

Title: SD card

The Film Crew

Location: Int - ADM - Day

<b>Roles</b>	<b>Name</b>	<b>Contact</b>
Director, Lights	Ken	Refer to call sheet (to be released)
Producer/ AD/ Slate	Dylon	
DP, Data wrangler	Clarinda	
Production Design, BTS photos	Hazel	
Sound	Joel	
Script Supervisor	MJ	

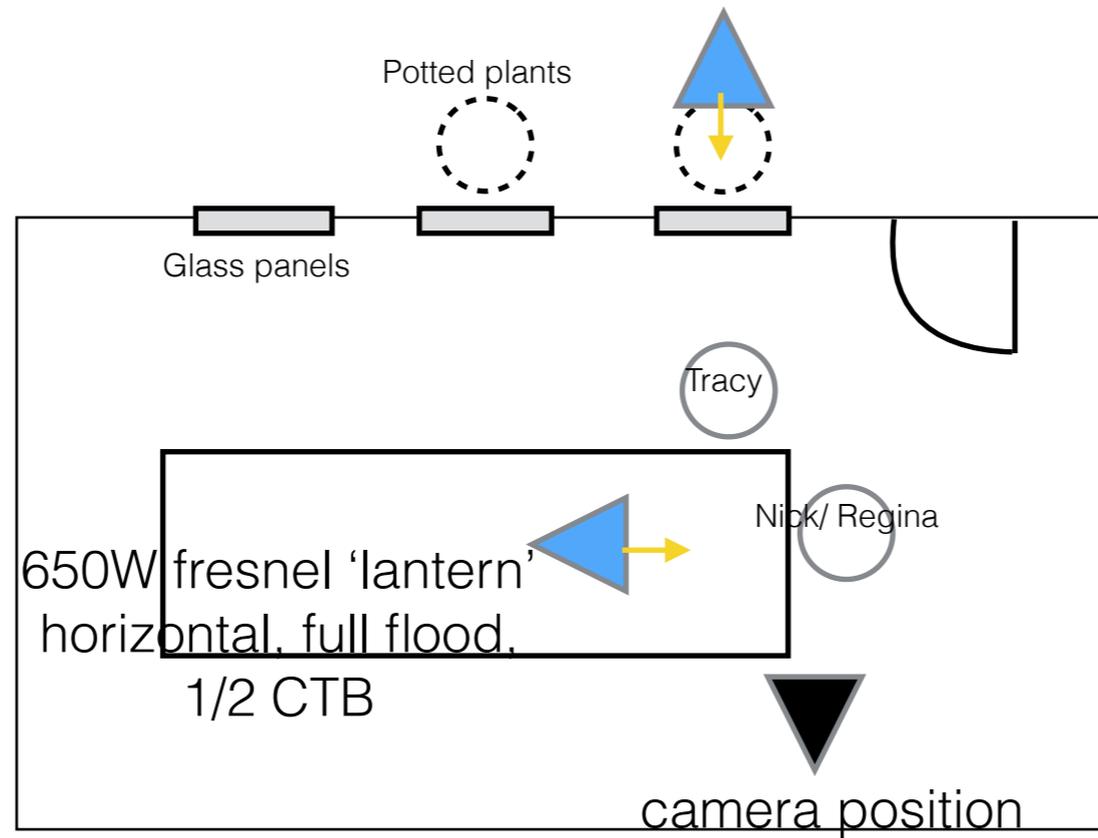
# Possible main shooting location: Art 1-29

**Exterior view**

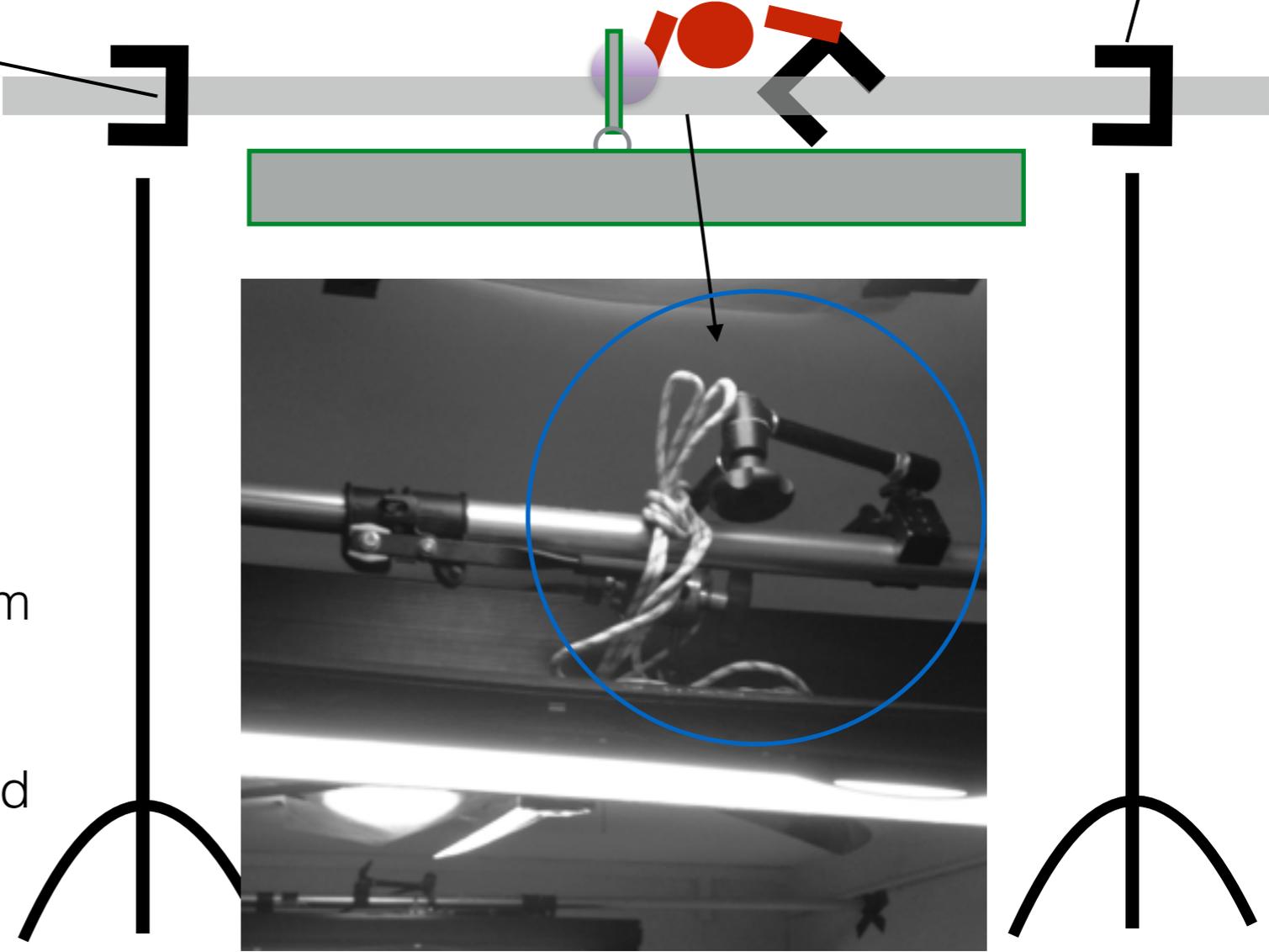


**Interior view**

4ft 2bank Kino raised up on  
2x autopoles, pointed down  
to backlight tracy



Rigging the 4ft 2bank Kino light:



My proposed method,  
combining the 'grip head+ magic arm  
+ clamp' support method from Fuad,  
and the clamps-on-stands method  
from Cedric

# Rigging the 4ft 2bank Kino light:

First, place 2x C-stands, without arms, in position- flush against the wall.

Get 2x super clamps, without spigots, and attach them to the C-stands.

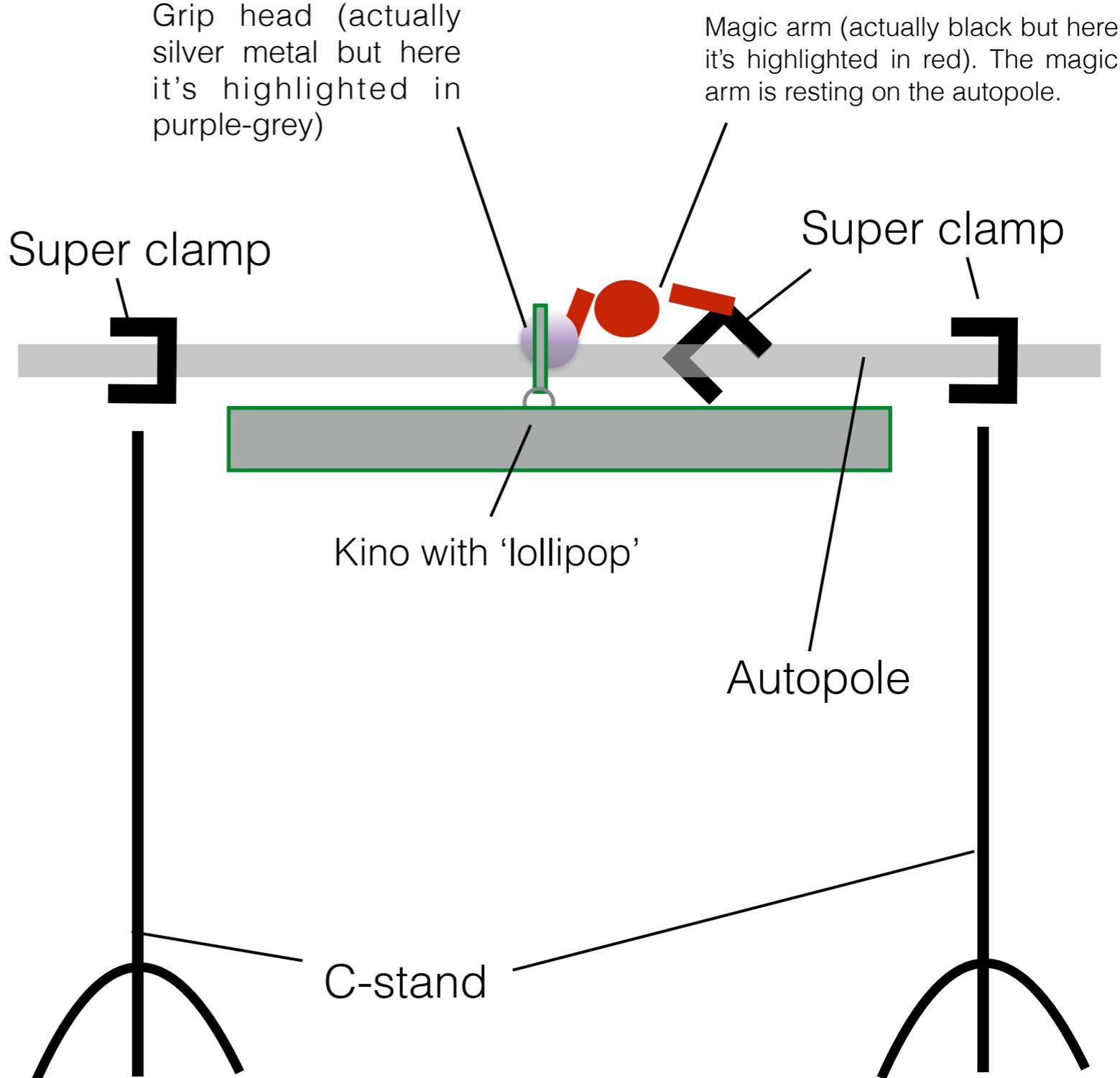
Extend an autopole. Attach to the super clamps.

Get 1x each grip head, magic arm, super clamp, and attach it to the middle of the autopole.

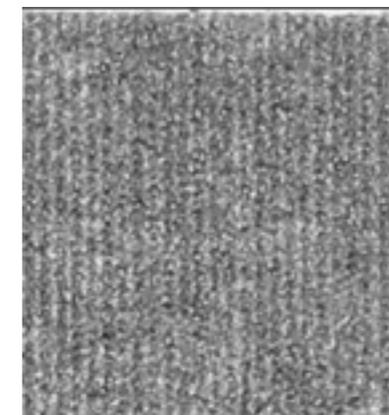
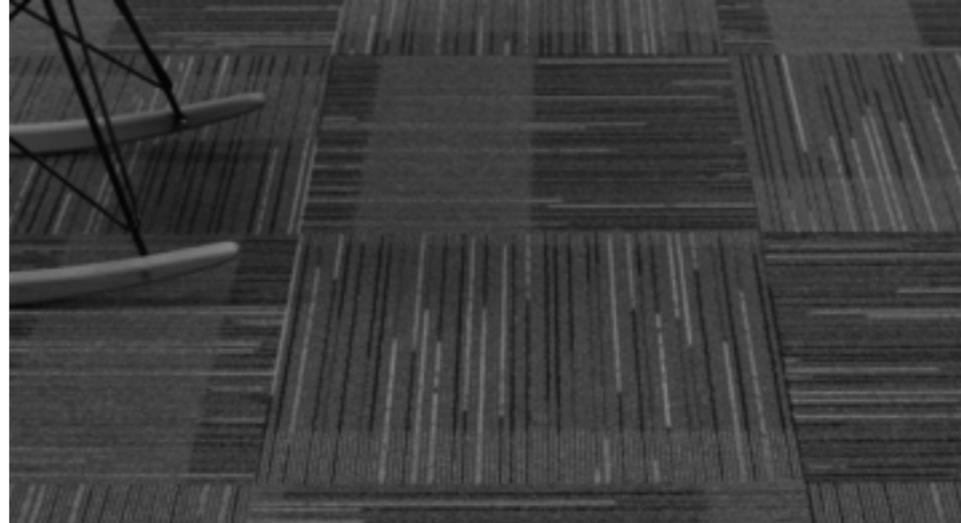
Attach the Kino to the grip head. Run the cable to a source.

Someone help you raise both C-stands at the same time, to the maximum height.

Strike. Adjust if needed.



# Sound



“The lav is a compromise”—Prof. Ross

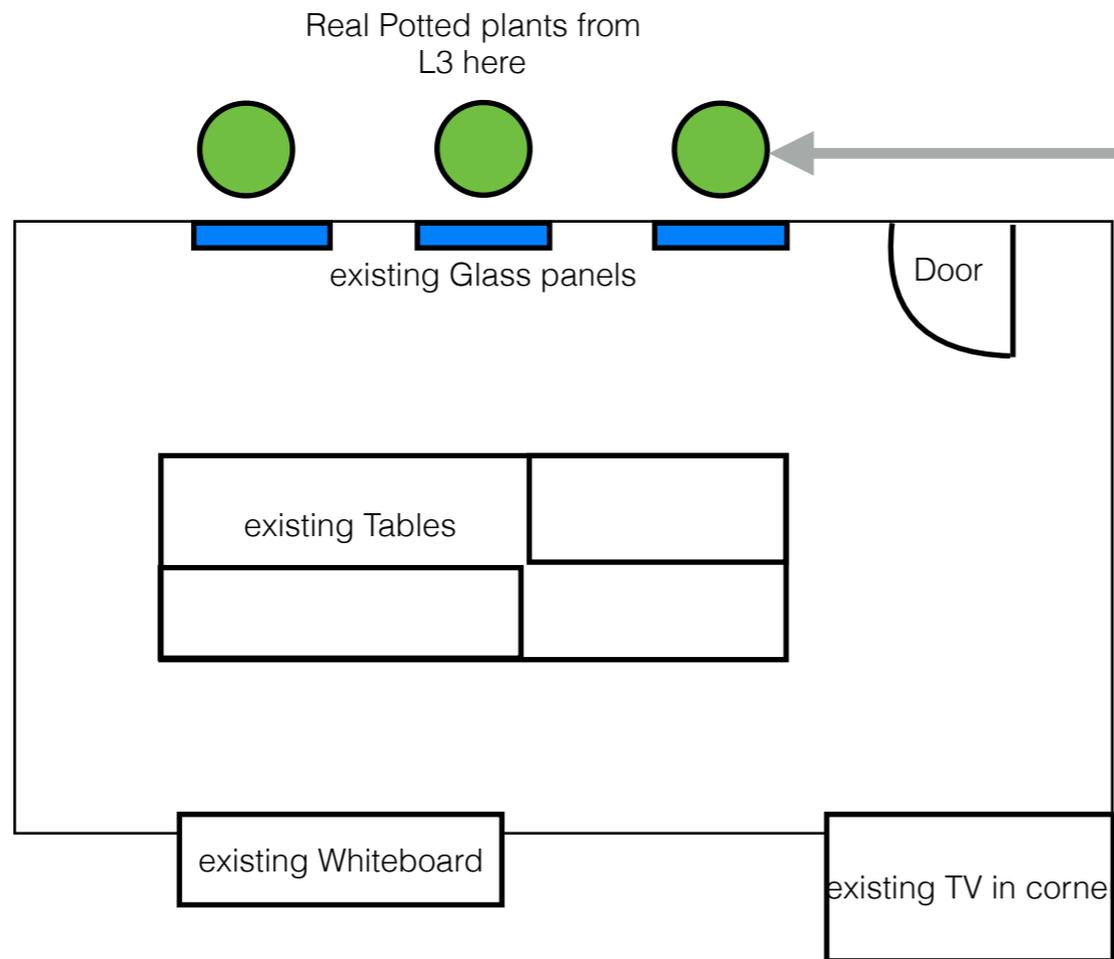
No lav microphones. Only a boom mic to be used. Can be mounted on a C-stand.

One sound improvement measure: carpet fabric floor tiles to be placed on the floor of the small room we’re shooting in, to reduce the echo of the actors’ voices and improve sound quality for the microphone recording

We can borrow them from the soundstage starting 14 Oct (1pm-4pm)

The square grey carpet tile pieces are available from the soundstage, behind the black soundstage curtain, left of the orange crane, on the floor.

# Set design



Wardrobe: black and/or white, at least semi-formal office attire. Footwear comfortable also. Pastel/light blues are OK for Tracy. Nick should avoid yellow and have a little red. Regina black and white only.

# Camera 1: The EX3



While we are quite familiar with this camera, I never liked using it. The menu system is not as easy to use as a common DSLR.

It is good for handheld, but I don't think handheld will be used, wrong style.

One issue here is the small field of view (FOV). This is caused by the small sensor of the EX3. The smaller the FOV, the more cropped the image DP is presented with.

Another is the file compression. The EX3 records 8-bit 4:2:0 and colour information is lost in this process.

The EX3 has a small sensor (1/2 inch size) and cannot 'see' as much as a usual cinema camera (e.g. "Arri Alexa" which has a Super 35 size sensor). What's the difference actually? See below for an idea.

SOURCE



**LENS**  
 10 mm



A. HD 1/2 Inch at 10mm - 38.4° angle of view

B. Arri Alexa at 10mm - 100.9° angle of view

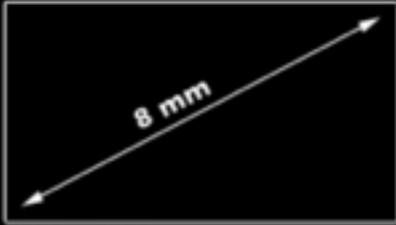
---

STEP 1 : Select Camera Type A
STEP 2 : Select Camera Type B
STEP 3 : Select Lens Focal Length

---

COMPARISON

**1/2 INCH HD**



1920 x 1080      7 x 3.9 mm

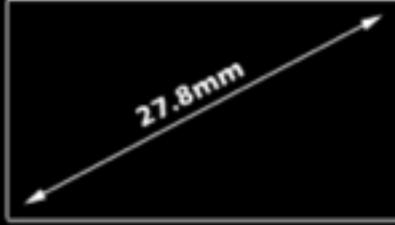
**SENSOR SIZE OVERLAY**



A. HD 1/2 Inch at 10mm  
B. Arri Alexa at 10mm

**HD 1/2 Inch vs Arri Alexa**

**ARRI ALEXA**



1080p/ARRIRAW      23.8 x 13.4 mm

**FIELD OF VIEW MATCH**

HD 1/2 Inch at 10 mm

Crop Factor = 3.5x

Arri Alexa at 34.8 mm

**FIELD OF VIEW MATCH**

Arri Alexa at 10 mm

Crop Factor = 0.3x

HD 1/2 Inch at 2.9 mm



# Camera 2: Yimin's BMPPCC



- Super 16mm size sensor, larger than EX3, but smaller than an average DSLR.
- **Few settings to adjust in-camera.**
- Only need to work with one codec—ProRes (for editing and delivery). Specifically, ProRes 422HQ, which is a 10-bit codec. 10 bits of colour information is more than 8 bits, giving greater flexibility for grading in post.
- Choice of lenses limited to a 14-28mm f/2.6-3.2 zoom, and a 60mm f/1.2 prime lens. But they will be enough.

# Camera 2: Yimin's BMPPCC

Camera test in October, starting from the 6th.

For this camera, we should be testing how to expose at the base ISO 800 (will overexposing slightly give us better results?) and how to colour grade the ProRes 422HQ footage in DaVinci Resolve (specifically using the “BCC Film to Rec 709” and “VisionT\_BMCC”\* LUTs).

\*The VisionT LUT is based on Kodak Vision3 500T (ISO 500, tungsten-balanced) film stock.

General note on using LUTs: correct the white balance and tint before applying the LUT.

- The VisionT LUT gives you more contrast straightaway, and warm skin tones. But I realised it's easier to use when you're shooting in tungsten light. For daylight, use "BCC Film".
- LUTs basically make the image 'not-muddy'. You still have to make refinements after applying the LUT.



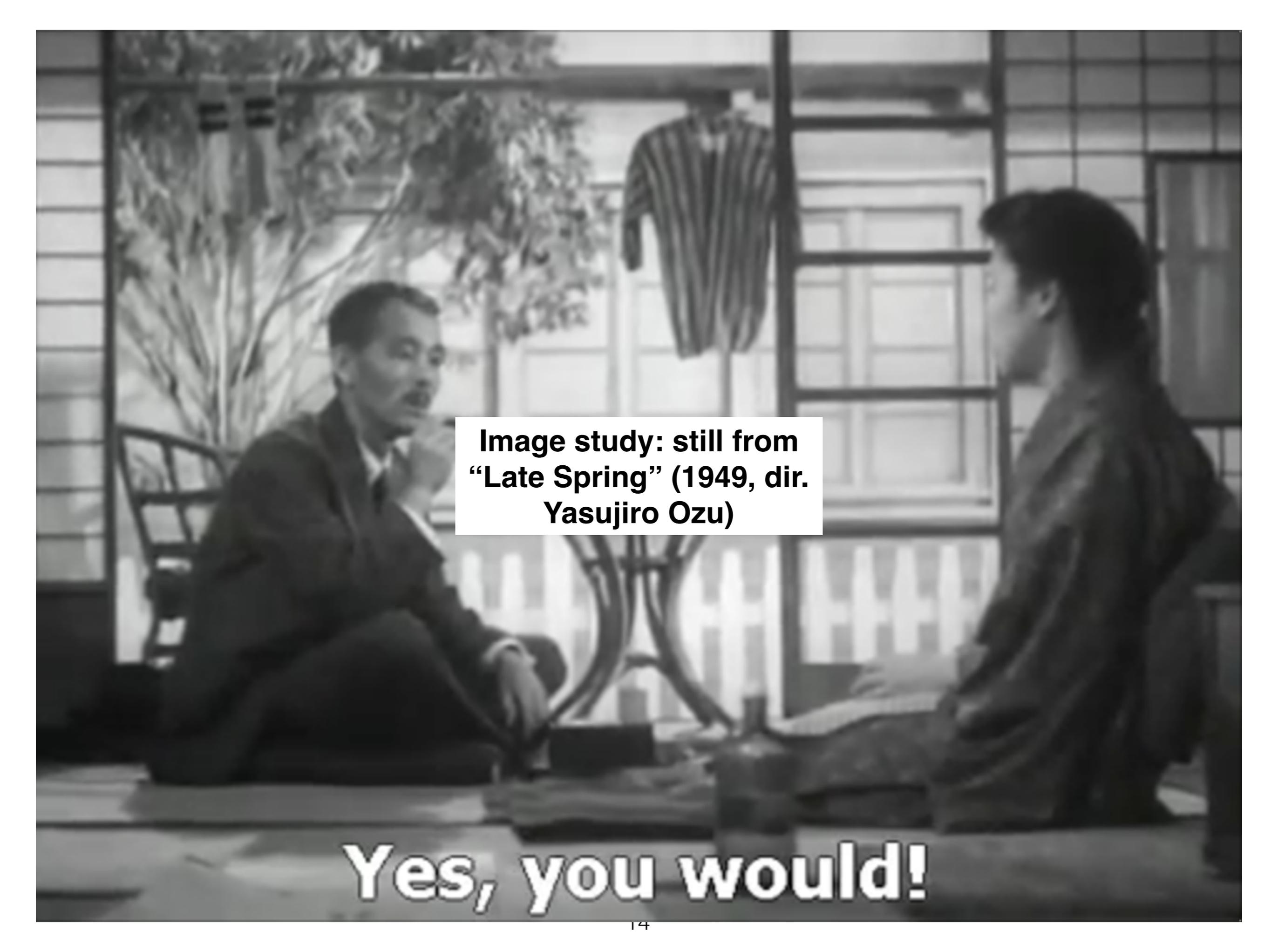
**Graded with VisionT**



**Graded with BCC Film to Rec  
709**

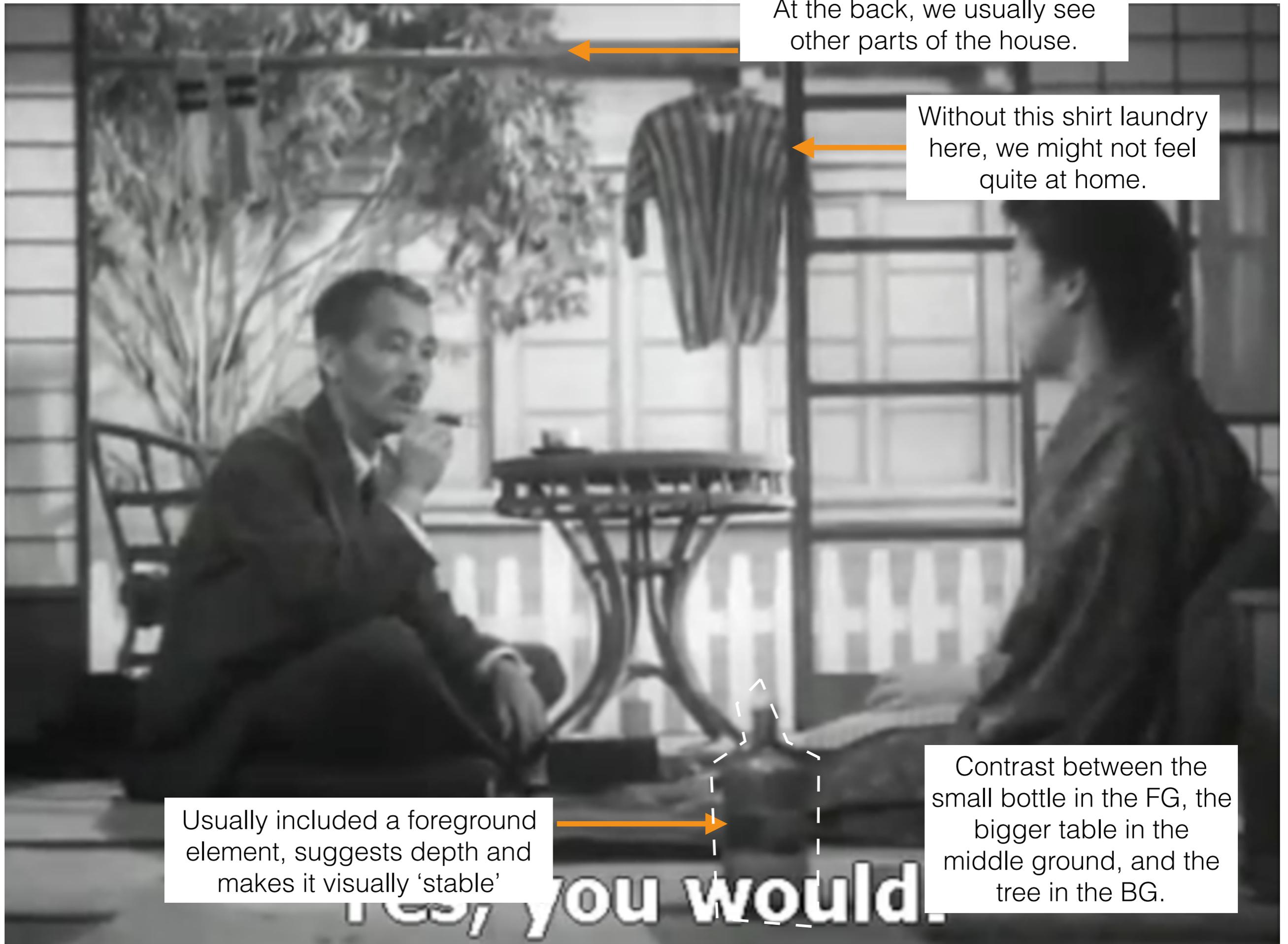
# shooting style

Director Yasujiro Ozu - used normal perspective/ FOV, static camera nearly all of the time, had a sense for composition (e.g. frame within a frame for depth), shot many day interior settings



**Image study: still from  
“Late Spring” (1949, dir.  
Yasujiro Ozu)**

**Yes, you would!**



At the back, we usually see other parts of the house.

Without this shirt laundry here, we might not feel quite at home.

Usually included a foreground element, suggests depth and makes it visually 'stable'

Contrast between the small bottle in the FG, the bigger table in the middle ground, and the tree in the BG.

Yes, you would.

Some differences from what we're doing: actors will have to sit in chairs and not on the floor.

Similarities: actors will have to have a conversation. All static camera.

Using a wide angle lens for the interiors - 28mm, maybe the props will look better.

Other shots - 60mm only, can be used for 'portrait shots' and long shots that make it seem like someone's POV.

# Shotlist

- Tracy & Nick at the concrete wall - LS, 60mm lens, set to f5.6 - f8, long take.
- Reverse shot from inside the art school, looking at Tracy & Nick approaching - zoom lens set to 14mm maybe. Aperture at f2.8 - f4.
- Interior office scene - two shot, zoom lens @ 28mm; f2.8 - f4. One take. Not that long of a take. (This camera position is shown on slide 4.)
- Final shot, something like a reverse shot - outside the office, possibly we see Tracy & Nick in the background - zoom lens at 28mm; f2.8 - f4.