

PROJECT ONE (P1)

**SUMMER INTERNSHIP PROGRAMME
MAY - JUNE 2018**

**SIDDHARTH AREDATH
176450015**

COMMUNICATION DESIGN
2017 - 2019
IDC SCHOOL OF DESIGN

SUMMER INTERNSHIP BRIEF

The purpose of summer internship is to provide an opportunity for students to get experience of working in design firms, practicing professionals in various fields of design, artists and consultants and other kinds of organizations, social enterprises. It is to be no less than four weeks.



Santosh Thundiyl
Director of Photography

June 28, 2018

Mumbai

SUMMER INTERNSHIP CERTIFICATE

This is to certify that **Siddharth Aredath**, a student of **IDC School of Design, IIT Bombay** was associated with **Cinematics India Pvt. Ltd.** for a month, from **May 8, 2018 to June 8, 2018**, as an intern in the **Camera team**.

During the period of association, he was found to be committed and his contributions towards the creative thought process were found to be to the level of expectations.

For Cinematics India

(Santosh Thundiyl)

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SUMMARY OF FACTS

Phases of Internship

Phase 1 - CAMERA CREW

Assisted Santosh Thundiyl (DOP) for a live action ad shoot for Maruti Suzuki Allianz directed by Suresh Eriyat.

Closely worked with the lighting and camera team and got to understand common variables and viable solutions.



Santosh Thundiyl

Santosh Thundiyl is a celebrated contemporary Indian cinematographer, with more than many movies and artistic films in his profile. He is known for films like Kuch Kuch Hota Hai, Krrish and Pinjar. Santosh spent his formative years in Kerala did his post graduate diploma in cinematography from the prestigious FTII, Pune in India in 1994. Santosh, who has assisted renowned directors of photography like Govind Nihlani, Venu and Binod Pradhan, also has a number of commercials and documentary films to his credit. He is also a visiting Professor at FTII.

Phase 2 - VFX TEAM

Interned at Suresh Eriyat's Studio Eeksaurus with the post- production team in rolling out the ad. Various aspects of VFX were explained to us.

Interacted with the team responsible for pre-production aimed at understanding the stages we couldn't be a part of before the live action shoot.



Suresh Eriyat

Suresh Eriyat is an acclaimed contemporary Indian animator and director, with more than many memorable ads and short films in under his belt. Suresh spent his formative years in Kerala did his post graduate diploma in cinematography from the prestigious NID, Ahmedabad in India in 1996. Suresh is a recipient of scores of accolades including "Best Indian Animation Film" twice (Tokri, Fisherwoman and Tuk-Tuk). The defining moment his career was when he and his wife Nilima launched Studio Eeksaurus.

NARRATIVE OF EVENTS
That led up to this Ad-film

BRIEFING AND DELIBERATIONS

PRE-PRODUCTION

VIDEO PRODUCTION

POST-PRODUCTION

1. BRIEFING AND DELIBERATIONS

- Client - Maruti Suzuki Allianz
Creative Director - Anupama Ramaswamy

- Agency - Dentsu India
Project Head - Subrotin Day

- Studio - Studio Eeksaurus
Director - Suresh Eriyat
Producer - Nilima Eriyat
Editor - Tintu K Philip

A script was sent by Agency to Studio on the 3rd week of July with examples of existing ads they like

Same was sent to other studios across the country including Rocket Science Lab (Bangalore) who made the benchmark ad.

Suresh, the director wants to explore alternative approaches to solve clients demands while not making an exact replica.

Suggests a 'musical-like' approach (warmth and celebration) with moving sets, where human interaction with the set is preferred to cogs and gears.

The new philosophy is in sync with Maruti positioning themselves as a peoples brand

A presentation explaining the design direction is sent to Agency with examples from existing ads for reference

All terms being agreeable shoot date is decided for Sep end

Shoot dropped in Sep first week due to lack of funds by Maruti

3 months later (Nov) the Agency gets back to the Studio asking to continue the process and finish the shoot as soon as Dec.

Following this was a period of no active work on the project till final go ahead was received in first week of Mar and tentative shoot dates were 15, 16, 17 Apr.

NARRATIVE OF EVENTS

2. PRE-PRODUCTION

Having an in-house design team, pre-production always happens simultaneously.

17 variations of story boards and animatics for the look and feel and 3D pre-visualisation were the major work areas.



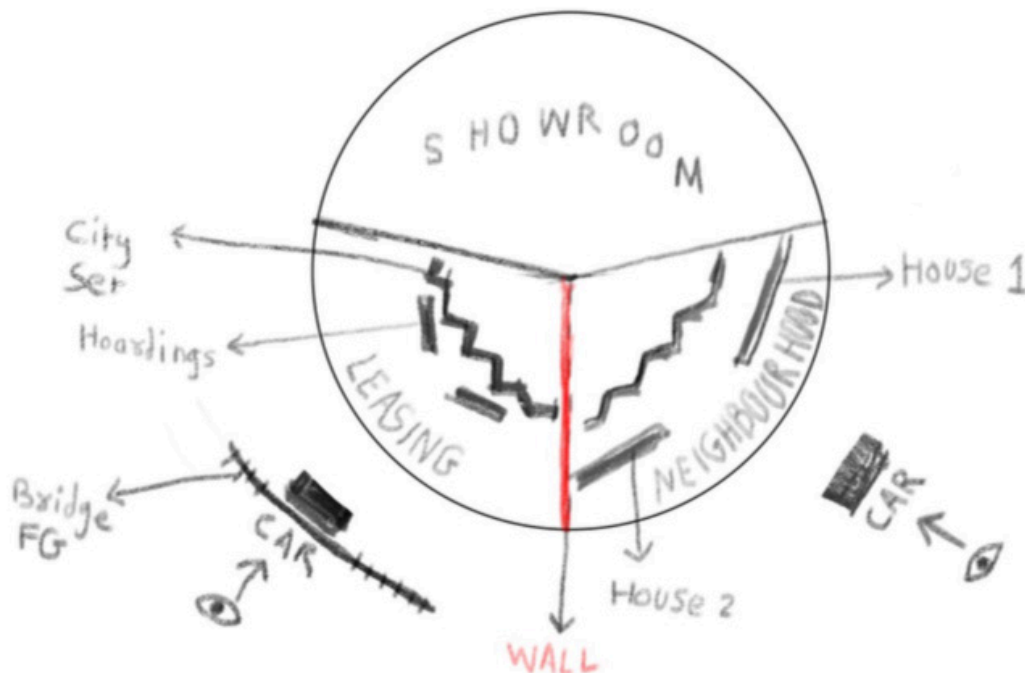
Model sets rendered in software

Sets (layout and look) and prop design were a result of the story boarding.

The process of deciding and hiring external crew for the production started. Most of the significant roles were occupied by free lancers and talent loosely tied with the Studio.

- DOP - Santosh Thundiyl
- Spot Editor - Babu
- Art Director - Ajay Verekav
- Production - Prabhat Gupta
- 1st AD - Sagar Rao
- 2nd AD - Shweta Sandeep
- Choreography - Tanushree & Rahul
- Stylist - Nikki & Lajja
- Hair and Makeup - Shreya

Casting and Audition for actors in the ad film was done by Bliss Casting and the studio would get tapes to go through.



Set design layout showing 3 scenarios - concept by Nilesh

NARRATIVE OF EVENTS

The 3 minute music done by Clinton Cereju was a 2 day process.
The final vision of the set was put forward by Art Director , DOP and Director.

With all work done the Team goes to New Delhi for final PPM on the 6th of Apr.

Barring a few hitches the Client is happy with the studio's approach and Director's vision.

Some confusion seems to have occurred as the Client requires the ad for showrooms and is to be played mute. An idea of a musical fell flat.

Client suggested the Studio visit showrooms to realistically represent studio and atmosphere

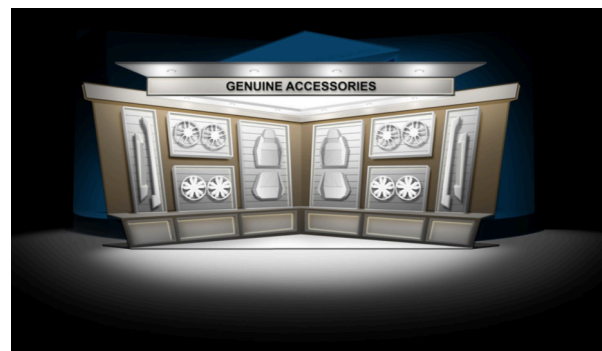
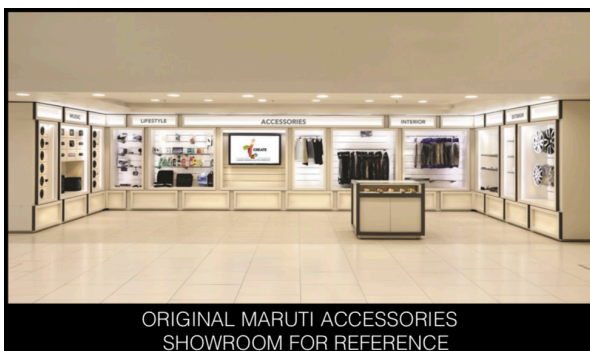
Client was very particular in representing the Maruti staff in ad true to life (case in point - uniform by Raymonds)
A shoot date is set for May 1st Week.

Director suggests using placards to make up for the sound cannot play it's part.

This also encourages the original idea of incorporating extras to be part of the ad.

Changes were made to props and layout based on a finer study of Maruti Suzuki showrooms.

Making exact replicas of uniforms were impossible as Raymonds had no readily available cloth of such specification. This delayed the shoot by one more month.



Set design inspired showroom - by Nijin Nazeem



Set design inspired service center - by Nijin Nazeem

NARRATIVE OF EVENTS

3. VIDEO PRODUCTION

Shoot location was set in Monarch Studio near Ghodbandar, Mira Rd. Key to the set was the rotatable circular dias and a stage where the cast could act out their roles.

Initial days were dedicated to the Choreography team for their practice and the Art team to complete various units of Set.

The art team had a monumental task to do as there were half a dozen set changes in a 3 minute video. The bulk of the work was done in casings of styrene and sunboard with wood and wrought iron being used for framework.

The team of dancers and light technicians alternated for the use of stage. Lighting was a time consuming process that require lots of hands. It is a challenging task, physically and mentally.



An empty studio waiting for make over



Lighting technicians use ND-filters to look at bright light setups



Art team worked around the clock



Lighting a set is tedious job and took two days to set up permanent fixtures

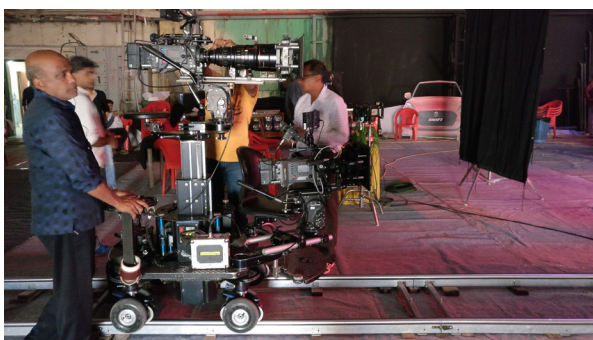
NARRATIVE OF EVENTS



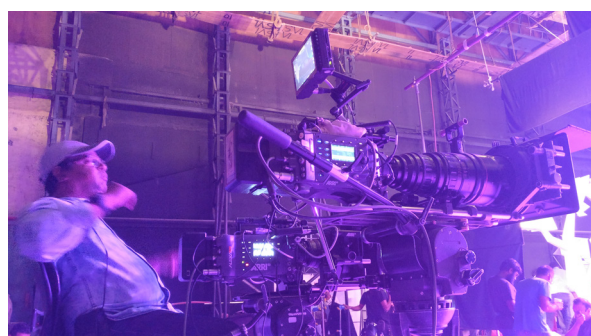
The dance routine underwent several changes as the shoot progressed. This was mostly due to the rehearsals conducted without actual props.



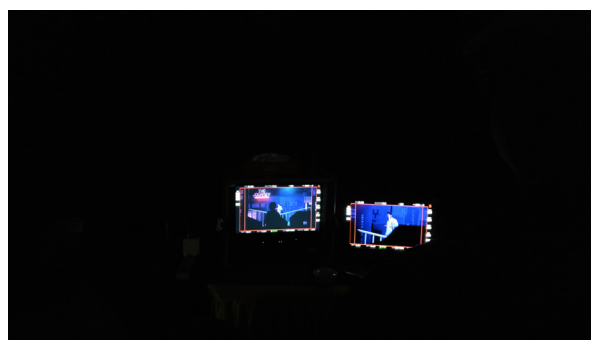
The rotatable set was the attraction of the ad. It could house two locations at one time (see digram under pre-production) and every time the set was hidden from audiences view the art team would change the props.



In this project, the DOP used two Arri Alexa SXT plus which around 8 kg without lens and change according to lens size. One was mounted on a Panther dolly that facilitated tracking shots while the other was mounted on a tripod. These equipments were taken care by atleast ten workers including the dolly assistants.

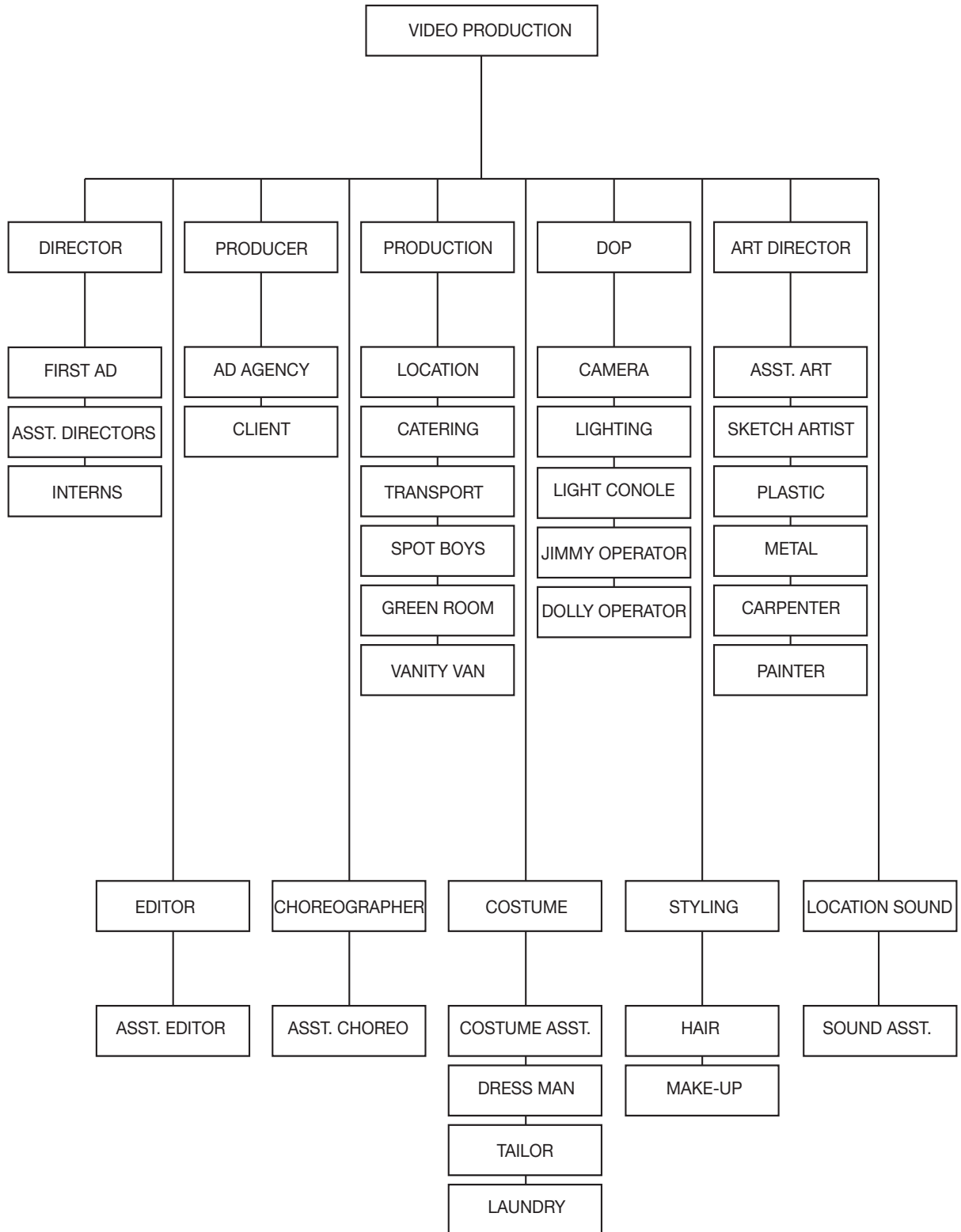


Assistant to DOP, Hanif, was key to the team. It was always he who set things up and the DOP who gave the go ahead.



The ad was shot with two cameras, a zoom lens for details and a block lens that captured fixed frames.

NARRATIVE OF EVENTS



BASIC EQUIPMENTS - CAMERA CREW



ARRI ALEXA SXT



ULTRA PRIME (6 LENSES, F 1.9)
20MM, 24MM, 32MM,
50MM, 85MM, 135MM



OPTIMO 24-290MM, F 2.8



JIMMY JIB



PANTHER CLASSIC DOLLY



BASIC EQUIPMENTS - LIGHT TEAM

While the lead members of lighting team are aware of specific name for every light, and its model numbers the majority of the Film industry go by names that aren't accurate. During the interaction with the light team that is all I have imbibed. Even though fundamentally faulty, that should keep anybody in good stead while working in Bombay. That said inability to associate types of lights with its primary functions (key, spot, wash etc.) is key and that has been achieved.



DINO LIGHT



ROTATING HEAD /
MOVING LED



LED PAR



KINO TUBE LIGHT



DRUM LIGHT

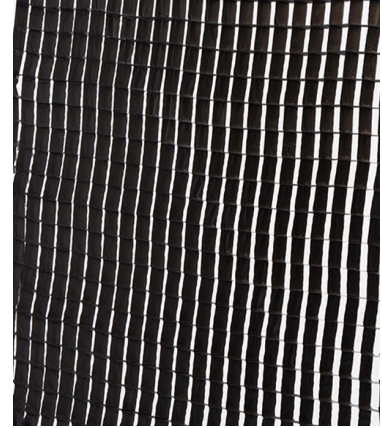
BASIC EQUIPMENTS - LIGHT TEAM



BABY LIGHT



SKIMMER



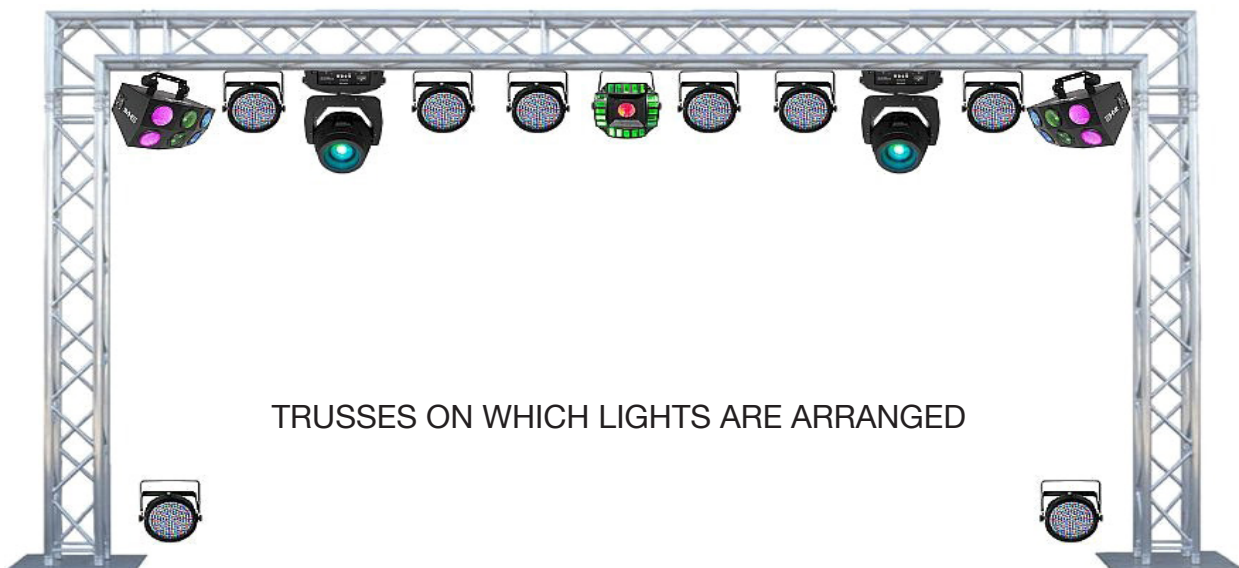
HONEY COMB
SKIMMER



FILTERS

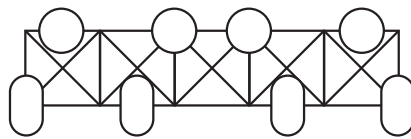
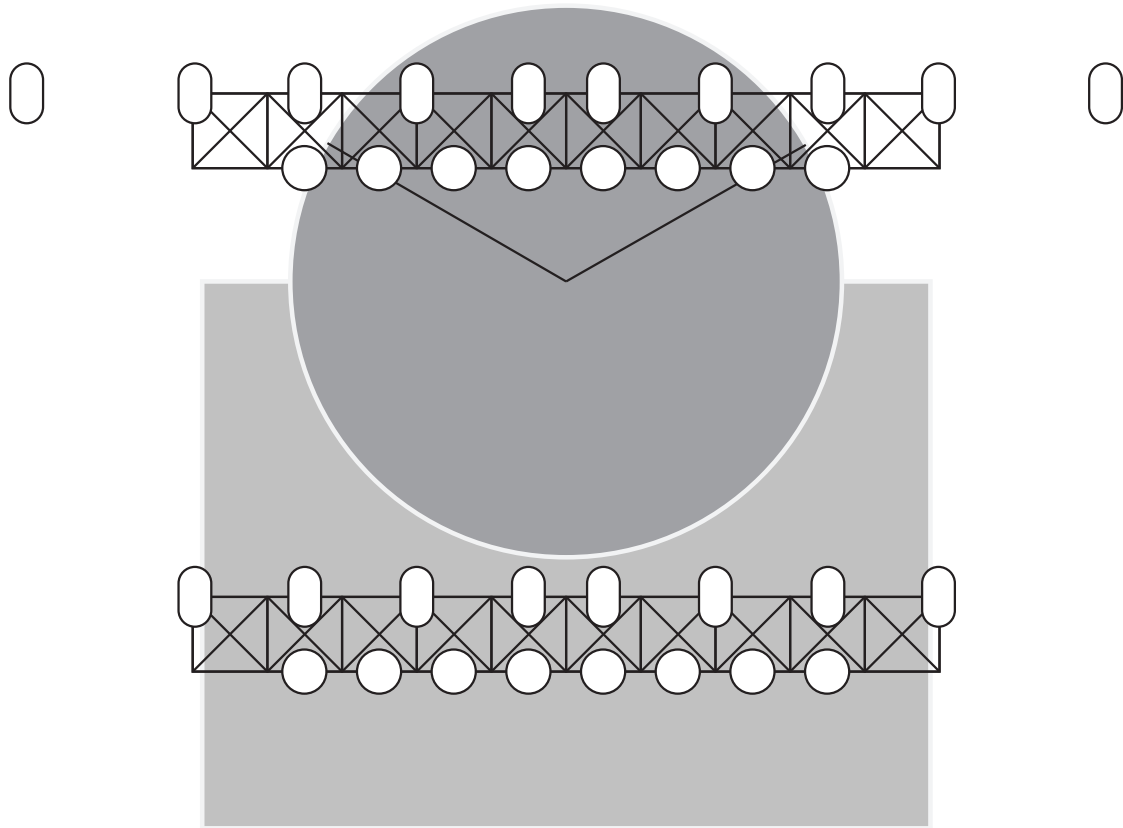


LIGHT CUTTER, FLAG, FLOPPY AND STAND



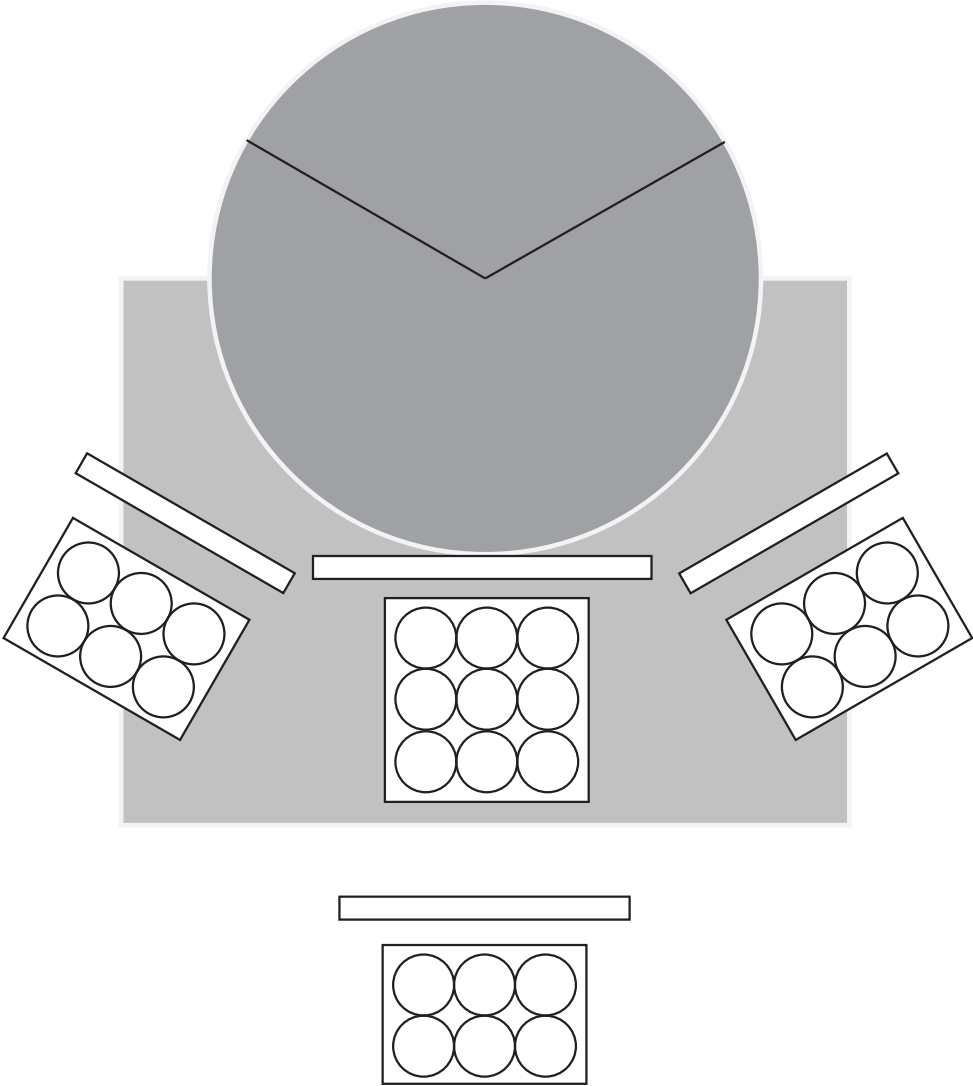
TRUSSES ON WHICH LIGHTS ARE ARRANGED

PERMANENT LIGHTING FIXTURES



Moving head LED (rounded rectangle) and parking LED (ellipse) were fixed on 3 levels of trusses. The row towards the back provided back and rim light, the middle would focus entirely on the circular rotatable stage, while the last one would focus on foreground elements.

PERMANENT LIGHTING FIXTURES



4 DINO lights provided bulk of key light depending on where the subject stood on the stage. The lights were screened using Skimmers. The 9 light DINO had a honeycomb screen with cotton while others (6 light) were cotton satin screens for soft light.

NARRATIVE OF EVENTS

4. POST-PRODUCTION

Many hours of attention to small detail, lots of creativity and high level of skill is essential for the VFX pipeline

The editor hands over the final cut in .DPX format which is analysed shot by shot and correctional measures identified are split amongst the post production team.

Alpha pass and Matte painting - separating elements in matte layers and painting realistic background keeping in mind camera motion, motion blur and out of focus. In simpler words, a matte painting is a painted representation of a landscape, set, or distant location that allows filmmakers to create the illusion of an environment that is not present at the filming location.



Digitally altering backdrop and environment using matte-painting. Notice how along with the surfacing of a castle, summer season has turned to winter.

Cleanup painting - identifying irregularities on screen and masking/painting over them.



From faces to elaborate sets, Adobe Photoshop is used to touch up and paint over unwanted elements.

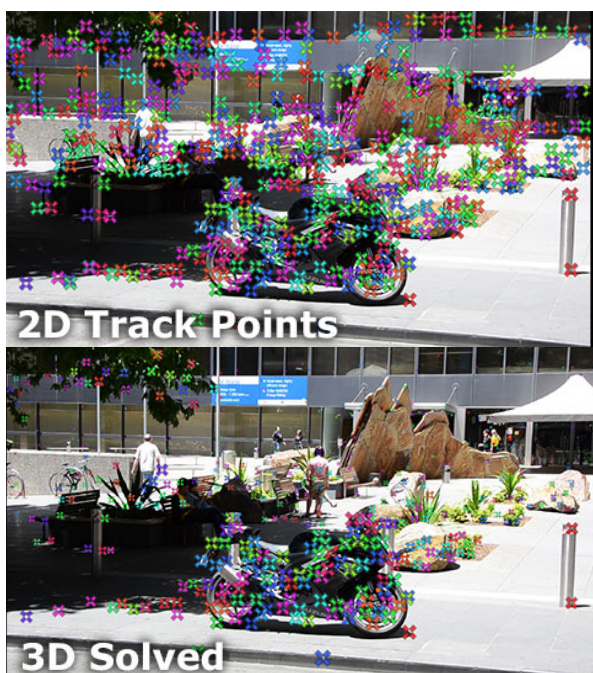
Rotoscope - Frame by frame elements are separated as wire frame layers so that the foreground elements are separated from background. This enables editing each element individually.



Work by Roto artist Nathaniel Caauve for AVENGERS done in NUKE (software). Notice how elements hidden behind objects have also been demarkated.

NARRATIVE OF EVENTS

Motion tracking - Recreates with the help of software exact movement of camera whether it be 2D or 3D.

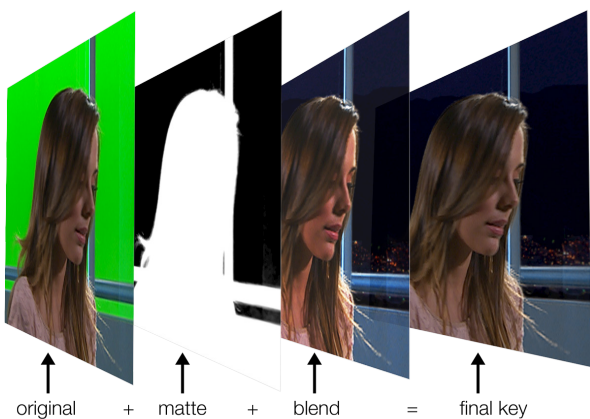


2D and 3D tracking points created by Adobe After Effects based on details and points of contrast within the frame.

Colour Keying (Chroma) - Blue screen or green screen to separate foreground elements from screen and insert a realistic background.



Chroma (Green screen) work in the Peter Jackson Movie HOBBIT.



Compositing - a creative process of combining filmed elements and rendered elements from multiple sources to create a final life like illusion.

Alongside is a simple representation of how Compositing works. This is a tedious process that takes into consideration camera angles, atmospheric elements, artificial lighting, surface textures, background and foreground elements, etc.

KEY LEARNINGS

- CAMERA AND LIGHT
- PEOPLE SKILLS
- INSIGHTS INTO MY INTERESTS
- PRACTICES THAT NEED CHANGE - GROUND LEVEL
- PRACTICES THAT NEED CHANGE - MANAGERIAL LEVEL

1. CAMERA AND LIGHT

A sense of camera equipment such as lenses, filters, matt boxes and the assembling of a camera and its accessories for different shot has been imbibed.

A sense of different types of lighting equipment, accessories and effects is now in my repertoire.

2. PEOPLE SKILLS

Identify influencers and learn from them

Salient features of a useful meeting - organised, focussed, time-bound, respectful of all parties involved

To talk to people in different roles

Receiving and applying feedback of my performance based on my skill set

3. INSIGHTS INTO MY INTERESTS

A sense of camera equipment such as lenses, filters, matt boxes and the assembling of a camera and its accessories for different shots.

A sense of different types of lighting equipment, accessories and effects.

4. PRACTICES THAT NEED CHANGE -GROUND LEVEL

The safety measures in place is left much to be desired for - among those of the lowest tiers of jobs.



KEY LEARNINGS



Availability of manpower was a pressing issue (i assume for cost cutting purposes) and that which was available was poorly allocated. Those among the least paid were constantly absconding from work.

5. PRACTICES THAT NEED CHANGE - MANAGERIAL LEVEL

The team seemed ill prepared because they follow a general policy of 'winging it'

They do not see film making as a design exercise that needs to be planned down to the details. In the DOPs words this is not an architecture project where drafts can be made.



However I refuse to believe this is the case, after all it is a closed set.

Every change the director makes, is tripled as it trickles down - in terms of choreography, camera angles, lighting and set. These practices gives no confidence to the client who wants the studio to follow an agreed script.

Under such pressure, many mistakes were made - those which were avoidable with a clearer game plan.

- 1) Choreography had to make adjustments and settle for simpler routines, often times starting from scratch
- 2) Choreography lost a sense of visual composition
- 3) Unspeakable amount of VFX and post production work was a direct result of expediting work

