Shooting on RED Application Form

1. Brief outline of project (no more than 30 words)

|  |
| --- |
| Working Title: |
| Name of person applying: |
|  |

1. Please provide confirmed / provisional shooting schedule information

|  |  |  |  |
| --- | --- | --- | --- |
| Date | Location | Int / Ext | Time (24hrs) |
| 00/00/00 – 00/00/00 |  |  | 00:00 – 00:00 |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

1. Names of crew and roles.

Please rate their evidenced experience in this role. 10 = Very Experienced, 1 = No Experience

|  |  |  |
| --- | --- | --- |
| Name | Role | Experience: 1 – 10 |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. Red Specifics

What configuration will you be using?

Put an X in the appropriate box:

Resolution Time Base Red Code White Balance ISO Shutter

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | 2K 2:1 |  |  | 23.98 |  |  | 28 |  |  | AUTO WB |  |  |  |  |  |  |
|  | 2K 16:9 |  |  | 24.00 |  |  | 36 |  |  | TUNGSTEN |  |  |  |  |  |  |
|  | 2K ANA |  |  | 25.00 |  |  | 42 |  |  | DAYLIGHT |  |  |  |  |  |  |
|  | 3K 2:1 |  |  | 29.97 |  |  |  |  |  | MAN WB |  |  |  |  |  |  |
|  | 3K 16:9 |  |  | 50.00 |  |  |  |  |  | Put an X  |  |  | Write |  | Write |  |
|  | 3K ANA |  |  | 59.94 |  |  |  |  |  | for |  |  | all |  | all |  |
|  | 4K 2:1 |  |  |  |  |  |  |  |  | all that |  |  | values |  | values |  |
|  | 4K HD |  |  |  |  |  |  |  |  | may |  |  | that |  | that |  |
|  | 4K 16:9 |  |  |  |  |  |  |  |  | apply |  |  | may |  | may |  |
|  | 4K ANA |  |  |  |  |  |  |  |  |  |  |  | apply |  | apply |  |
|  | 4.5K WS |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

1. Audio. Explain your approach to recording your location audio. List all equipment you anticipate using:

|  |
| --- |
| Location Audio details |
|  |

1. How many minutes of rushes do you anticipate filming?

|  |
| --- |
|  mins |

1. How will you backup the Red Mags?

List all equipment including hard drive make / format and Laptop model number

|  |
| --- |
|  |

1. What primary editing package will you use to ingest and edit the footage?

|  |
| --- |
|  |

1. What offline resolution will you be editing?

|  |
| --- |
|  |

1. Discuss how will you round-trip your audio to Pro Tools - and back again

|  |
| --- |
|  |

1. How will you be conforming your film? (mark an X)

|  |  |
| --- | --- |
| In the Edit |  |
| In the Colour Grade |  |

1. Colour Grading

Which Colour Grading system do you anticipate using? (mark an X)

|  |  |
| --- | --- |
| Da Vinci Resolve with Control Surface |  |
| Da Vinci Resolve with Artist Control Surface |  |
| Da Vinci Resolve software only |  |
| Premier Pro |  |
| FCP X |  |
| Red Cine X |  |

1. Have you completed a test run of all your workflow? (mark an X)

|  |  |
| --- | --- |
| Yes |  |
| Not yet, but I will do before my shoot |  |

1. What grip equipment will you be using?

|  |
| --- |
|  |

1. Will you be also using the Zeiss CP.2 Lens kit?

|  |  |
| --- | --- |
| Y | N |

1. Supporting statement:

Please write a supporting statement to illustrate your competence as a technical filmmaker. Please include reference to all productions you have been actively involved in and any REDucation you may have attended. Please also explain what YOUR role will be on this RED shoot.

|  |
| --- |
|  |

Disclaimer: I am applying to shoot on the Red knowing that there may be technological glitches throughout the filming and postproduction process. I have built enough time in my schedule to allow for the exhausting postproduction workflow.

Signed………………………………………………………………..

 Date……………………..

What happens now? Your application is sent to the Red Committee.