



# Nucoda

Nucoda Film Master brings colour to Thailand's Royal celebratory documentary 'Our Land'.



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# Fame Post Production in Bangkok specialise in the finishing of television, commercials, promos, trailers and feature productions.

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On December 5th 2010 the people of Thailand celebrated His Majesty King Bhumibol Adulyadej's 83rd birthday. To mark the occasion the country held a number of ceremonial events and broadcast a special 30-minute documentary on television dedicated to the King's reign that included historical footage and modern clips from a musical written by the King himself.

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The documentary, which was edited and graded at Fame Post Production in Bangkok, required a heavy grade. It featured a vast number of special effects as the producers wanted the historical material to cut in with the modern musical footage shot on RED. Colourist Kevin Shaw graded the documentary using Nucoda Film Master. He explains, "It was a really interesting project with some complicated scenes. One such scene was an amazing bullet shot that created a Matrix style effect. The shot sees the camera track around a three dimensional still frame, which makes all the elements static, freezing water and rice in mid-air." Throughout the grade Shaw had to experiment with cuts, transitions and timing changes. "This shot was particularly interesting because it required an initial transition and then gradual dynamic keyframe changes as we went round the different characters. When I first graded it the effects weren't there, it was just the camera capture. The editors then added animals and little water droplets. It was really interesting watching that scene with all the different conversions."

## Using Nucoda Film Master's DVO Clarity, Dust and Scratch Tools

The main challenge Shaw faced throughout the grade was to make the archive footage look modern so that the two blended, which required a lot of restoration. Shaw used Nucoda Film Master's DVO Clarity, Dust and Scratch tools to remove a number of the defects. He explains, "The whole project was HD and there were concerns that the quality of the historical SD material wouldn't be good enough but we overcame this challenge by securing a higher quality of source material that we then dropped into the timeline towards the end of the project." Shaw also had some complicated location shots to grade for the musical numbers.



Bullet shot with vfx rice creates a Matrix style effect.

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He says, “There were some extreme locations. There was a fantasy dream sequence shot up in the mountains over several days with completely different weather conditions. To make the appearance of a dream sequence authentic they added some CG mists and I created soft elements with the Blur tool and with highlights to create a high key glowing look. I then put white vignettes on everything, which made for a dramatic transformation. There’s also a musical number in a village where it hadn’t rained for years so there was a lot of dust to deal with in those shots.”

At the end of the documentary a famous Thai singer performs a big number that was shot in one take on blue screen. Shaw explains, “They constantly changed the background throughout the song: the singer’s in a field and then he’s surrounded by candles and then he’s in a crowded street scene. There was concern about making him fit the background. They completed the composite in the edit suite at Fame because the dissolving background was very complex. Then they gave me the mattes so that I could separate him from the background. The problem was that the transition from daylight to night looked like blue screen, so I corrected this by using the mattes and keyframes and as the background switched, I changed the lighting on him in the foreground to match the background and that looked amazing.”

## **Working With Nucoda Film Master To Rebuild Edits and Composites**

Another challenge that Shaw faced were last minute alterations to the titles, which had originally been assembled in a compositing system. He explains, “There was not time to round trip the sequence back to the composers so I had to use Nucoda Film Master to rebuild both the edit and the composite, something that I’d never done before and it worked really well. In the opening title sequence clouds pass across a vfx moon and then the text comes across in front and an image of the King appears and then then the whole scene dissolves into a real moon. The main focus was to get the timings exactly right.”

The documentary was a big part of the celebrations and really sums up the spirit of the event. Shaw concludes, “I had to work to an extremely tight deadline with differing material that included a number of complicated scenes but we delivered on time and the producers were delighted with the finished programme.”



Fantasy dream sequence using high key, blur and white vignette.

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Opening title composite that Kevin Shaw rebuilt.