prasad
CORP

Picture and Sound digitization

of 500 hours of film content for a prestigious non-governmental sports organization

www.prasadcorp.com

About the Client

The client is an archive that holds the motion picture and sound collection of an international sports entity whose reach is worldwide.

Business Need

The client over a period of time had consolidated a large repository of sports film content. The content consists of multiple formats of films and sound recordings. The picture consists of nitrate and acetate camera negative, interpositive, internegative, and print material in 16mm and 35mm formats. Sound sources were on the film or existed separately as optical soundtrack negatives, ¼" audiotapes, and magnetic recordings. As they began to create documentaries from their content the following activities had to be performed.

- The transition from physical camera film stocks to digital files
- Inventory confirmation and consolidation
- Inspection, repair, and preparation of material for digitization
- Synchronizing picture and track
- Metadata built into the scans as well as the creation of an encompassing log of material
- Re-canning and barcoding
- Proxy creation for access and editorial
- Deliverables of high-resolution raw scans and color corrected composite proxies

Challenge

The biggest challenge was dealing with 500 hours of cameral rolls that had limited labels and with an inventory that did not always correlate with what was sent. Materials were intermingled within the same cans, negative, print, and track, sometimes spliced together. Issues also included,

- Nitrate film that had become fragile
- Sound that consisted of wild tracks that would drift out of sync with the picture
- Sound in a foreign language that did not have a specified picture to match
- Damages that ranged from perf tears to full multi-frame tears

Prasad's Solution

The client shipped all elements to Prasad's Burbank office where it was inventoried. Trained film inspectors pulled through all the rolls, repairing damage, identifying content as possible, and prepping the material for scanning. Reels were consolidated into larger rolls. All rolls were cleaned on an RTI Ultrasonic cleaning machine with HFE 8200 solution.

Scanning of the picture material was done on DFT's Scanity film scanner. 35mm was scanned at 4K, 10bit. 16mm was scanned at 2K, 10bit. All scans were made at the largest color range without crushing the blacks or blowing out the whites. As per the client's instruction, the soundtrack was sent to an outside vendor for digitization.

Digitized picture content was put through a QC process and the best light color was corrected on a Resolve system. Then the picture and sound were synced up, and an access proxy was created for review and editorial purposes.

Ultimately the raw scans were archived on LTO tapes and the proxies were loaded onto hard drives. All were sent to the client for ingestion into their archive and approval of the work.

A process workflow was created and all technicians were trained to follow it so that work moved efficiently through the digitization steps and the project stayed on schedule. Extensions were required only when the client re-prioritized or introduced materials that were not part of the initial scope.

Machines were maintained when their usage reached appropriate milestones. All elements were re-canned and re-labeled with the nomenclature agreed upon between client and vendor.

Key Benefits

Prasad took care of the entire project management which included the film digitization that was done internally and the sound that was digitized externally.

- A functional working relationship was established between the client and Prasad with a great level of transparency
- Of the elements with sound, Prasad was able to sync 90% and involved a translator to assist with the more difficult audio content
- All motion picture films were scanned save the most distressed nitrate film that had deteriorated to the point of being a solid mass of celluloid
- All project timelines were met as per plan

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