RMM General Meeting Minutes – August 28, 2014 (August 2014 Meeting)

Start Time: 6:34PM

Total in Attendance: 30

Location: RCTV

Agenda:

Introductions:

* Made individually around the room

Upcoming Events:

RMM Executive Board Meeting

* Second Thursday of each month
* Next meeting is Thursday, September 11, 2014
  + Put out call for new Secretary
  + Any interested parties should come to the board meeting for more information

RMM Writers Group

* Looking for a location to hold meetings on Tuesdays or Wednesdays
  + Perhaps a library
  + Will keep everyone posted through e-mail and Facebook

RMM Mind2Movie 2015

* Announced dates set for event
  + January 22, 2015 through January 26, 2015

RCTV Classes this Fall

* Starting tonight, class on how to film an entertainment variety show (*Phythodd Remix*)
* Videography class – Saturdays in September
* How to Shoot a Talk-Show Format Show – will also be happening this fall
* Also, mentioned the Roc Co-Op for shooting TV shows
  + Join a group to help create a weekly TV show
* For more information, go to [www.rctv15.org](http://www.rctv15.org)

RMM “372-Hour Film Competition”

* New film competition for next summer
* Teams have two weeks and three weekends to make an entire short film, five to ten minutes in length
* A prop, situation, and character will be the same for all teams
* Looking for help on planning
* Looking for feedback/ideas for improvements

Buffalo Film Expo

* Only $10.00, and there are multiple classes to attend
* November 1, 2014
* <https://www.facebook.com/BuffaloFilmExpo>

Upcoming Projects:

Adrian Esposito – *Disability Hollywood*

* Documentary about disabilities in Hollywood, and a history of people with disabilities in Hollywood
* May need cameraman to shoot an Advocacy Group Meeting at Arc of Monroe County (<http://www.arcmonroe.org/>)
  + Will be screening *Freaks* and wants to get participants’ reactions on film
* Doesn’t know date nor time yet, but wants to shoot sometime in September
* Has camera to use
* Contact [adrianesposito@rochester.rr.com](mailto:adrianesposito@rochester.rr.com) for more information

Randy Huckabone – *Eyes of Wild*

* Trailer for film was screened and cast/crew answered questions
* One-take feature film completed on August 18, 2014
* The film is about a creature that comes to a secluded campsite
  + Camera is the perspective of the monster
* Rehearsed all day and shot the last take at night
  + Had to shoot a second time (on a second date) because GoPro cameras had too wide an angle when they shot the first time, and the footage came out too dark
  + Switched to Canon XE10 cameras for second, successful shoot
* Film had successful Kickstarter campaign
* Still need to do all ADR for sound
* Plans on taking it to festivals and will preview it at Rochester Comic-Con on September 21, 2014

Speaker:

Derrick Petrush – “Improving Your Digital Filmmaking”

* Five tips
  + Always shoot progressive scan
  + Shoot 24-frame
  + Always edit natively
  + Shoot the highest resolution you have available
  + Make a Master File
* Always Shoot Progressive Scan
  + Get clean, full images every time
  + Easier to filter and rescale later
  + Cleaner compression due to a less complex frame
  + The worse alternative is shooting interlaced
    - Conceived in the 1920s as a clever hack to increase rate of images without increasing bandwidth needed for transmission
    - Image is split into two fields of alternate lines that are drawn one after another
    - Suitable for broadcast and physical video delivery media that displayed on CRTs
    - Interlace “combing” is inconvenient and unattractive on every other platform
      * Too jagged-looking
      * But broadcast TV is still working with 30i
* How to use progressive scan
  + - Progressive Scan cameras will prominently announce this feature
    - “video” cameras are not necessarily progressive, and often are not
    - All “cinema” cameras are progressive scan, and will rarely offer interlace as an option for compatibility
    - Progressive scan modes will always be denoted with a “p” after their resolution indicator (e.g. 720p, 1080p)
* Sometimes Progressive is isn’t full Progressive
  + - Progressive imagery can be “stored” in an interlaced frame
    - Progressive scanning video cameras that must maintain compatibility with traditional video systems may convert the image to Interlaced prior to recording (e.g. mini-DV, HDV, DVCPRO)
    - Progressive scan display modes are not supported in “video” display and transport, except for 720p, only in North America (for now)
    - To work and edit in Progressive these conversions must be un-done beforehand
* Shoot 24-frame
  + Standard Cinema frame rate
  + Directly compatible to Cinema projection, Internet and Streaming, On-Demand services, Blu-ray, and DVD
  + Easily convertible for North American broadcast by Telecine process
    - So, you can shoot in 24p, but then teleconvert to 30fps
      * Both technical and artistic reasons to do it this way (as opposed to shooting directly in 30fps)
  + Easily convertible for European broadcast by speeding up 4%
  + Shooting in 24-frame
    - The frame-rate is actually 24.00fps or 23.976fps, depending on platform
      * They are compatible, but not interchangeable
* 24.00fps is standard for Cinema
  + - * Film and projection run at this speed
      * Very few video cameras shoot at this frame rate, but all true “Digital Cinema” cameras support it
* 23.976fps is for NTSC broadcast compatibility, as it can easily fit into 29.97fps via the Telecine process
* The dropped frame came from the 1950s, when a one frame out of 1000 was dropped to make room for color broadcast signal
  + - * + This “drop frame” followed through into Digital Video Broadcast and transports for compatibility
        + Shoot the Highest Resolution You Have Available (within reason)
  + There are a number of different resolutions available
    - 480 (NTSC), 576 (PAL), 720p, 1080, 2K, 2.7K (Arri Alexa), 4K (RED One), 5K (RED Epic), 6K (RED Dragon)
* Shooting at higher resolutions than your finish resolution allows for:
  + - Increased image quality and decreased noise (supersampling)
    - Flexibility in reframing
    - Ability to remaster to a higher resolution in the future
* However,
  + - Big frame rates take up big data, and require fast computers and a lot of processing power
    - Shooting 5K for something that will only ever be seen on SDTV is unnecessary
    - Shooting 5K and assuming you will have finished 1080 prints to work with by the end of the day is very difficult to do without money
* That being said, shooting 4K for 2K or 1080 broadcast mastering is fantastic
* Don’t feel bad about shooting in 2K
* Use your best judgment, and balance time, quality, and money
* Always Edit Natively (or in a Production-friendly codec)
  + Edit in a workspace native to your camera (e.g. DVCPRO-HD)
  + Use an intermediate/working codec like Apple ProRes or Avid DNxHD
  + Some codecs cannot be worked in natively, such as most variants of MPEG
    - For example, H.264 is very tough on your computer just to play the footage
  + Processor time can be spent on effects and faster response time
  + If you shoot in a non-edit-ready format, you must transcode prior to editing
    - “Pre-flighting”
* Make a Master File
  + Your final, fully-rendered, finished movie in a single file
  + Should be created in your working codec for minimal processing and faithful reproduction
  + Easily and efficiently able to be converted for finishing and distribution
  + You can then make different versions in an encoder from the master file much more easily
    - The movie is already rendered and all processor time can be devoted to conversion
* Also, don’t forget sound

Networking:

End of Meeting: 8:30PM