

## POST-PRODUCTION NOTES |

### WORKFLOW

Even though Remi knew that editing software was a bit behind the curve when it came to editing the hi-resolution 4K footage... she never imagined it would become such an ordeal... it took a couple of months for Final Cut Pro® and Premiere Pro® to have a Red plug-in that would actually be stable enough to work with.

Since the project was heavy in special effects, editing started with Premiere Pro® to allow for a direct integration into After Effects®. However, color correction is better with Apple's Color® software, which meant that the project had to be migrated from Premiere Pro + After Effects to Final Cut Pro. Clearly, a Kafkaesque ordeal at this point. Today, it is quite unfortunate for all filmmakers that there is no easy way to accomplish a fully integrated cross-platform workflow.

### CHALLENGES

Being an independent production with limited funds, designing and creating fairly complex VFX can be quite daunting for everyone. In addition, working with 4K - and even 2K - footage can quickly tax the team's computer systems and impact the storage requirements. It took multiple tests with various artists to finally come up with concept art and 2D/3D designs that were in line with the original vision of the film.

Even though the production planned for the VFX during pre-production, not all shots were set-up optimally for VFX work. This meant that significant rotoscoping and other tedious tasks had to be done to ensure the VFX would be organic to each shot. In addition, the production was not able to afford pre-viz diagrams before shooting, although some diagrams were created as a guide to establish the shots. Of course, when it is time to produce the feature film, all pre-viz work will be done before principal photography.



MIND LINK SEQUENCE, BEGINS WITH TRACKING SHOT



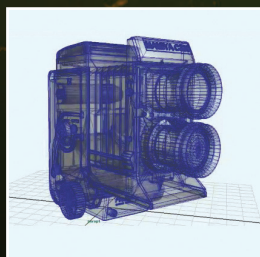
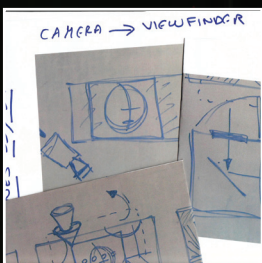
PHOTO IS COMPOSITED OVER THE TRACKING SHOT



HAND IS ROTOSCOPED TO APPEAR TO PASS OVER PHOTO



GLOWING EFFECT IS ADDED TO THE LAYER BETWEEN HAND AND PHOTO



THE 3D CAMERA IS AN EXACT REPLICA OF THE MAMIYA 330 MEDIUM FORMAT CAMERA USED IN THE FILM. THIS SEQUENCE SHOWS THE DEVELOPMENT OF THE CAMERA, FROM EARLY SKETCHES TO THE WIREFRAME AND SHADING PHASES ENDING IN THE FINAL TEXTURED 3D MODEL