



**ROUSH Media**

Post-Production Services

POST WORKFLOW SEMINAR

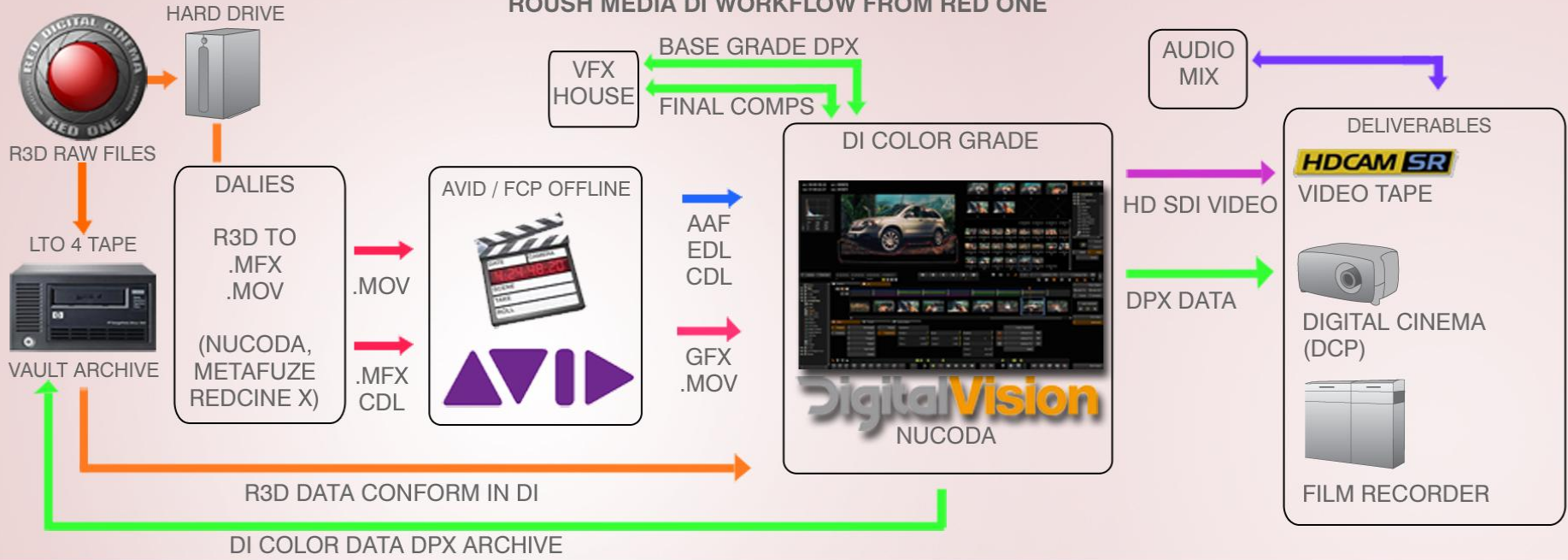
# Creating your plan: When to consult your post house?

- ▣ At the beginning. Why?
  - Workflow planning for Dailies, Editorial, VFX, DI Finishing
    - Your DI Post Facility should pull your VFX plates for good Color management, and list management
    - Do Camera testing in pre-production for look development.
  - ▣ A good tried and true plan will
    - Save \$
    - Save your sanity & time
    - Create a better film.
  - *This is why Roush Media provides free of charge consulting and testing with you Full DI package (ask for details)*

# Factors to consider for a Post Workflow

- What does the delivery need to be? (In order of priority DCP, Film, Blu-ray, DVD, TV, VOD )
- Budget
- Cameras, and other source footage ( Log Sources?)
- Color Spaces to deliver (CMS)
- Resolution to deliver ( 4K, 2K, HD, SD)
- Offline systems used ( Avid, FCP, Other)
  - *We will evaluate with you all these factors to recommend the best technology and workflow ( Nucoda, Resolve, Avid, final Cut or a combination)*

# ROUSH MEDIA DI WORKFLOW FROM RED ONE



# ARRI Alexa Shooting formats

- ▣ Shots ProRes 4444 a 12bit Log-C 55 MBps on SXS cards at 1920x1080
- ▣ ARRIRAW delivers an uncompromised unprocessed 12 bit logarithmic raw image at 2880 x 1620. a wide gamut Log-C is also the color space. ( 190 MBps)

ARRIRAW  
& ProRes  
Rec 709



ALEXA



Copy / Archive  
Software



LTO Archive Tape

ARRIRAW  
LogC

**LogC to Video  
REC 709**



Nucoda  
conversion from Log C to Video  
export MXF DNxHD proxy Files

Dailies



Avid DNxHD  
Video Rec 709

Editing



Media Composer 5



AAF

Finishing  
Conform; Colorgrade; Export

File  
Export



DPX 10Bit File

File  
Export



ProRes  
Video  
Rec 709  
4444/422

HD SDI



HD rec709  
Mastertape

Original Media reconnect



**LogC to Video  
REC 709**



Nucoda  
conversion from Log C to Video  
export QT ProRes proxy Files

Dailies



ProRes  
Video Rec 709

Editing



Final Cut Pro



CMX EDL



LTO Archive Tape

### SxS Record Formats

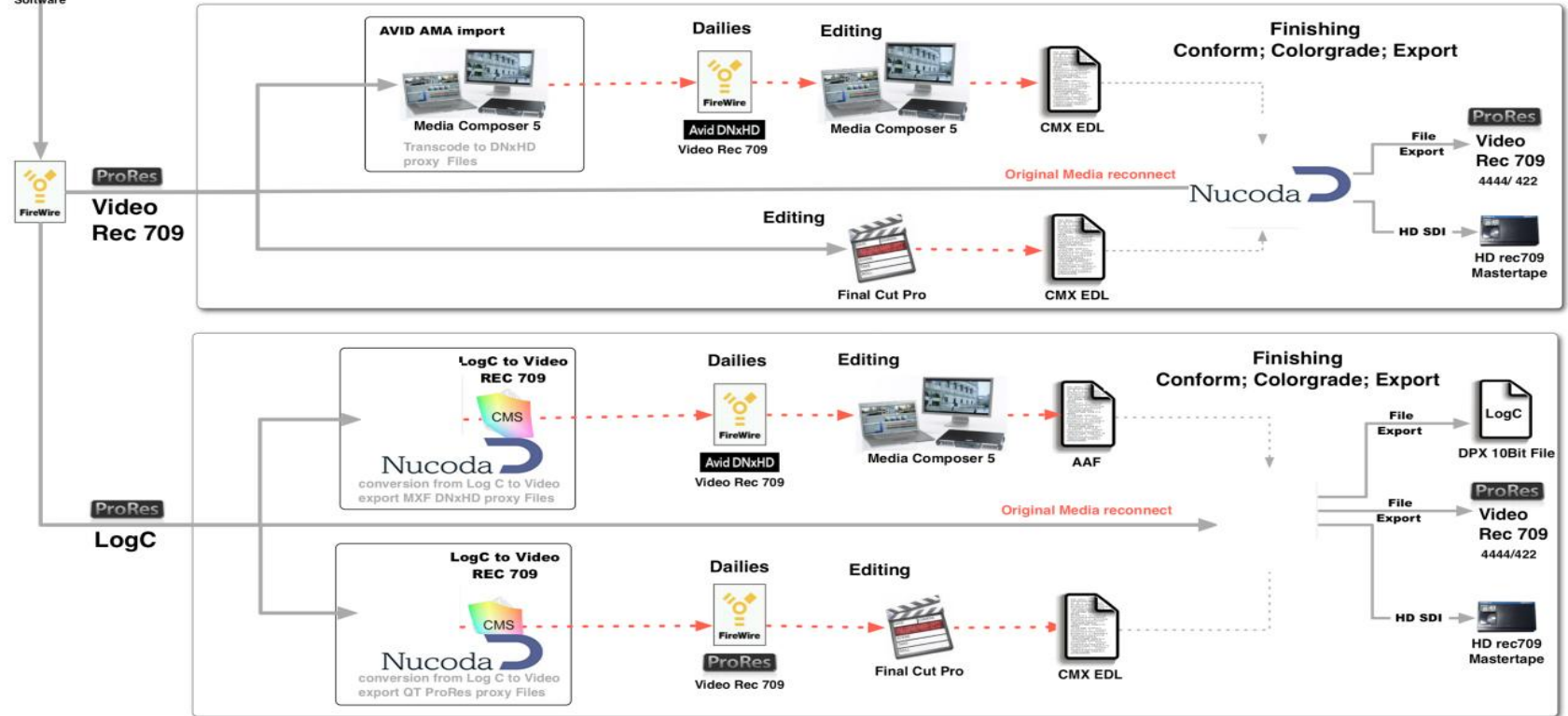


- ProRes 4444 12 Bit / 330 Mb/s
- ProRes 422 HQ 10 Bit / 220 Mb/s
- ProRes 422 10 Bit / 147 Mb/s
- ProRes 422 LT 10 Bit / 102 Mb/s
- ProRes 422 proxy 10 Bit / 45 Mb/s



# Avid MC 5 / FCP / Nucoda

## offline- online Workflow with Rec 709 / LogC ProRes



# The edit



- Your Edit system will track the necessary meta data: Time code, reel name, clip name, etc.
  - This will allow us to pull XML, AAF and EDLs for your conform.
  - Export and view a Video reference file with TC window burn.
- All files names and Reel names should follow standard unix naming.
  - No Spaces Between words at start or end of filename
  - No spaces between numbers and/or the format extension at end of filename
  - No Dashes, slashes, hyphens or stars
  - No commas, parentheses, brackets, or strange charters (#\$@&%\*{ })
- Tapes should be labeled the same at EDL reel name.

# Conforming

- Data Conform: How it works
  - Load an EDL, AAF, or XML
  - Point to media ( .ari, r3d, .mov,dpx...) and press conform.
  - Now check it against the reference file

# Finishing

- ▣ Should I DIY it on the desktop computer or use a post house?
  - ▣ Talent, Technology, Service and Experience of what we do all day every day.
  - ▣ Noticing an issue or just a Display issues , ( scaling, refresh rate, Color banding/ artifacts, noise)
  - ▣ Display it on the intended viewing system (Projection, LCD).
  
- ▣ Reasons for a nonlinear DI Conform and color grade.
  - Example: HDCAM SR tape post workflow from room to room vs. a data centric nonlinear DI where the first tape made is your video master. Saves time and money.

# Finishing, continued

- Nonlinear grading is faster, more flexible, and a collaborative process. Hub
- Better color tools set i.e. tracking, creating looks without dissolve issues. Mattes & layers for VFX.
- Data uncompressed in file based workflows
- Integrated better image processing–texture and greater than 10bit workflows.
- Access to RAW meta data on RED or ARRI cameras.
- Re-conform and changes are easy.
- Versions, pan and scan, all deliverables are faster and more flexible to create.

# Beyond Color Correction, Color Grading!

## ▪ Color Correction:

- Balancing Lighting exposure & Color temperature
- Constancy form Shot to shot & Scene to Scene
- Clean technical non-creative
  
- A Video Color correction in Rec. 709

## ▪ Color Grading:

- Setting the Creative look
  - High Contrast, Warm, Cool etc.
- Color Enhancement of your image
  - To focus your eye where you want to.
    - 2d lighting, Creating shadows, sky, Face, Skin, Eyes..
  
  - A theatrical Data intermediate

# Color Workflow

- ▣ What is the primary intended view format?
  - Source images
    - ▣ Log-C, Film Log, Red Log, S-Log
  - **Deliverables Color Space**
    - ▣ P3 RGB, DCI XYZ
    - ▣ Rec. 709
    - ▣ Film
- ▣ A Color Management System's job is to make all formats look the same.

# Mastering Deliverables

- ▣ Film Print
- ▣ Digital Cinema Package (DCP) (P3 XYZ)
- ▣ HDCAM SR (Any Color Space)
  - 2.35, 1.78 full frame 23.89P, 60i, 25P
  - Pan & Scan 1.33
- ▣ Blu-ray / DVD (Rec. 709)
- ▣ VOD Encoding (Itunes, Netflix)
- ▣ LTO 4 Archive of DI data (uncompressed DPX and ProRes 444 in P3, Rec.709...)