteineh - Colorist

With the support of:

- Arri CT France: Natasza Chroscicki & Natacha Vlatkovic
- Emit France: Andrew & Benjamin Steele
- K5600: Marc Galerne
- Transvideo: Jacques Delacoux
- B4Post: Matthieu Straub



2017-15

Philippe Ros - Extended list of workshops, seminars & conferences

For: *Filmmakers, Cinematographers, Make-up artists*



- **USA** - NAB - Filmmaker's Forum - Bandpro **Las Vegas** Apr. 2015

“4K capture using Leica Summicron-C and Summilux-C lenses”

Invited by BandPro USA, cinematographer **Philippe Ros**, AFC, presented his research on the texture of the 4K image using Sony's F65 & F55 cameras combined with Leica Summilux-C and Summicron-C cine lenses during the NAB show.

<http://www.bandpro.com/blog/cat/Events/post/NAB2015/>



- **Switzerland** - Focal Workshop **Geneva** March 2015

“Focus pulling: an art, a technique, a philosophy”

Workshop organized by **Focal**, Swiss Foundation for professional training in cinema and audiovisual media and **Severine Barde**, SCS swiss cinematographer. With **Philippe Ros**, AFC, **Didier Frateur**, Belgium focus puller and camera operator, **Jacques Delacoux** CEO Transvideo, Dr **Tereza Fischer-Smid**, historian, **Milivoj Ivkovic**, postproduction expert

<http://www.focal.ch/info.cfm/f/1551>



For: *Make-up artists*

- **France** - Toupie MakeUp Workshops **Paris** FR3 - FR2 - France 24 - November 2017 >> May 2015

“The Make-up and the High & 4K definition”

Workshops proposed by: **Elisabeth Touboul**, make-up artist, instructor & Toupie MakeUp CEO

Topics: Make-up products and methodologies, tips and trick, understanding of the digital image and of the HD & 4K definition.

How to deal with texture, thickness, camera sharpness and previsualisation. **Elisabeth Touboul** & Philippe Ros have developed specific training modules for Cinema, TV and commercials. <http://www.toupiemakeup.com/index.cfm>



Some references on training for: *Cinematographers, Colorist & DIT's*

- Denmark - CWC workshop - DFF - Red Rental^{A/S} - ACT³ Copenhagen Feb. 2016



“CWC: Camera, Workflow, Creativity”



This international workshop designed & lead by **Philippe Ros** share simple solutions for Cinematographers, Colorists & DIT's to set up a workflow, even from a remote location in order to focus on the creative possibilities provided by the new features of camera. The workshop is designed in advance in collaboration with main players, from local cinematographers, DIT's, rental houses to post facilities. Through hands-on shooting in mini sets and direct screenings in the grading suite, the participants receive a perfect understanding of the use of Lut's and Looks.

In Denmark we used the ARRI Color tool with the Alexa SXT, Alexa MINI and Amira. Organized with **DFF**, the Danish Association of Cinematographers, **Red Rental^{A/S}** camera rental facility and **ACT³**, postproduction facility

With:

- Lars Beyer - cinematographer DFF, CWC workshop coordinator
- Jan Weincke - Cinematographer & DFF president
- Michael Rosenløv - Cinematographer DF,
- Carlsten Dahl & Bill Shearmann - Colorists ACT³
- Malte Udsen - CEO, Owner & Anders Holck Pedersen - CTO, Red Rental^{A/S}
- Henning Rädlein & Florian Rettich - ARRI Digital Workflow Solutions

With the support of:

- Arri CT France: Natasza Chroscicki & Natacha Vlatkovic
- Emit France: Andrew & Benjamin Steele
- K5600: Marc Galerne
- Transvideo: Jacques Delacoux



2015

Philippe Ros - Extended list of workshops, seminars & conferences

For: *Producers, Production Managers & Postproduction Managers*

- **France** - Screen4All Campus - Workshop **Paris** October 2015



New funding sources and disruptive uses and technologies for tv, film and new screens.

5-day workshop dedicated for foreign producers, production & postproduction managers, organized by **Stephan Faudeux**.

“Workshop: the «Big Shoot», filming session”

The latest in filming: Choosing the right camera for your project.

Filming 4K clips in groups, with support from a complete film crew.

“The 4K UHD format: a new opportunity?”

Why more pixels? The basics of 4K and UHD.

The manufacturers' choices. Why filming in 4K?

“Postproduction in 4K”

Dailies management. How to visualize images on the set? Editing, finishing and grading.

<http://www.screen4all.com/en/about-screen4all.html>



For: *Actors*

- **France** - Acting Studio Workshop **Lyon** October 2015



“The actor and the camera”

Workshop proposed by: **Joelle Sevilla**, manager of the acting/drama school **Acting Studio** & **Philippe Ros**

Topics: Actor's performance and camera range.

Intertwining of the body of the actor and the possibilities of theatrical and filmic space.

<http://www.acting-studio.com/>



For: *Cinematographers & Students*

- **Poland** - Camerimage - Tiffen conference **Bydgoszcz** Nov 2014

“What do optical filters offer digital acquisition” Glass filtering vs or with digital filtering?

How to deal with the 4K sharpness?

Camerimage is the international film festival of the art of cinematography.

Conference proposed by: **Carey Duffey** MPTV Filter Group Consultant with:

- **Pablo Garcia Soriano** - DIT 4K Workflow Specialist,
- **Steven Poster** ASC
- Philippe Ros AFC - Cinematographers

The aim of this seminar was to introduce and discuss the properties that camera filtration offers digital acquisition and what cinematographers are looking to do with the intervention/introduction of secondary glass in producing their images in the digital realm. Philippe Ros showed filters tests shot in 4K



For: *Actors*

- **France** - Acting Studio Workshop **Lyon** France October 2014



“The actor and the camera”

Workshop proposed by: **Joelle Sevilla**, manager of the acting/drama school **Acting Studio**.

& **Philippe Ros** **Topics:** rythm of the actor, rythm of the camera **Philippe Ros** was

Responsible for explaining the interaction between acting, film direction, lighting, framing and editing with the help of **Patrick Blache**, sound engineer.

<http://www.acting-studio.com/>



With: *Teachers & Instructors*

- Belgium - IAD & SBC conference Louvain La Neuve - Brussels Nov 2014

“Cinematography in Progress”

International conference (round table) on: “The influence of new technology on the teaching of cinematography”. Invited by IAD - Institute of Media Arts) & SBC (Belgian Society of Cinematographers).

Philippe Ros was in the: **Digital Sensitometry and Workflow workshop**

<http://www.mpointproduction.be/IAD-SBC/newsletter.html>



For: *Directeurs Photo, Étudiants*

- Finlande - Helsinki Film School & FSC conférence Helsinki Février 2014

“Oceans - Research on bridges between analog & digital”

Conference proposed by Rauno Ronkainen FSC. Invited by Helsinki Film School (Aalto University/ELO) & FSC (Finish association of Cinematographers). Presentation of the movie *Oceans*.

<http://www.fscfinland.fi/>



- Belgium - Action'14 conference Brussels January 2014

“Are you ready to take good resolutions?”

Conference proposed by Eye-Lite with case study on the *The Bot Trilogy* films shot and postproduced in 4K. Philippe Ros was the cinematographer and the Digital Imaging Director.

http://www.eye-lite.be/action2014/fr/page.php?doc_id=221

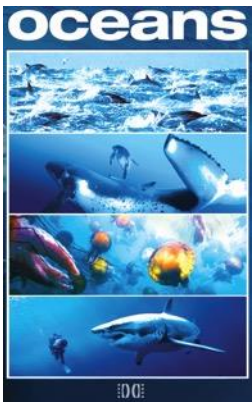


For: *Filmmakers & Cinematographers*

- Denmark - DFF & NFSD conference Copenhagen February 2014

“Oceans an ecological drama/documentary”

Danish Association of Cinematographers (DFF) and the Post-Graduate Department at the National Film School of Denmark invited **Philippe Ros** AFC, cinematographer and Digital Imaging Supervisor and **Eric Börjeson** FSF, cinematographer and underwater cinematographer. They presented the different technologies and methods used on Oceans.



Using a variety of short clips from special recordings and behind-the-scene material, the two cinematographers came with a comprehensive explanation of the methods they chose in order to maximise respect for the shooting and postproduction process that every project requires.

The goal of this conference was to show how the two directors **Jacques Perrin** and **Jacques Cluzaud** succeeded in creating a strong team involving cinematographers in a high level of research in motion and emotion.

The conference was organized by:

- Jan Weincke - Cinematographer DFF
- Michael Rosenløv - Cinematographer DFF
- Daniel Listh - Sony Scandinavia



Jacques Perrin

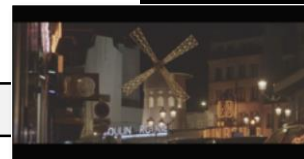


Jacques Cluzaud



For: *Cinéastes, Directeurs Photo*

■ Sweden - GoKinema workshop **Gothenburg** January 2014



4K grading session

Initiated by **Ainara Porron**, Digital Cinema Manager - Sony Europe.

Philippe Ros & **Emmanuel Fortin** - colorist at Digimage Cinema, both shared their experience on several films shot in 4K with the F-65 and F-55 Sony cameras.

On a Resolve 10.1 specially set by **Rolf Ruud** from Video 4 AS all tricks and shortcuts were explained on a large screen. Comparison of defocus and textures on skin tones in 4K and 2K were part of the subject discussed.

<http://gokinema.com/gokinema2014/workshops/>

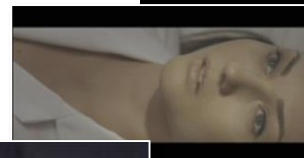
Showing the leading role of the colorist and the grading session in the process of filmmaking were the main goals of this workshop, specially designed in 2013 by senior colorist **Laurent Desbrueres** (Digimage Cinema) and by Ros.

GoKinema was organized by:

- **Paul Blomgren DoVan** - CEO
- **Marie Jansons** - Head of GoKinema Project
- **Michael Petersen** - Project manager

With the help of:

- **Ainara Porron** - Digital Cinema Manager *Sony Europe*
- **Gerhard Baier** - Leica lenses *Leica CW-Sonderoptik GMBH*
- **Nicole Schungel, Philippe Vie** - Filters *CAM-A-LOT Amsterdam*



For: *Cinematographers & Filmmakers*



2014

Scandinavian Movement
of Cinematic Skills

- Sweden - GoKinema Open Set shooting **Gothenburg** January 2014

Open Set

Open Set was designed by the Scandinavian Movement of Cinematic Skills to have a live studio audience partake in the creative process of filmmaking. Three directors and cinematography teams were given the same script and access to the same technology to create their own interpretation of the work - while fellow film - workers - students and enthusiasts observed. **Baker Karim** was the director. **Philippe Ros** did the cinematography and established a 4K workflow with **Nikolai Waldman** - colorist at Cloudberry Post - and **Olivier Garcia**, engineer in charge of the gamma curves. The film was shot with a Sony F65 @ 2500 ISO with customized contrast curves and Summicron-C lenses.

<http://gokinema.com/gokinema2014/open-set-2014-films/>

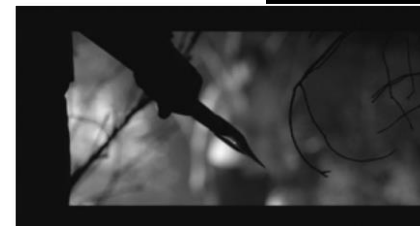
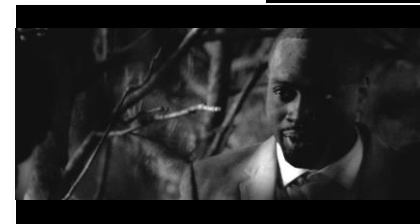
B & W settings inspired by the analysis of the work of american cinematographer: **Nicholas Musuraca** ASC, who collaborated with **Jacques Tourneur** on several films (*Cat People*, *Out of the past*, *Curse of the demon*).

GoKinema was organized by:

- **Paul Blomgren DoVan** - CEO
- **Marie Jansons** - Head of GoKinema Project
- **Michael Petersen** - Project manager

With the help of:

- **Ainara Porron** - Digital Cinema Manager *Sony Europe*
- **Rolf Ruud** - Video 4 AS Manager
- **Gerhard Baier** - Leica lenses *Leica CW-Sonderoptik GMBH*
- **Nicole Schungel, Philippe Vie** - Filters *CAM-A-LOT Amsterdam*



For: *Cinematographers*

- South Korea - Kocca - SBS Workshop Seoul December 2013

“4K, Ultra HD - First questions - First Answers”

Workshop dedicated for Korean cinematographers. **Philippe Ros** was invited by **Mr Kim Tae-Wan**, Cinematographer KBCDA. Kocca (Korean Creative Content Agency), and SBS (Seoul Broadcasting Network), organized this workshop. Focusing on the 4K workflows of the F65/F55 Sony cameras, it was designed for twenty professional cinematographers, in a studio through a long sequence shot with different parameters, codec's and different settings of lighting. Analysis of the dailies were done on set with a colorist and a Resolve grading systems.

The workshop was organized by:

- Kim Tae-Wan** cinematographer KBCDA

With the help of:

- Alaric Hamacher** - Stereographer
- Kim Jihyun** - Colorist, Producer
- Jacques Delacoux** - CEO *Transvideo*
- Marc Galerne** - CEO *K5600*



For: *Producers, Directors & Cinematographers*

- South Korea - Kocca - SBS Conference **Seoul** December 2013

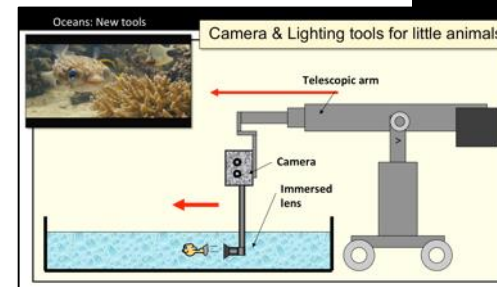
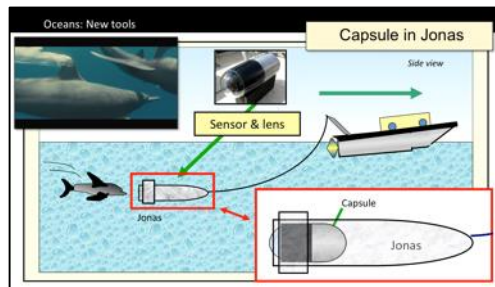
“Lecture of *Oceans* - 4K workflow design”

Some demands of the two directors of *Oceans* **Jacques Perrin** and **Jacques Cluzaud**:

- Being a dolphin among dolphins ...
- Following a crab in a coral reef with extreme close-up
- Following a seahorse love parade with circular travelling

Philippe Ros was in charge to find technical solutions to achieve such goals. He was one of the 17 cinematographers including **Luc Drion**, SBC, **Didier Noirot** & **Rene Heuzey**, underwater cinematographers. As digital imaging supervisor, **Philippe Ros** explained all the tricks and methodologies he used during 6 years from the preparation till last days of postproduction.

The idea was to create a “workflow” team from camera manufacturers, cinematographers, D.I.T’s to colorists led by **Laurent Desbrueres** and 4K projectors engineers.



2013

Philippe Ros - Extended list of workshops, seminars & conferences

For: *Cinematographers & Filmmakers*

- **Norway** - ODCC - Digital Cinema Conference **Oslo** September 2013

ODCC (Oslo Digital Cinema Conference) Organized by FNF (Norwegian Society of Cinematographers), Imago (Federation of European Cinematographers), and EDCF (European Digital Cinema Forum) and Norwegian Film Institute. Managed by **Paul-Rene Roestad**, FNF, **John Christian Rosenlund**, FNF, **Rolv Håan**, FNF.

Topics:

- "4K, 2K Raw, 4:4:4? What digital film formats to choose during production to ease the many production processes?"
- "How to maximize picture quality in film production: deBayer first or deBayer later, that is the question"

<http://www.imago.org/index.php/news/item/81-oslo-cinema-conference-was-a-success.html>



For: *Producers, Developers of business & technology*

- **Netherlands** - IBC conference **Amsterdam** September 2013

"What's Next For Cinema - Will Improved Technology Sell Popcorn?"

IBC is the Europe's largest professional broadcast show. This session brought key experts and decision makers from Hollywood and Europe into a forum to discuss the future of the Cinema Going experience. Ros was invited by **Dave Monk** Chair & producer (EDCF) and **John Graham** (EDCF). <http://www.ibc.org/page.cfm/Action=Seminar/libID=1/listID=29/t=m>

Session Participants:

Oliver Pasch Sony Digital Cinema - UK
Reiner Doetzkies Director, Technology
Texas Instruments - USA
Wendy Aylsworth Senior VP Technology
Warner Bros - USA

Phil Clapp President Unic - UK
Howard Lukk Vice President, Production
Technology. The Walt Disney Studios - USA
Bob Kiser Vice President
Paramount Pictures - USA

John Hurst Cinecert - USA
Andy Maltz Director Science and Technology
Council AMPAS USA
Rich Welsh International Governor – SMPTE - USA
Philippe Ros Cinematographer AFC - France



For: *Camera manufacturers*

- France - Sony Europe seminar Paris January 2013

“Moviemaking processes - Creative, financial and technical aspects”

Seminar dedicated for Sony European marketing managers - Cinematography

Main goal of this training: “To prepare people from Sony Broadcast Europe to deal with main players of feature films (theater or broadcast releases), commercials & video clip productions”.

Case studies and expertises.

- Zero Dark Thirty - Feature Film - Director: Kathryn Bigelow
- Cartier - Commercial - Director: Bruno Avellan
- Earthflight - Documentary - Director: John Downer

Topics:

- Who are you selling to: producers, production managers, directors, cinematographers?
- What are you selling? A camera? And idea? An image? A myth?
- Selling a camera, for which application?

Understanding of:

- The chain of command in the movie business
- The specificities, keywords, meta language of various types of productions
- The peculiarities, demands & needs of these fields,
- The role of the camera into the digital intermediate for producers & production managers

Experts:

- Jean-François Casamayou - Producer
- Philippe Ros AFC - Cinematographer



For: *Filmmakers, Cinematographers & Students*

- Spain - Fotogenia Mazarron June 2013



“Oceans, Lighting and Grading”

Largest spanish photo exhibition in Spain. Conference proposed by Philippe Ros invited by Julio Gómez, Trainer/Beta Tester/Digital Cinema.

<http://www.fotogenio.net/>

<http://juliogm.wordpress.com/2013/05/14/fotogenio-video-2013/>



- Switzerland - Fonction Cinema Geneva April 2013

“Depth of field, evolution with new digital cameras”

Invited by Frederique Lemerre from Fonction Cinema to take part in a conference with:

Benoit Turquety - Teacher/Researcher at Lausanne university

Topic: “Evolution of the depth of field in the story of cinema and with last generation of digital cameras”

<http://www.fonction-cinema.ch/?page=evenements&subpage=event-archives&event=475>



- Netherlands - IBC conference Amsterdam September 2012

“High-Res Digital Cameras Transforming Filmmaking”

Invited to take part in a conference on “High-Res” at IBC, Europe's largest professional Broadcast show with: Steven Poster, ASC, Lennert Hillege, NSC. Session produced by George Jarret, in conjunction with The International Cinematographers Guild. Screening of the *Bot-trilogy* films shot in 4K with Sony F65.



For: *Filmmakers, Producers, Cinematographers & Students*

- Europe - The *Bot-trilogy* films conferences European capitals 2013-2012

“The 4K experience”

The three movies, first on nature, second by night with 350 W lighting equipment in extremely dark conditions, and the third shot in studio exploring skin tones of two generations of women have been initiated by Philippe with many partnerships in order to establish and improve the 4K workflow.

Ben Elia was the director and scriptwriter, Philippe Ros the cinematographer and the director of imaging, Laurent Desbrueres the colorist, Olivier Garcia the engineer in charge of gamma curves. The Bot-trilogy became a reference and Sony created special events allowing Philippe to explain the process in: *Amsterdam, London, Paris, Oslo, Madrid, Berlin, Munich, Istanbul, Karlovy Vary*.

“The superb *Bot-Trilogy* by Philippe Ros, AFC explores workflow with Sony F65 and Leica lenses.”

Jon Fauer, in *Film and Digital Times*, issue # 52



Ecobot



Citibot



Luvbot

- USA - VCU French Film Festival conference Richmond March 2012

“French Film: Arts, Science & Technology at Work for Humanity, New Technologies and Innovative”

Invited at VCU (Virginia Commonwealth University) by Dr. Françoise Ravaux-Kirkpatrick & Dr. Peter Kirkpatrick for a symposium.

Topic: “Lighting, high technologies and old tricks”. Techniques for the film *Oceans*.

Modification of cameras and workflow to achieve special directors demands.



For: *Filmmakers, Cinematographers & Students*

- France - Cinematheque Française conference Paris October 2012



“Digital, new era for filmmakers?”

Invited by **Laurent Mannoni**, director at the Cinémathèque Française for Cinema Cultural Heritage and the Conservatory of Cinematographic Techniques & Equipment. **Topic:** “Director’s demands and creation of customized tools”

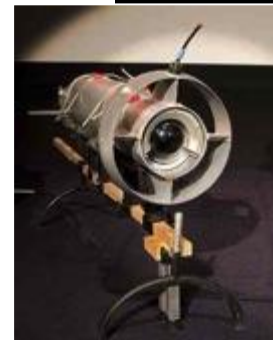
Ros lead the conference, presenting his research on the 4K workflow & his work on *Oceans*.

The following technicians’ were invited:

- **Olli Barbe** - Executive producer of *Oceans*
- **Christophe Pottier** - Cinematographer of *Oceans*
- **Olivier Gueneau** - Cinematographer of *Oceans*
- **Frederic Jacquemin** - CEO , Birdy Fly (mini chopper used on *Oceans*)
- **Ben Elia** - Director

Special footage and extracts of *Oceans* and of the *Bot-Trilogy* films.

<http://www.cinematheque.fr/data/document/conservatoire-plaquette-2012-13.pdf>



For: *Cinematographers*

- Germany - Nordmedia workshops Hanover 2012 << 2007

“Hands on HD: Digital Production & Distribution”

Nordmedia is a Media Company for Lower Saxony, Germany

Last session: August 2012 - **Philippe Ros** was one of the 20 mentors during 6 years. Since 2007, this 5,5-day workshop gathers each year more than 200 participants (mostly cinematographers) coming from all over Europe.

Among mentors:

- **Thomas Bresinsky**, BVK – Cinematographer each year in charge of designing all the sets
- **Ulli Plank** - Professor at The Braunschweig University of Art (HBK), Germany
- **Geoff Boyle**, FBKS - Cinematographer, creator of [Cinematography Mailing List](#), UK
- **Michael Radeck** – Postproduction supervisor, Germany
- **Alaric Hamacher** - Stereographer, Germany
- **Florian Maier** - Stereographer, Germany
- **Florian Rettich**, BVK - Freelance DIT & Workflow Supervisor, Germany.

Example of workshops X-Over-Class New technologies led by Ros:

- Choosing a film or a digital camera or/and choosing a workflow?
- Ergonomic advantages or constraints of digital cameras
- Different types of sensors - Bayer pattern vs Stripped pattern & 3 x CCD's
- Bitrate, recording compression,
- Production and postproduction ergonomics and film style: colour grading session

http://www.english.nordmedia.de/content/about_us/subcontent/in_2011_hands-on_hd_introduces_itself_with_a_new_concept_/index.221.html



For: *Students, Producers, Directors & Cinematographers*

- Germany - DFFB workshop **Berlin** April and September 2012



“A Clear View”

DFFB school (Deutsche Film - und Fernsehakademie Berlin. The academy based in the middle of Berlin was run by director **Jan Schütte**. The school offers a full 2K postproduction workflow.

Ros was one of the instructors on the digital intermediate

Program: “In two sessions combined with a practical phase, we will be offering cinematography, production and directing students the very first structured, hands-on workshop addressing the new postproduction environment. The 24 students will learn, using the latest postproduction technology, how a film production will be organised in the future and about the challenges this will involve. The students will address the question of how to organise and structure film projects in this new technological context.”

Schools: **DFFB** Berlin - **LFS**, London Film School - **FAMU**, Film and TV School of Academy of Performing Arts in Prague - Plus guests film schools. www.dffb.de/



- Germany - DFFB Workshop **Berlin** March 2011

“Digital Intermediate”

This workshop was focusing on the digital Intermediate: advantages and issues.

- Presentation: Lecture of *Oceans* - Design of a workflow
- Presentation: General overview of shooting rules and recommendations in the D.I.
- Relation between camera tests and postproduction
- Artistic and production values



For: *Cinematographers*

- **Romania** - RSC workshop **Bucharest** October 2011



“Arri Alexa & Red Epic - Is Raw really raw?”

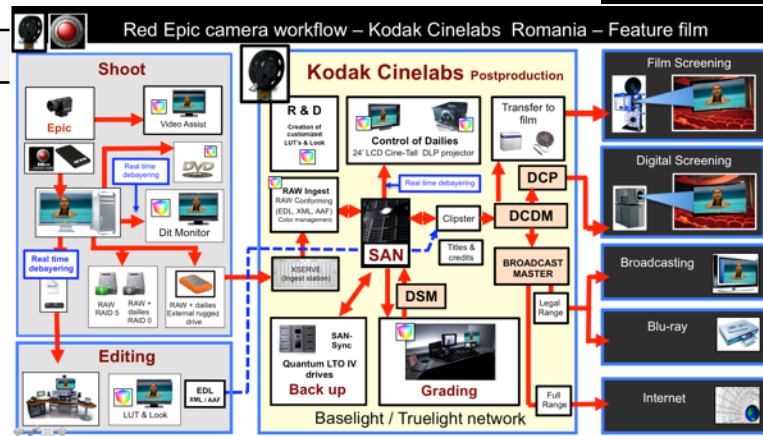
Organized by the **Romanian Society of Cinematographers** in the Romanian Film School by **Alexandru Sterian** RSC

Topics:

- Difference between the camera recording systems
- Colour temperature of the sensors and choice of white balance .
- Analysis of the different workflows

Partnership with:

- **Marc Galerne** - K5600, **Jacques Delacoux** – Transvideo
- Kodak Cinelabs Romania <http://www.rscine.ro/>



- **Europe** - Focal workshops **Zurich** Dec 2011 - **Geneva** Dec 2009 - **Vilnius** Jan 2009

“Arri Alexa & Red Epic - Workflows from shoot to exhibition” Zurich 2011

Instructors: **Philippe Ros**, AFC and **Florian Rettich**, BVK, DIT. This workshop was organized at the studio of “Online“ post facility. With the help of Online colorists & postproduction manager, **Henning Rädlein** ARRI Digital Workflow Solutions and technicians from Pomfort Silverstack, the workshop focused on ProRes & Raw recording, Look up tables (LUT's) and colour management.

Topics:

- Special highlight on deBayer process and effects in the workflow line.
- Each days “Hands On” were followed by a grading session.



For: *Young producers, Directors & Cinematographers*

- Germany - Berlinale Talent Campus Berlin February 2011 session

Berlinale Talents is the creative summit and networking platform for emerging film professionals at the Berlin International Film Festival. Organized by **Matthijs Wouter Knol**, programme manager, **Christine Tröstrum**, project manager and **Andreas Westphal**, coordinator. As expert, Ros was leading a group of talents during the 2011 Berlinale Film Festival with “**The postproduction studio**” in cooperation with **Christian Klimke**, Camelot BCST Services.



“Diving Into Production & Postproduction”

Ros divulged “secrets” to deal with the challenges that arise when matching film and digital formats, in particular when numerous shots are taken under totally different conditions, at differing depths and with varied lighting, as was the case for *Oceans*. He explained how the combination of old lighting tricks, new contrast curves and colorist skills allowed him to achieve his goals quite successfully. Placing emphasis on the relationship between the chief digital imaging technician and the colorist, **Philippe Ros** involved all the cinematographers in extensive research at various levels to achieve the directors demands.

“Where Things Come Together: Campus Postproduction Studio”

24 Talents chosen to work with **Philippe Ros** in the Digital Workflow segment were able to shoot and experiment with digital cameras like Sony F3 and Arri Alexa and digital postproduction processes including editing, grading, mastering and data management. **Philippe Ros** presented the final outcomes of this bustling postproduction hub. <http://www.berlinale-talents.de/>



For: *Filmmakers & Cinematographers*

- **Canada** - Canadian Society of Cinematographers conference CCS **Toronto** Feb 2011

“Oceans a Cinematic Opera of the Deep”

Conference proposed by **Philippe Ros** invited by CSC. Thanks to: **Joan Hutton** CSC President, **Philippe Lavalette** CSC, **George Willis** CSC Vice-president, **Lance Carlson** CSC, **Susan Saranchuk** Executive Director. Philippe became Honorary Member of the CSC.

Extract from Georges Willis article in CSC may 2011 Issue:

« My nascent Internet relationship with Ros quickly evolved into a fascinating learning adventure. The more we spoke, the more captivated I became with Oceans. I downloaded and read the Film and Digital Times article on Oceans (April 2010) by John Fauer asc. I had all of Oceans press releases, studied the promo photos and I had read the article in American Cinematographer (May 2010). I figured I had a handle on what to expect from Oceans. Then a Blu-ray version of Oceans arrived in the mail from Paris, Olli Barbé. Not long after settling down and watching Oceans on my big-screen television did I realized just how much more my expectations were being exceeded. It soon became apparent that this wasn't just an amazing film about the world under the sea, but that it was an extraordinary, mesmerizing film about the oceans, capturing their sublime gentleness and raw fury. »

<http://www.csc.ca/news/>

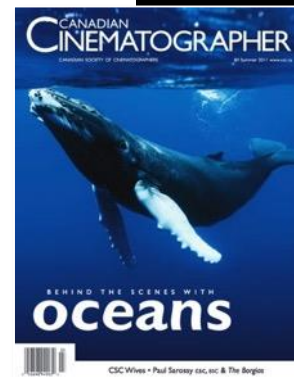
<http://www.csc.ca/news/default.asp?aID=1507>

<http://www.csc.ca/news/default.asp?aID=1498>

- **Poland** - Camerimage conference **Bydgoszcz** November 2010

“Oceans, a team story”

Camerimage is the international film festival of the art of cinematography. After the screening **Luc Drion** SBC, **Rene Heuzey**, u/w cinematographer, **Philippe Ros** AFC deliver to the audience full explanations of this long adventure all around the world.



plus  CAMERIMAGE

For: *Filmmakers & Cinematographers*

- Canada - RVCQ conference **Montreal** February 2011

“Oceans, Armada for an Opéra”

Conference proposed by **Philippe Ros** invited by **Rendez vous du Cinema Quebecois**

Presentation of the movie *Oceans*.

Thanks to: **Philippe Lavalette**, cinematographer CSC, **Dominique Dugas**, Programme manager

<http://www.csc.ca/news/>.

- Netherlands - IBC lecture **Amsterdam** September 2011

“Lut’s, artistic or technical debate?”

IBC is Europe's largest professional Broadcast show.

Invited by Arri, **Philippe Ros** talked about LUT's system for dailies and the new previzualisations possibilities

on the Arri booth at IBC. http://www.youtube.com/watch?v=1HMMqkUKMfU&feature=player_embedded

- Israel - Haifa International Film Festival **Haifa** September 2010

“Cinema and Television Photography in the Digital Age”

Invited by **Idan Or**, general manager, ACT (Israel Association of Cinema & Television Professionals) and **Ron**

Katzenelson, cinematographer, ACT

Conference: “Oceans, digital intermediate with film and digital captures”.

Thanks to: **Nigel Walters** BSC, **Richard Andry** AFC, Imago (European Federation of Cinematographers)

<http://www.act.org.il/clients.php?oid=60&soid=37&lang=eng>

Philippe Ros was at this occasion member of the jury of *Films - Golden Anchor Competition*

LES RENDEZ-VOUS DU
CINÉMA
QUÉBÉCOIS



אקט	
התאחדות אקט	
ברוכים הבאים לכיתת אומן של הצלם	
Mr. Philippe Ros (AFC)	
[AFC] תכנית אומן של הצלם	
10:00 - 11:00	11:00 - 12:00
12:00 - 13:00	13:00 - 14:00
14:00 - 15:00	15:00 - 16:00



For: *Filmmakers & Cinematographers*

- Germany - Edit 14 Filmmaker's Festival conference Frankfurt Oct. 2011

"The Digital Marriage - The cinematographer's role in the Digital Intermediate: Foremen or Creators?"

The festival programme consists of workshops, presentations, screenings and fringe events. Central themes are camerawork, animation, visual effects, editing and production.

Invited by Rolf Kramer, panel proposed by Philippe Ros.

With: Nigel Walters BSC, President of IMAGO - Jan Schütte DFFB, Director - Richard Andry AFC Cinematographer - Simon Walker freelance editor/designer/creative.

Topic: "We're re just in the Jurassic era of digital. Filmmakers and cinematographers need to explore this new world with standards and freedom to jump on the wild side."

[http://www.filmmakersfestival.com/index.php?id=280&no_cache=1&L=1&tx_editfestival_pi1\[date\]=111031](http://www.filmmakersfestival.com/index.php?id=280&no_cache=1&L=1&tx_editfestival_pi1[date]=111031)



- Germany - Edit 12 Filmmaker's Festival conference Frankfurt Oct. 2009

"The Cinematography of Oceans"

With Luc Drion SBC and Philippe Ros

Topic: Director demands and team story

- FILM & DIGITAL TIMES Oceans issue

FDT special issue on Oceans can be downloaded on Philippe Ros website

<http://www.philipperos.com/content.php?id=21&page=1>

Click on PDF



Philippe Ros

Communication tools

Choice of material showed

▪ For screening

From Oceans movie (more than 1 hour of footage):

- 4K/2K DCP (Jpeg 2000 unencrypted), 'k ProRes, HD ProRes
- HDCam SR and/or Hdcam tapes,
- HDD'S,
- Film out (35 mm tests)
- Blu-ray

All including special footage, comparisons between film and digital, comparisons before and after grading, final extracts with or without degrading/denoising processes, making of...

Screenings of director's cut of *Oceans* in 4K or 2K DCP's can be easily organized with special authorizations from national distributors.

From other movies (75 mn of footage)

- 4K/2K unencrypted DCP's (*Bot-Trilogy* films). 5 x 3,30 mn
- 4K files of feature film sequency shots: Raw, deBayered and graded files
- 4K/ProRes files of the Tiffen Filters tests made specially for a feature film
- HDCam SR and/or HDCam tapes,
- HDD'S (F65/F55 4K Raw footage, 4K DSM OPEN EXR, Pro Rez HQ 4:2:2)
- Film out (35 mm tests)

Including tests between different supports & digital cameras
(Sony F65, F55,, Arri Alexa, Canon C300 MKII Red EpicDeagon...)



Choice of material showed

■ For PowerPoint presentations



From training on 4K & 2K Digital workflow, film and digital captures, colour gradings

More than 2000 slides (*available in English & French*) with all explanation on digital workflows, digital cameras, film supports and own field experiences. These presentations come from ones dedicated to producers, production managers, directors or cinematographers for previous projects. *Example on 4K workflow:*

<http://www.philipperos.com/content.php?id=60&page=1>

*Click on the slide and click on **Technical details** (below right)*

From *Oceans* movie

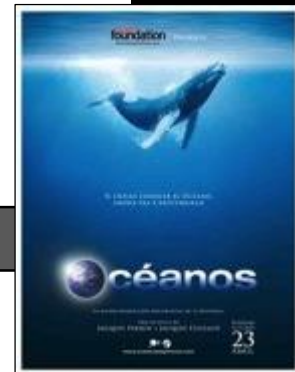
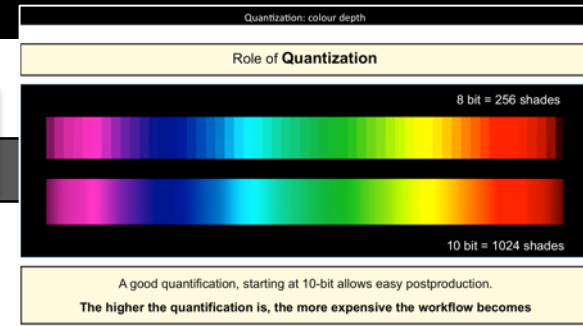
More than 1000 slides (*available in English, French and Spanish*) with all explanations of customized tools designed for the production. From special gyro-stabilized head, mini helicopters, fishes (torpedo), remote probe cameras, customized microscope to special gamma curves and redesigned postproduction workflows and colour grading tools. These presentation normally include many short extracts of special footage with tests and results. (*see precedent page*). Several *Oceans* presentation slides are in Ros website (Applied Techs section). Example:

<http://www.philipperos.com/content.php?id=7&page=1>

*Click on the slide and click on **Technical details** (below right)*

■ Printed files

Generally a selection of 40 slides related to the type of presentation is printed for the participants on 20 pages (PDF file)



Philippe Ros resume

After completing his studies at the Ecole Nationale Louis Lumière in Paris, Philippe Ros spent 11 years working as a camera assistant, most notably with Bernard Lutic. He specialised in intuitive focusing with foreign operators, such as Gerry Fishser, BSC, Michael Serezin, BSC and Tonino Delli Colli, AIC. He worked with directors like Claude Lelouch and Robert Altman.

But it was an American production that gave him the chance to start his professional career as a cinematographer – working in cinemascope, from a motorcycle during the Tour de France and using two cameras customised on his request by Joe Dunton in London.

Handheld camera work became his area of specialisation. With his knowledge of dynamics and rhythm, Ros soon started shooting live concerts and also worked on music documentaries, commercials and corporate films as lighting director.

He became interested in digital cameras, drawing on his knowledge of film process to work on the texture of the digital image.

He has become an expert on digital intermediate and has spoken at many international-level conferences and seminars on the subject. As an instructor, Ros has trained many cinematographers and production managers in Germany, Switzerland, Denmark and recently in South Korea.

As cinematographer, Ros has worked on a number of TV movies and feature films as part of the crew and also the series, *Kamelott*, directed by Alexandre Astier where he was also responsible for lighting design.

Ros also supervised the cinematography in *Home* (2009) Yann Arthus-Bertrand's feature film, produced by Elzevir Film and shot only from helicopters.

One of his film, *Oceans* (2010), directed by Jacques Perrin and Jacques Cluzaud, involved a production lasting six years, including 345 weeks of shoot spread over 3 years and a half, with seven teams. Ros worked as technical supervisor of the cinematography, while also drawing on his knowledge of new developments relating to digital cameras. As cinematographer, Ros ensured the quality of all the underwater night-time sections of the film and also those under a microscope specially redesigned and customised under his instruction.

He recently achieved an European tour of 17 capitals to show a series of short demo films (The *Bot-Trilogy*) shot in 4K for Sony Europe and Leica. The *Bot-Trilogy*, screened all over the world became a reference on 4K digital workflow.

He's currently working as digital imaging supervisor for a series of documentaries involving shooting in extreme low light conditions and camera customizations. As cinematographer, he is working in preparation for several feature films with an involvement from the first script till the end of postproduction, as well as for documentaries where a customization of the digital tools is requested. Philippe has recently launched in Europe two workshops: the CWC (Camera, Workflow & Creativity) workshop. Designed for cinematographers, DIT's and colorists, this workshop focuses on the creative possibilities provided by the new features of the workflows with extensive use of LUT's and Looks. The first session was held in Copenhagen in February 2016 organized with the DFF, the Danish Association of Cinematographers. The second workshop: the Creative Triangle is designed to improve the relationship between directors, actors and cinematographers/editors.

Philippe Ros is:

- A Member of the French Cinematographers Association (AFC)
- Co-Chairman (with Mick van Rossum NSC) of the Technical Committee of IMAGO (European/International Federation of Cinematographers. 53 countries except USA)
- A Member of the French Image and Sound Superior Technical Commission (CST)
- An Honorary Member of the Canadian Society of Cinematographers (CSC)