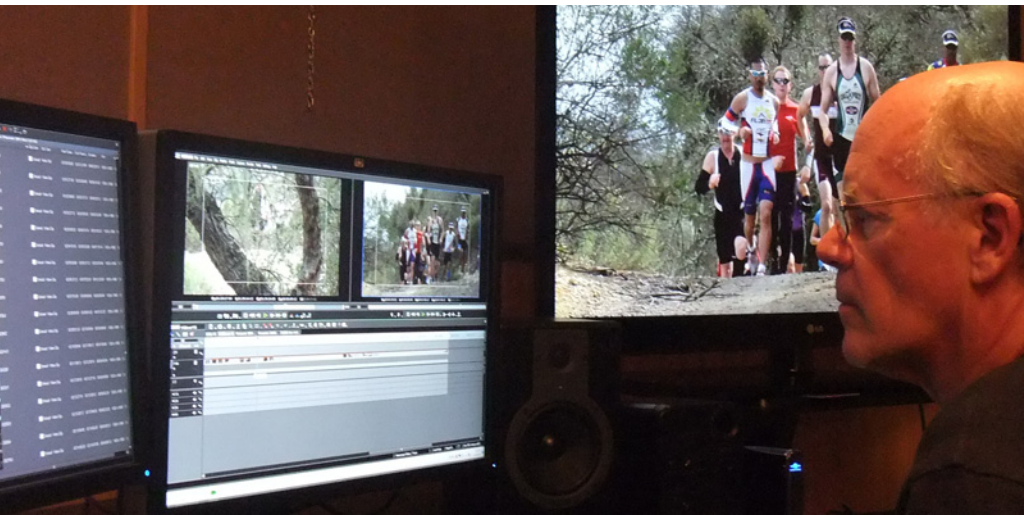


BRUCE AUSTIN

Veteran Filmmaker Finds New Efficiencies for 3D with EDIUS



CUSTOMER

Bruce Austin, US

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3D director of photography and editor

CHALLENGES

Produce "3D on a 2D budget"

Quickly turn around dailies for client review

SOLUTION

Enables 3D projects to be as cost-effective as 2D projects

BENEFITS

Integrated 3D toolset increases workflow efficiency for dailies and craft editing

BACKGROUND

Bruce Austin in Burbank, California is a 35-year veteran director of photography and editor who has recognized that if he wants to maintain profitability in his 3D production business, he has to find a business model that allows him to work smarter and at less cost. For him, this has meant using cost-effective single camera/dual lens format 3D cameras and the latest version of Grass Valley® EDIUS® multifunction nonlinear editing software.

Austin has 14 hours of 3D content being shown on 3Net (delivered via DirecTV), cut on various editing systems over the last two years. He's also launched a new website (www.the3ddoctors.com) to promote and teach the use of 3D in a variety of applications.

"Somehow I can't stay away from the production business," he said, noting that he sold his production company twice, but came back specifically for 3D in 2008. "3D excites me and I recognize the added entertainment value it gives viewers. Done correctly, 3D is just superb. However, not everyone can afford to produce content this way. I wanted to make it practical."

CHALLENGE

While many of the most nagging technical issues regarding 3D continue to be worked out, many would agree that the biggest challenge faced by those professionals involved with producing stereoscopic 3D content is the cost. Large cameras and specialty rigs, in tandem with the sophisticated 3D camera alignment software required can bankrupt a production company even when such productions are planned carefully.

Austin said he's now proving that 3D documentaries can be made on 2D budgets. He edits footage shot with three 3D cameras: Panasonic's Z10000 and 3DP1, and Sony's TD300. These cameras record in MVC, XDCAM, and P2 formats, which are all fully compatible with EDIUS.

"I like working on documentaries because with these new cameras I have gone back to being a cameraman first and a stereo geek second," said Austin. "My claim of '3D on a 2D budget' is for documentary filmmaking. Anything that's not going to go to the big screen, I can shoot and cut on EDIUS for the price of 2D. These new cameras, with their integrated stereo lens, are a large part of my success. The rest of the credit belongs to EDIUS—and me, of course."



“There’s just nothing on the market that offers as much value as EDIUS, bar none.”

Bruce Austin, 3D DP & Editor

SOLUTION

Austin has streamlined his capabilities to be highly portable. He uses a MacBook Pro with Apple’s Boot Camp to run Windows and edit on location. At his studio, he uses an HP Z800 workstation with 24 GB of RAM, dual processors, and a 3 TB striped RAID-0 drive (200 MB/s transfer rate).

“EDIUS is very happy with that,” he said, describing how the software “flies under my fingertips.”

EDIUS’s real-time processing also allows him to preview dailies for clients on the spot.

“I arrived at one client’s location at 10 in the morning and shot for about two hours for a test shoot,” said Austin. “Then I went into a small office and prepared the material for screening. At 3:00 pm I showed them the rough cut source material, color corrected and stereo-adjusted within EDIUS. After that, the production team on the set said “this is the best 3D we’ve ever seen.”

The next morning he showed the footage to the executives and he’s been shooting projects for them ever since, all because of the speed and ease of use of EDIUS.

“I’m producing a triathlon series and have shot 790 gigs of source material,” said Austin. “With that much material, if I had to transcode to start editing, it would have increased the files sizes to about 4 TB and taken me a week to encode and transfer it into an edit system. By the time you’re done, you find yourself saying ‘I don’t want to do stereo 3D.’”

With EDIUS, the editor drops the raw footage into the source bin, and EDIUS recognizes the file type and you’re ready to view the stereoscopic 3D clips as a single clip in the software’s editing bin. No need to keep track of left and right eye segments. Many different display options are available for the editor.

“So, I’m now working the same way I did for 2D, but seeing my material in real-time 3D. For me, it’s a fast and familiar way to work. 3D is finally fun to edit.”

BENEFITS

Accommodating a wide variety of applications, these new 3D resources include: real-time multi-layered editing, a real-time keyer, and real-time color correction all accessed directly from the EDIUS interface. There’s also native 3D support for video clips captured with most popular 3D cameras, easy clip pairing for syncing left eye/right eye clips, and an array of tools right on the timeline to make 3D adjustments fast and easy with no transcoding or rendering necessary.

Included in the new software are tools for importing, organizing, and adjusting 3D clips in the most efficient way. And, supporting Austin’s new affordability strategy for 3D production, it’s all done on the same EDIUS multiformat timeline that 2D projects use, making the process as easy to complete in 3D as it is in 2D.

“There’s just nothing on the market that offers as much value as EDIUS, bar none,” Austin said, adding that he regularly provides feedback to Grass Valley engineers as a beta tester of the latest versions of EDIUS. “Being able to do dailies quickly, with stereo adjustments, is incredible.”

Austin is such a fan that he gives presentations on his file-based EDIUS workflow at trade shows. He’s even convinced two well-known Hollywood editors to use EDIUS.

“Now they only cut 3D on EDIUS, because of the time savings,” said Austin. “I’m now claiming publicly that with these new cameras and EDIUS, I can shoot and cut 3D at the cost of a 2D. That’s a big claim, but I am proving it every day.”

For Austin, the best part about EDIUS is that Grass Valley continues to improve upon it and add new features and functionality to the platform. “I’m out there spreading the good word about EDIUS because I really believe it’s the right solution for a lot of people, at a time when we need it most.”



Bruce Austin offers some helpful tips on how to get the most out of EDIUS and 3D:

- 1 3D dailies have been a problem since 3D's beginning 100 years ago. With EDIUS, I can finally view dailies—daily. That may sound funny, but it has been a real problem for documentary filmmakers over the last four years. Now, EDIUS makes viewing 3D dailies as easy as viewing 2D dailies. Enable 3D in EDIUS and the left and right streams of digital data are handled for you. Drop files into the source bin and you're instantly watching your footage in 3D.
- 2 Currently, a lot of 3D shows are reviewed and cut in 2D and then 3D conformed. That is the wrong approach. If you see 3D throughout post, creative decisions are made to enhance the show, not just get through the 3D process. People get excited viewing 3D, that feeds the 3D experience for the executives and investors who want a return on their investment.
- 3 3D content that can be created on a 2D budget will enable the industry to grow. 3D TVs are being produced cheaper and with better quality. Education is just one of the areas that 3D has been shown to enhance the learning experience. EDIUS will finally put tools into the hands of every filmmaker to create the content that is necessary for 3D to continue into the third millennium.

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For more than 50 years, the Grass Valley name has been synonymous with innovation, leadership, and performance. Our full range of solutions and services is unmatched in the industry, leveraging the economies of scale of the IT industry with our proprietary core knowledge of media processing and storage. Grass Valley customers include most of the world's leading broadcasters, teleproduction facilities, and service providers, as well as independent video professionals who rely on our products to cover

the world's most high-profile live events, as well as to benefit from efficiencies in day-to-day operations. When you're watching news, sports, or entertainment programming—whether on a TV, the web, or a mobile device—you're watching Grass Valley at work in today's connected world.

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