SWIT
K15 s. K21
S-Log3 10' 1080p60

Features

# Low Budget Feature Film Workflow in 2024– Shooting The Holy Scoundrel on a shoestring

Mike Kanakis Smith
Mike Kanakis Smith Production
Mike Kanakis

Mike Kanakis Smith | 11th Feb 2024 | 0

In terms of innovation, there is a special place for low budget films because of the need to find ways to make the most of limited resources. Sometimes, these innovative practices find their way into other other productions quickly and cheaply in ways that are simply too complex and risky for a big production. This is because the stakes are so much higher on big budget films. Ideas such as the use of DSLRs for shooting, creative, workflow and technical issues, they tend to have a turning point in the aircraft carrier!

For example, changing the colour processing pipeline on a film with 2,000 VFX shots and 50 different VFX vendors would be a major undertaking, requiring many meetings, tests and a lot of paperwork. However, if you are shooting a film with 20 VFX shots and the rest of post is a single facility, this is not anywhere near as big a deal.

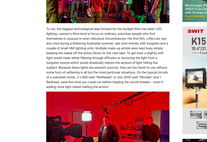
Because of this, it is both possible and desirable to use innovative workflows on low budget films to improve production quality, without risk or cost. Over the many years of these innovations can make their way onto bigger budget projects after the details have been worked out and the risk factor has been reduced.

In the last 10 years I've done 2 feature films and a feature documentary with writer, director and producer Gerard Lawson and all of those projects I served as Director of Photography on, I've been able to try out a number of new ideas in post production and production. Those three have effectively acquired many of the most significant bolsts and turns in the evolution of digital technology for feature film making since the turn of the millennium.

So when Gerry contacted me late July to do a specialist doctoral cameo to his with a new script called The Holy Scoundrel, I began to immediately think about how could make this work, taking advantage of the massive technological leaps forward in the 10 years since he had last film.

## The LED Light Revolution

To me, the biggest technological leap forward for low budget film has been LED lighting. Lawson's film tend to focus on ordinary, suburban people who find themselves in extraordinary circumstances and situations. Thus, the lighting was also what driving a challenging Australian summer, was shot entirely with tungsten and a couple of small HMI lighting units. Multiple make-up artists were kept busy simply dabbing the actors faces with powder to stop them from shine. Even, on a cloudy day, tungsten would allow filtering through diffusion or bouncing the light from a tungsten source which would dramatically reduce the amount of light hitting the actors. Lighting was a major production consideration, and it was a major factor in what scenes form in and terrence at all but the most particular locations. On the typical schedule of a feature home, 3 x 1600 with "Redheads" or one 2000 with "Blondes" and 1 Redhead, were the most you could hope for in a single location shoot – even if cutting-edge Kino Flo light tubes were in the mix.



Cut to today and the wide range of LED lights for film makers is an entirely different world of possibilities. Firstly, LEDs make it realistic to run many more light sources, all of which can be dimmed, adjusted in colour temperature, and even, if you wish, moved and virtually no heat. Not only that but many of the sources start as a soft, area source and can easily be softened more from there. Many of the LED sources can be used as a single, hard source, which can be softened by a diffusion or bounce source and on a hard shoot with a small crew this makes an huge difference for an indie film.

Over the course of the Holy Scoundrel shoot, Geffer Pearl-Hallett and I relied more and more on the Aputure Light Storm series of lights for our main lighting sources because of the difference it made to how quickly we could get the lights up and running and then repositioned between takes. At an average of 6 pages of script per day, this made a significant difference to how fast we could roll.

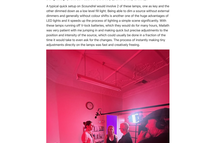
We used a mixture of brands and sources lapsos but relied heavily on Aputure – Aputure Light Storm COB 120d and Aputure Light Storm 300d with Fresnel attachments. Usually, requested these with the Fresnel lens and barn doors, which give one a very fine degree of control over the shape and character of the light and, in particular, the ability to add a focused spotlight or pools of light or highlights or something of importance in the frame.

We also made extensive use of Light Pro's great 1x1 flash panels. These are very simple, fully dimmable lights produce a moderately soft lighting and are lightweight, have barn doors and are very quick and easy to set up.

A typical quick setup on Scoundrel would involve 2 of these lamps, one on key and the other dimmed down as a low level fill light, being able to do a quick adjustment of the fill light was very important. Usually, we would have a 1x1 with a Fresnel attachment of LED lights and it seemed as the process of lighting a simple scene significantly faster. Were lamps running off 6 hour batteries, which they would do for many hours, Matteh Gerry would be able to do a quick adjustment of the key light, moving it forward or back, position and intensity of the scenes, which could usually be done in a matter of the time it would take to ease pick for the changes. The process of instantly making tiny adjustments directly on the mains was fast and creatively freeing.

On a bigger shoot I usually prefer to work with a light cradle for setting light levels and exposure and with a bigger crew this is usually faster as you can stand or set taking while lighting is being adjusted. However, on a small shoot like Holy Scoundrel, we also find that this produces the most consistent and accurate results. However, on a very small shoot like Scoundrel, where I am also operating the single camera, I find that the 1x1 lamp with a Fresnel attachment is the most flexible and fast way for someone to working by itself. I know from experience that it will get me where enough that it will be well within what I can iron out in the grade. It also means that I can be taking tests or adjustments to the camera, the lens and the lighting while I wait for Matteh to be in the position of the subject and also take a light reading. Different methods for different circumstances.

## Camera Choices

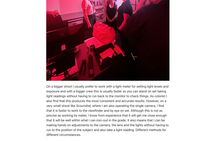


With a short shoot, small crew and a very tight budget, the on-set camera kit and workflow had to maximise speed and flexibility without creating massive problems for post production. Some of the choices made be responsible for post production certainly helped impatient my focus on that.

With slightly more lead time than I've had on a major project for a while, I decided that I would use the camera I own and know well, the Canon C300 Mk II. I knew I would find it easier to get the best out of it and it and production.

The choice of cameras were extremely fast to find. The shoot would have certainly something that was had to work with for drama and was small and tight enough that we could get it up and running quickly and without a full size camera and grips crew and lots of lighting and rigging and stuff. Fortunately, the Canon C300 Mk II seemed to be the perfect combination of small and light but big enough to have proper controls, built in ND filters (which are a must for shooting low outdoors) and good audio with proper connections. Also, the C300 Mk II has a Super 35 sensor which, when it comes with an EF-EF Adapter, that is accurate enough to set colour and exposure and sharp enough to pick critical focus.

With this combination, I can have the camera in the URSA Mini specific SKB Case (IN-STUDIOBILL) and it well under 3 minutes I can put the camera out of the case, add a lens and a battery and be ready to hit the record button.



In pre-production testing I tested both the URSA Mini Pro G2 and the URSA Mini Pro 12K OLPF and came to the conclusion that they both brought subtly different strengths to the film and decided to use both for different purposes within the film.

The G2 is an absolute workhorse camera for me. I'm now so familiar with the sensor and its capabilities and I know exactly how it will behave and what lens to put on it and I know exactly what I can and think about things.

The 12K OLPF on the other hand has a very beautiful look, especially on skin tones. It has a different look to the G2 and I wanted to use it for some of the film to give a different impression to Will but without changing the sensor. Because the film would be a DCI 4K or 1.85:1 aspect ratio, being able to record sidecars in that format meant that the amount of data would be manageable. It might seem crazy to me shooting on a 12K camera and recording in 4K, but it really is a great option for a low budget film with a small crew and tight schedule. The 12K sensor is so much more sensitive and better that none of everything is always better when it comes to tech specs.

In some ways, the 12K sensor has probably turned a lot of people off the camera who would have been interested in it because it is so big and so 12K. But, I'm a big convention of seeing the resolution of all single sensor image sensors is a little confusing because at some point in the early 2000's the manufacturers started marketing their sensors in terms of the number of sensor on the resolution. Not a problem, as long as you're aware of what's going on.

In a Bayer Pattern sensor (like almost all modern cameras) there are clusters of red, Green and Blue photosites which can be used to interpolate a full colour RGB pixel to correspond to each of these photosites. Because of the mathematical complexities of Bayer Pattern interpolation, it is not quite accurate to say that a 12K sensor will carry 12000 pixel-provided a nearly, mathematically perfect image.

The original specifications of the 6000 AL/3DL being an image from 1960-Bayer photosites and recording it as a debayered 2160 2K Profiles for a perhaps the best ever implementation of this theory and it's worth remembering that the ALEXA look is still considered the benchmark for digital cinematography.

The 12K is the first professional cinema camera to use something other than a Bayer pattern since the Panavision Genesis ( Sony F35 in 2005. While Rhino cameras used a 12K Bayer Pattern sensor, the Sony F35 used a 2K Bayer Pattern sensor and a 1920 x 1080 pixels is the recorded image, the 2K video is an entirely new colour filter array. Like the Genesis and F35 sensor it has an equal number of Red, Green and Blue photosites and the image is recorded in 2K 4:4:4 RGB and then down to 4:2:2. The result is an equally balanced resolution of each of the colour channels with the unfiltered white photosites providing a boost to the amount light captured on the tiny photosites.

Whether you record 12K or a lower resolution in camera or down converm in post, the massive over-sampling produces images that have an notable degree of smoothness, almost an organic quality. For me, the best point of reference is the way that the 12K sensor produces images that look like 35mm film stock. The 12K image looks a superbly smooth and subtle skin tones and natural textures.

To round out the camera selection I had to find a solution for some in-car driving sequences. Will would be driving a car and I would be in the passenger seat for most of this, shooting that is too inside to out of the question for three consecutive as much as anything else. Many years ago I used to shoot these scenes in the only way possible back then, with a Steadicam operator and a Betacam SP camera and a very expensive and incredibly awkward angle. An expensive and unwieldy arrangement with which we was only relatively recently when I saw a series of safety tests of what happens in a crash in an operator holding a camera that I realised how insane this practice actually is and have vowed never to do it again.

Luckily we now have much better options and after some testing I determined that the best one for this film would be an iPhone 15 Pro Max running Filmic Pro, 10 bit Apple LOG to an external SSD drive using the Blackmagic Camera app. I rigged this with an inexpensive suction cup mounted tripod head and a Manfrotto Pixi mini tripod and an incredibly awkward angle. An unpleasant and unsafe arrangement with which we was only relatively recently when I saw a series of safety tests of what happens in a crash in an operator holding a camera that I realised how insane this practice actually is and have vowed never to do it again.

## Workflow & A Bespoke LUT

With these three cameras in the mix I began work on an updated workflow for the shoot and post production as well as a show LUT for the film.

The LUT is an important part of the workflow for a cinematic process. While this is something that is often determined later in the post process, especially for a low budget film, there are big advantages to having a clearly defined plan for this final stage of the post workflow before shooting even begins.

There are now many different options for color plasterer that have different strengths and weaknesses. Blackmagic Resolve has a very powerful color corrector grade to be done in format that allows maximum room for downstream corrections by a variety of different deliverable and archival formats without quality compromises to a fully controlled at all budget levels.

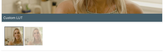
While ACES, Dalfino Wide Gamut and even the good old Cineon spaces all have their merits, I have recently done some projects and a lot of testing in ARRI's new Log C4 space and I have been very impressed with the results. I'm not a colorist by any stretch but this was not an ARRI show on the camera front, I have rapidly come to love the Log C4 space as a working color space, particularly the way the contrasts in Resolve "feel" when they are operating in this space. This is quite an intangible thing to say, very last when you're trying to quickly pull the image moving in the direction you want it to go in the grade, but it is very real.

Despite the fact that C4 has a very low mid-grey point compared to most LOG curves and a very wide color gamut and dynamic range, there's something about how it behaves in the grade that I have found very pleasant. The cameras supplied by Arri can reasonably feel in the contrast of the color grade.

Because the story takes place in a very "normal" contemporary world but the things that take place are very much out of the ordinary for everyday people, occasionally very subtlestitch to the average person, I felt that the look should be a little removed from a strictly documentary approach. Using a cinematic color grade and lighting approach helps with the audience's suspension of disbelief but only if it wasn't crossing the line where it became overly artificial.

Subscribe to our newsletter
Email address:
Sign up »
Sonel, Perfect EU & Free Replacement
Built for Blackmagic Pocket 6K Pro
Ready for Anything
K15 & K21
15.4" | 21.5" 1500nits
Free Replacement
K15 s. K21
S-Log3 10' 1080p60

Custom LUT



As a film-like starting point, I used the Kodak 2383 film print emulation LUT that has always been part of the Dehancer Revise installation. This LUT was originally intended for use with Cineon film scans or digital files that were intended to be recorded back to film and then printed onto that specialised stock. The LUT allowed for a preview of what the image would look like once printed. In that Cineon workflow the final renders would then be done without this viewing LUT and the 2383 film stock itself would add the same look to the film print.

Because of this, it has much of the "DNA" of Kodak's colour science and visual philosophy built into it without too much of the characteristics of any particular negative stock. This makes it a very effective starting point for creating a bespoke LUT that has many film characteristics but can be tuned to the requirements of a project. In this case I took the Kodak 2383 emulation and gave it the neg stocks which would be used for the photochemical release print.

Because the 2383 LUT was designed to be applied to Cineon Log images and then display a preview in Rec.709, it is necessary to use Color Space Transforms (CSTs) to manage the input and output color spaces in order to get a correct result.

Shooting Blackmagic RAW on the G2 and the 10K DLPF allowed me to set up the process to preview film stocks directly in ARRI C4 for both gamma curve and color gamut.

I designed a node tree in the Color Page which begins with a CST from C4 to Cineon, followed by the 2383 film LUT and then a series of nodes for the adjustments to create the custom look from this base. Adjusting the Hue V Hue, Hue V Sat, Lum V Sat and Custom curve controls created a quick way of tuning the look to what I had in mind. One of the key elements of this was boosting the blue section of the spectrum because 2383 suppresses blue and also shifting the primary blue a little towards the cyan direction. This combination of adjustments gave the highlights a good saturation and gave a little boost to the brightness of the lower mid tones and adding a little more rounding to the highlights using the Custom curve, to slightly reduce the high contrast of the print stock without loosing the richness it provides.

In this process, I have always found that it is really critical to shoot relevant test footage as the basis for designing these sort of looks. Just as importantly, it is important to then load the resulting LUT's back into the camera, shoot more tests and then check these through the post pipeline. Following this process makes it possible to iterate rapidly to refine the look. As long as you maintain a reliable versioning system, it is possible to look at what elements are working in different versions of the look and when needed combine these good elements to form the finished recipe for the LUT. For the Indy Scoundrel the look I finally decided on was a recipe labelled "TH5-04" as this was the 4th iteration of the look which I tried.

Although but the BMAX footage from 10K and the G2 could come into Resolve directly to C4, in order to use the LUT in camera it was necessary to produce a version of the LUT tuned to that camera's color science. In the case of the G2 this required the BMD 4.6K Gen 3 color science while the 10K needed the Gen 5 color science. This was a simple matter of changing the input CST to the appropriate input gamut and gamma. This also worked for the iPhone by changing to Apple Log.

Because the LUT's output is Rec. 709, the result was perfect for monitoring in all 3 cameras and allowed for on set monitoring with the correct look applied.

In camera monitoring required a 33 Point LUT but for post production I used a 65 Point LUT and it is also worth noting that because these LUT's were based on an existing LUT design it was particularly important to switch Dehnr Revise's LUT interpolation from Tetrahedral to Tetrahedral.

The reason this is important is that LUT's don't identify every input color and output color combination but instead a number of points in the scale for red, green and blue. For any pixels that fall between those values, the software has to interpolate the correct values. When it goes wrong, this creates the color and brightness equivalent of the diagonal stepping you see in a low resolution image blown back from full-screen to full-size. This can look like compression blocking or stray colors in fine details, but disappears with the correct processing settings.

While the default Trilinear interpolation generally does a good job with general usage of LUT's, when taking an existing LUT and then layering on additional adjustments, the extra precision of the Tetrahedral interpolation becomes highly critical to the reliability of the output LUT's. This is of course, more important in post production where the LUT's are used to process the footage rather than simply monitor it.

As well as a 65 point LUT, created with Tetrahedral interpolation it was also essential that the post production LUT get the image back to the working color space instead of Rec. 709 because unlike the camera LUT, this simply required an additional CST node at the end of the tree to convert from Rec. 709 back to C4. This then made it possible to add the Show LUT with the look in the node tree of each shot, allowing for adjustments that work better before the look such as exposure adjustments, as well as ones that work better after the show LUT, such as the tuning the color balance of highlights.

So for on-set we ended up with 3 variants of the TH5-04 look recipe:

- BMD 4.6K Gen 4 > LOOK > REC709
- BMD Gen 5 > LOOK > REC709
- APPLE LOG > LOOK > REC709

For post we only required two variants:

- ARRI C4 > LOOK > ARRI C4
- APPLE LOG > LOOK > ARRI C4

This was because although both URSA cameras used different color science for the in camera monitoring processing, both could de-mosaic directly to C4 in Resolve and so the same LUT worked accurately on footage from both URSA's.

## Dailies & Proxies

Dailies served a special purpose on this film as one of the ways the limited budget was workable was by having a very small crew of multi-skilled people. This necessarily meant having no Script Supervisor / Continuity person on set. At first glance this appears crazy but I knew that we could work around this by having all of the existing footage relatively available on set at all times. Working on many ways of doing this and it has been pretty routine on films both big and small for the key principles to have laptops loaded onto iPads for many years now, recent advancements with the iPad Pro have been big to a very different level.

The amount of on board storage is now at a level where the footage can be stored at an good enough quality level for critical evaluation. This high quality level enabled us to accurately check the details such as the exact eye-line of an actor or how tall a glass is in the wide shot when a character is walking into one scene and you're about to shoot them walking out of the previous scene and need it to match.

An equally significant aspect of being able to do this was the recent increases in iCloud storage capacity options. I recently upgraded to the 6 TB option and this meant that I could have all of the dailies on my day-to-day iPad, while still having it backed up to the iCloud. Apple's Photos app handles the 2K ProRes files, I shot with an option on the XD 12.8 inch iPad Pro meant that it was capable of playing back of each day's footage at 2K (1,851 x 1998/1080) and in 10 bit HEVC (h.265) and these files had the Rec. 709 LUT baked in and burned in Timecode, Clip Name and Date. Of course, having all of the footage loaded to the internal storage also meant that we weren't reliant on an internet connection in order to access the footage. As a number of the locations, this was a make or break issue as we were either out of range or in underground parts of buildings like hospitals where even mobile data connections didn't work.

The result was that I could carry a single iPad to set in my backpack and have access to all the dailies and the latest versions of the schedule and script and to instantly navigate between the three. This is something which I ended up doing on a daily basis, checking the previous scene, the next scene and cross referencing these with the script and schedule, all while working through the blocking and coverage in real time on set.

The high resolution and high brightness of the Liquid Retina XDR display also made it very easy to check details, even when shooting outdoors in full daylight.

Having both Final Cut Pro and Dehnr/Revise, running on the iPad and being able to access the footage in whichever of the two apps worked better for the exact purpose, moment by moment also helped to speed up the process and make the most of the footage.

These dailies files were generated out of Resolve Studio running on an M2 Mac MacBook Pro with 96 GB of unified memory. As with the iPad, significantly increased capacity of the very fast, on board storage has revolutionised the process of data management and the generation of dailies and proxies. In the past I have relied on external drives to be able to store the footage and then to be able to transport the footage to the other sites where backups and backups. Part of the reason for this is to minimise the risks to the camera original cards by having them exposed to potential issues while using them as a direct source for transferring to multiple backups. It also means that all of the cards for a day can be copied to the fast drive one by one and then the slower, permanent backups can by done, a full day at a time.

Having the 8 TB storage option on the MacBook Pro meant that I could download nearly an hour of BRAW footage in around 4 minutes and comfortably keep up to two weeks of original footage on board at a time.

Once the footage was on board, all the day's camera original cards could all be put aside for safe keeping and the footage could be transcoded and then immediately brought into the Proxy Prep, Resolve project. In prep, I had created a template timeline which had the show LUT applied at the timeline level, so it became a simple matter of loading the day's footage into the timeline and then setting renders for both the dailies and the proxies.

The Proxy files for editing were also rendered at 2K 1,851 x 1080 but in HEVC but unlike the dailies they have no burn-in text and don't have the LUT baked in. These were decoded from BRAW by Log C4, so that there would be no need in the edit to keep track of which camera the footage was from and therefore a single LUT could be used to maintain the look in editing. It would, of course, be an option to have baked in the LUT for the proxy files as well, but I decided that the might be shots where I wanted to experiment with a grade or fix issues like changing light during the edit phase. Because I would be editing in Resolve, I would be able to apply the LUT at the clip level so that the footage would always be seen with the look applied but I would still be able to turn off the LUT and then start building a grade, applying the LUT at the Node level.

With the edit and the finishing all happening in Resolve, those grades will very easily travel from the Edit system through to the Finishing system as part of a DRT timeline file.

The proxy files were rendered as individual clips, with the original file names so that when they were edited and the timelines transferred into the project on the finishing system, with the camera original files already loaded in, the timeline instantly reconnects to the camera original files.

The conventional wisdom is that inter-frame CODEC's such as HEVC are not ideal for editing and an intra-frame CODEC like ProRes Proxy is better. I have generally been a staunch advocate of this view myself, but the hardware acceleration of HEVC both for encoding and decoding when using Apple Silicon based gear means that this format now provides visually indistinguishable 10 bit images which are buttery smooth to playback and edit, but at a tiny fraction of the file size.

So much of workflow design is about spending time in preproduction or the early stages of post to solve problems long before they arise in order to protect the two biggest pressure points in any production – the main shoot and the final stages of post production. In both of these stages time pressures are inevitably at their peak and so time spent earlier in the process to make these stages function as smoothly and responively as possible is always a good investment.

Another key element of working with any look for a production is consistency in how the footage is seen. This is particularly important when applying a customised creative look. Being able to make sure this look is applied consistently across on set monitoring, dailies, edit and then into finishing is a vital element of keeping everyone on the same page creatively.

***The Indy Scoundrel is currently in editing and the technical process is working smoothly and efficiently.***

By Ben Allan ACS CSI

Ben Allan ACS CSI has been at the forefront of the digital revolution in cinematography and post production including color grading & sound mixing and as a multi-award winning Director Of Photography.

As Cinematographer, his filmography includes over 1,000 TV commercials, feature documentaries, music videos, TV drama series and feature films.

In 2002, he became the youngest person ever to be awarded the prestigious ACS Fellow by the Australian Cinematographer's Society and the first to be given the honor for work shot in digital high definition. His work has been shown at international festivals and he has contributed to the film gamma rate built into all professional cameras and he is the first person ever to accredited both as a cinematographer and with full accredited membership of the Colorist Society International.



Subscribe to our Newsletter | Email address | Sign up

specials @ Upstaff working
Jobs in Film & TV Production

Share this article



Newsshooter Comment Policy

We welcome discussion, and encourage you to share your thoughts on any articles on the site in a respectful manner. Please read our Comment Policy before commenting.

Get It

14 Comments

Login

Join the discussion…

LOG IN WITH

OR SIGN UP WITH DISQUS ?

Name

1 Share

Best Newest Oldest

Neh
5 years ago
Great read inclusion of audio workflow would have been perfect, though that would've required a whole article onto itself. Maybe next year!
12 4 Reply
Mr
5 years ago
Thank you for this!
12 4 Reply
Gianfranco
5 years ago
Bentlly
12 4 Reply
Tristan Pemberton
5 years ago
So much useful detail, thanks Ben.
12 4 Reply
David Petersen
5 years ago
Why didn't you go with the Blackmagic Pocket or Micro cameras instead of the iPhone?
12 4 Reply
Tristan Pemberton > David Petersen
5 years ago
Yeah, that's what I was thinking too. Pocket 4k can get in some very tight places and not be the sort of risk you mentioned.
12 4 Reply
David Petersen > Tristan Pemberton
5 years ago
Especially if using a pancake lens, you can go very compact. The Micro Cameras from BMD is even more compact than the Pocket.
12 4 Reply
Ben Allan Acs > Tristan Pemberton
5 years ago
I'm a big fan of the iPhone with a ProRes7 in the pool and the results are great except even with a camera that size and a small lens the front element is significantly closer to the actor's face. The iPhone is so compact depth wise that I'm happier with the perspective.
12 4 Reply
David Petersen > Ben Allan Acs
5 years ago
The Blackmagic Micro with a pancake lens would be very slim.
12 4 Reply
9
s s 88
5 years ago
Great article Ben. It's really refreshing to read processes on films like this. Most media coverage in the industry tends to be the big films with big setups, and who doesn't dream of being on one of those sets. Fantastic read.
But the reality is most of us will never have a Roger Deakins budget to work with, so spreading knowledge like this is invaluable. This kind of info can also be transferred to what a lot of DPs have to deal with on their low budget TVC, promos and content and making things work with the limited budget they have.
12 4 Reply
B
Brandi Sanford
5 years ago
Very interesting! Thank you!
12 4 Reply
D
Sam Yam
5 years ago
Wow! This is truly a very interesting read Mr Allan. Regardless of budget size this gives really deep insight to a highly efficient non traditional approach into modern filmmaking. It's also very refreshing to finally read an article from a cinematographer on working with Blackmagic cameras in use. Including cameras, lenses and post. I personally can't wait to watch the finished film. Including the behind the scenes. Thanks for sharing this information and for the focus about which cameras to choose because the pricing rounds too good to be true, with now jump at the opportunity and tech available to them.
12 4 Reply
Ben Allan Acs > Sam Yam



LATEST NEWS

Camera Accessories
**Tilta Fujifilm GFX ETERNA Camera Cages**
WRITTEN BY ALLAN DAVIS · 2 HOURS AGO

Camera Accessories
**MID-FID Hiker ZR Cages & Accessories**
WRITTEN BY ALLAN DAVIS · 2 HOURS AGO

Lenses
**Panomicron Bismuth Anamorphic Leica M mount Lens**
WRITTEN BY ALLAN DAVIS · 2 HOURS AGO

Connect with us