



# Project Pre-Visualization With V-Station® HD

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Among V-Station HD's many uses is to enable directors, cinematographers, editors, and web content producers to visualize creative decisions *before* the expensive cameras roll.

- Imagine...simultaneously reviewing each take—from *multiple* angles—immediately after the director calls “cut”.
- Imagine...creating a multi-angle assembly of the scene you just shot—within minutes.

V-Station HD allows your production team to invest the time and energy where it matters most—shaping the visual story, capturing performance and working closely with your crew to quickly make creative alterations on the fly. The freedom to experiment simply in complicated territory makes all the difference for crafting beautiful sets and camera work. And now with V-Station HD, it's never been easier.

According to Pixomondo's Ben Grossmann, Oscar-winner for his VFX work on *Hugo*, “Without previs, we couldn't have possibly created some of the complex shots in *Hugo*. It was so important that we kept a previs team on a portable cart while shooting, so they could follow the camera department around and be available for creative exploration and problem solving.”

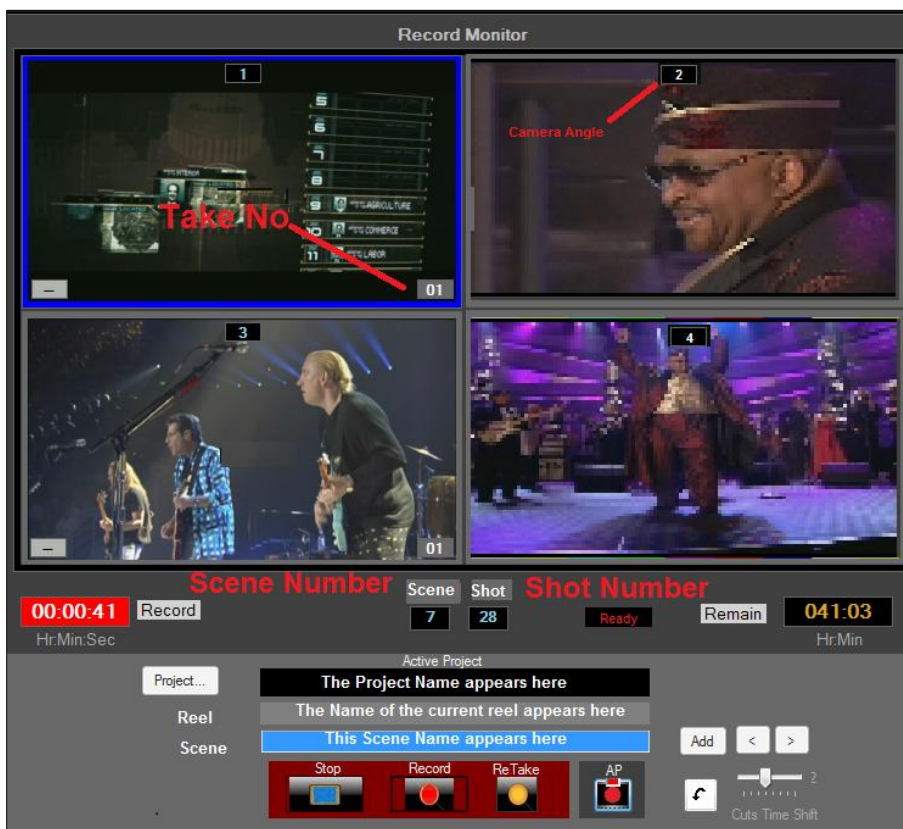
There are many previs tasks that V-Station HD can tackle, enabling you operate at peak efficiency and within budget. Here's a few:

- Incorporate and generate accurate camera, lighting, design, and scene layout information.
- Lighting tests.
- Focus on performance. Talent screen tests and rehearsals give the director an opportunity to fine-tune coverage.
- Refine visual effects while still in the planning stage.
- Live-action storyboarding.
- Synchronize and composite live-action plates with 2D or 3D virtual elements for immediate visual feedback.
- Provide place holder shots for editorial and refine effects designs.
- Edit incorporating postvis sequences shown to test audiences or producers and visual effects vendors for planning and budgeting.
- Design visualization—a virtual framework that allows for early in-depth design collaboration between filmmakers.
- Limit excessive coverage by predetermining which angles are necessary and which are not,
- Precut a scene so that the process of visual storytelling can take place before production begins.
- Motion tracking.

- Compare various shots and takes on one screen.
- Automatically create a shot list from the recorded material.
- Allow early consideration of rigging and safety issues.
- Generate a more accurate estimation of the scope of the job for individual departments using metadata provided by V-Station HD.
- Sell your show. V-Station HD can provide demo pieces of key sequences to convince distributors and investors of the viability of your project.

FutureVideo engineers incorporated various features and capabilities to facilitate these previs tasks, including:

- Record 4 angles simultaneously (as shown below). This allows the director to explore different camera placements, movements, and lighting conditions.

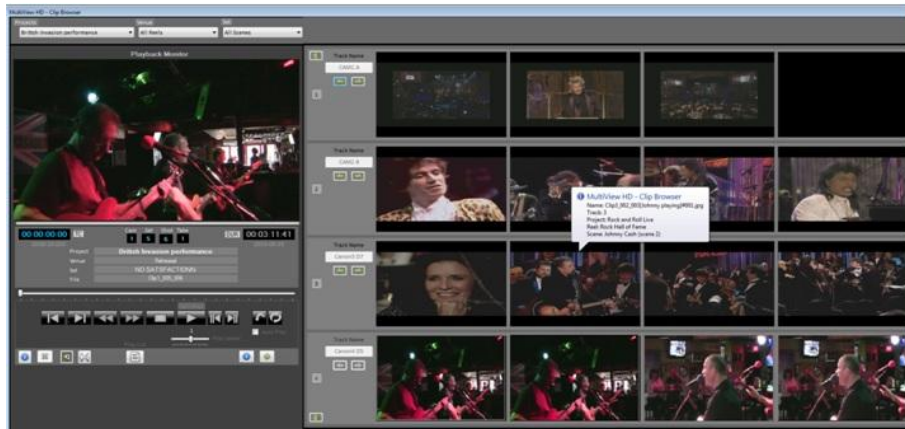


- Manage the project and footage from each of the scenes using the *project*-based workflow method that FutureVideo pioneered. This organizes media content in a hierarchal manner—projects, reels, scenes, shots, and takes with automatic numbering of scenes, shots and takes.
- Review each of the multi-angle shots, either synchronously or independently using our exclusive Multi-View HD player and multi-cam editor. This enables the director and cinematographer to view up to 4 angles to be played back—synchronously—for evaluation and decision making. Then, it enables a rough-cut to be made without having to import, sync, and transcode the video into an NLE.



Alternatively, Multi-View can be used to view up to 8 different shots on the preview screen and play them together or individually.

- Review prior projects' recorded shots with our intuitive clip browser that enables any of the shots to be searched for by project name, Reel name and scene name. The clips can be viewed with an overlay of the shot's metadata.



Each of the camera angles are displayed vertically 1-4 on the right panel; each shot taken with that camera's angle are displayed horizontally.

The metadata may also be displayed as overlays on all thumbnails displayed in Multi-View.



Top left:	time the clip was recorded
Top right:	shoot date
Center:	scene number - shot number - take number
Bottom:	clip duration in hours:min:secs

Displaying the scene-shot-take numbers is very useful when trying to identify and synchronize the same scene/shot from different angles or takes after wrapping.

- Keep a log of events during or after the shot to annotate for later reference. The events can be marked for each angle, individually, while either recording or playing back the shot.

Log	Notes	Time	Type
Explaining how to solve a problem		00:00:02:06	
Pointing out the significance of well stated prob		00:00:05:02	
Switch to speaker 2		00:00:14:11	Cut Point
Moving to the next topic 2		00:00:21:01	
Speaker looks at lecturer		00:00:27:14	Sync Point
The final summary		00:00:29:21	Key Event

- Saving detailed project information that accompanies the shoot (director, producer, cinematographer, sound, lighting, etc), plus camera names and settings.

- Creating an exportable shot list that reflects every shot made in the project. It can be immediately exported by a simple click of the Export Shot list button, which can be read into Excel for viewing or printing, or export directly to your NLE with your edit decisions.

V-Station SHOT LIST Template ( export sample)										
Project	Resolution Test	Date Started	Time Started							
Director	Rahsaan Kiani	05/09/12 09:41:49								
Producer	Affred Hitchcock									
Camera	Karl Zeus									
Audio	Glenn Glen									
NoteClient	Paramount Pictures									
Note 2	Food - Yum cater									
Note 3	Costume - La Prada									
Note 4	Effects - Lucas									
Number Of Shots	11									
Number Of Scenes	5									
Total Duration	0									
Tracks	Format	Bitrate	C/V	Audio						
Cam1	1920x1080x60p	6000	Consistent	256						
Cam2	1920x1080x60p	6000	Consistent	256						
Cam3	1920x1080x60p	6000	Consistent	256						
Cam4	1920x1080x60p	6000	Consistent	256						
Cam5	1920x1080x60p	6000	Consistent	256						
Cam6	1920x1080x60p	6000	Consistent	256						
Cam7	1920x1080x60p	6000	Consistent	256						
Cam8	1920x1080x60p	6000	Consistent	256						
Reel	Track	Shot	Take	Scene	Scene Name (Title)	Description (Added)	Clip Name	Date	Time	Duration
Reel 1 (720p BluRay)	Cam1	1	1	1	Scene 1 (Dark Knight)	720p Dark Knight	Clip1_001_2011720p Dark	25-02-2012	15:58:20	09:22:4
Reel 2 (720p camera)	Cam4	2	1	0	None	720p Frame smoothnesst	Clip4_000_0021720p Fram	25-02-2012	12:16:57	04:38:37
Reel 3 (1080i BluRay)	Cam1	3	1	1	Scene 1 (Dark Knight)	1080i Dark Knight	Clip1_001_20111080i Dark	25-02-2012	15:50:56	11:59:03
Reel 4 (1080i Camera)	Cam4	4	1	1	Scene 1 (Canon 12)	1080i canon 12	Clip4_001_00411080i cano	25-02-2012	15:02:50	08:03:49
Reel 5 (1080p BluRay)	Cam1	5	1	0	None	Bullet hits glass tower 108	Clip1_000_005Bullet hita	25-02-2012	12:30:26	13:20:48
Reel 5 (1080p BluRay)	Cam1	6	1	1	Scene 1 (bank)	bank	Clip1_001_006bank.mpeg	25-02-2012	12:31:43	21:45:28
Reel 5 (1080p BluRay)	Cam1	7	1	2	Scene 2 (Downtown)	downtown	Clip1_002_007downtown	05-09-2012	08:19:13	21:45:28
Reel 6 (1080p Camera)	Cam2	8	3	0	None	1080p 6mpas HFR200	Clip2_000_20811080p 6m	24-02-2012	12:48:17	07:30:27
Reel 6 (1080p Camera)	Cam2	8	2	0	None	1080p 6mpas HFR200	Clip2_000_09811080p 6m	24-02-2012	12:39:59	06:32:04
Reel 6 (1080p Camera)	Cam3	10	4	0	None	1080p 12mbas HFR200	Clip3_000_10111080p 12r	26-02-2012	12:53:22	05:08:59
Reel 6 (1080p Camera)	Cam3	10	5	0	None	1080p 24mbas HFR200	Clip3_000_101011080p 24m	26-02-2012	12:56:36	07:12:13

V-Station HD previs at its best. It allows the making of the show before production begins. Every department can benefit both in its internal operation and its communications with other departments. It is a tool for effective communication that can carry you from previs to postvis and allow you to do what you do best—tell visually compelling and emotionally engaging stories.