SGO MISTIKA

Mistika Case Study

Identity FX delivers record-breaking results with Mistika's masterful endurance and winning power for Nike's 2D Interactive Ad Campaign
"The Jump Man 23 - Nike Quick Controls Chaos Project"

Identity FX embraced project challenges with confidence using Mistika

"After evaluating multiple tools and a variety of potential solutions, it quickly became clear to us, Mistika was the only answer. We feel this would have been impossible without the Mistika system."
David Scott Van Woert, Owner & Producer, Identity FX, Inc.

Los Angeles, US, 11th June 2012 – **SGO's Mistika** was used at Hollywood-based **Identity FX** for the stunning, effects-heavy 2D interactive web commercial campaign for **Nike.** The CP3 Jump Man website features basketball player Chris Paul and is available online as an interactive experience under the search string "Quick Controls Chaos". Designed for online customers to dynamically experience a Nike product launch, the unique ad campaign was made to generate a transmedia experience destined for the web, live events and broadcast. Online users are able to interactively participate in the commercial by operating a camera, ensuring that no two viewings would ever be the same.(www.nike.com/jumpman23/cp3V/)

Founded in Burbank, California in 2004 as a visual effects boutique and the post production arm of the transmedia company, Identity Studios, Identity FX embraced the complex, intricate and multifaceted project with Mistika at the helm, resulting in a highly successful outcome. Identity FX is also comprised of IDFX Budapest, a collective of 5 Eastern European VFX houses, and The Adventure Core Productions, which specialises in adventure sports reality programming.

A NIKE PROJECT FOR CHAMPIONS

Despite facing tight and unforgiving deadlines with multiplex project management challenges coupled with the pressures of a client-driven commercial scenario, Identity FX victoriously accomplished sensational results. They delivered complete post production services which ranged from data management, editorial, pre comp, visual effects, colour correction and online finishing, using Mistika.

"Mistika allowed us to read in R3D files at full resolution, in 5K without transcoding and therefore saving us a huge amount of time."
Leo Vezzali Co-Founder and Stereoscopic Supervisor, Identity FX, Inc.

A REVOLUTIONARY PRODUCTION OF EPIC PROPORTIONS

The production team created an impressive set-up, made up of the largest single array of RED EPIC cameras ever to be used on a commercial at the same time. An array of nine arc-mounted cameras, moved once, for a total of seventeen camera positions with a single camera overlap, were used. The Identity FX team faced the daunting task of creating a one-thousand frame-length final product, comprised of the seventeen individual camera positions that captured up to twelve green screen layers, per camera, in a 170 degree arc. "To put this in perspective that's a total of 11 hours of 5K footage, captured over a two and a half day shoot." David Scott Van Woert, Owner and Producer at Identity FX, Inc. emphasised.

IDENTITY FX CONFRONTED TECHNICAL HURDLES WITH CONFIDENCE USING MISTIKA

Most record-breaking high-level projects bring with them, a series of labyrinthian challenges, and this was no exception. One example that illustrates the sheer complexity, was how the team had to provide a seamless basketball play to the end-user, which ultimately had to be built from interwoven, disparate takes. The footage incorporated a chain reaction of various interdependent scenes that included a man on fire, a mounted policeman rearing up, a "Vancouver Kiss", a fan falling from the announcer's booth, and, dramatically, a child almost being trampled by a horse. "Simple logistics and safety concerns were paramount, along with the early realisation that we would not be able to do this in a single take, across an eighteen-camera array." David explained. "There was not enough glass available to rig eighteen cameras together using 14mm prime lenses and secondly, even if there were, and we were not concerned about safety at all, this scenario would dictate that we would have had to paint out the rig in every shot, from every angle." The team also faced the monumental task of isolating the moments of action in the basketball play, into separate green screen layers across the array. The camera array had to be moved backwards and forwards for each and every layer, which, in itself, resulted in additional issues that required resolving. This involved matching the action across multiple takes and various array moves across up to a dozen different layers, as well as processing an increased volume of 5K RED EPIC material at 48fps across the entire timeline.

MISTIKA'S PROBLEM-SOLVING ABILITY SHINES THROUGH

Identity FX had already invested in a Mistika system last year and decided to implement Mistika's advanced toolsets and mind-blowing speed for this project. "After evaluating multiple tools and a variety of potential solutions, it quickly became clear to us, Mistika was the only answer. We feel this would have been impossible without the Mistika system." declared Leo Vezzali, Identity FX Co-Founder and Stereoscopic Supervisor. Ultimately, the team managed more than 20 Terabytes of material within Mistika, which is the equivalent of nine 2K feature films, all executed over a twelve-week period.

David expanded further: "It was during *Conan*, in 2011, after evaluating the 3D market trends for more than a year, we realised that the future of Stereo 3D lay in more of a hybrid approach than strictly conversion alone, and, as such, our studio lacked a critical component - a stereo capable finishing system."

David continued: "Identity FX purchased a Mistika system back in October of 2011 to solve this problem. We have since executed half a dozen projects on our system, including stereo optimisation for 20th Century Fox's **Prometheus,** and another soon to be released major feature film for Sony Pictures."

THE MISTIKA WORKFLOW IS WHERE THE REAL MAGIC BEGINS

"Examining the *CP Jumpman Experience,* within the context of the Mistika workflow that was employed to manage the project to fruition, is where the real magic begins." enthused Leo. Mistika's technical pass approach enabled the Identity FX team to quickly eliminate brightness disparities between the cameras, and optimise the green screen for extractions, using its RGB Correction function. The R3D parameter tool also allowed for the cameras' meta data to be ingested and debayered at the highest quality possible. The warp and de-noise tools in Mistika came in handy for controlling lens distortion and noise, especially in the blue channel. The time warp feature in Mistika gave Identity FX the ability to refine the performance line-up, across the multiple takes.

Leo elaborated: "Mistika allowed us to read-in R3D files at full resolution, in 5K without transcoding and therefore saving us a huge amount of time." In addition, Mistika's infinite timeline feature made it easy for the team to line-up all seventeen cameras vertically in order to synchronise the performances layer by layer and therefore eliminate any fear of drift for our compositing department.

David Scott Van Woert and Leo Vezzali are the Co Founders of Identity FX Inc. In 2010, Identity FX officially transitioned from Visual Effects into a Stereoscopic 3D studio, positioning itself as a top tier 2D to 3D conversion provider on *The Chronicles of Narnia, Green Lantern*, and *Conan the Barbarian* for which they delivered over forty-minutes of the conversion. However the roots of 3D for Identity extend back several years prior to that. Leo Vezzali and partner Alison Savitch, Stereoscopic and Visual Effects Producer at Identity FX, as well as PGA Chair Emeritus, were instrumental in the creation of the first two stereoscopic demos that launched *Real D*, and Leo provided stereo optimisation services on both *Aliens of the Deep* and *U23D*.

Between 2004 and 2009, Identity FX serviced more than 80 projects, providing visual effects, main title animation, and graphics on such titles as *Transformers, Hancock, Americas Next Top Model, Righteous Kill, The Mechanic* and many more.

Visit www.aotg.com/cuttingroom/2012/05/28/the-accidental-interview/ for an audio interview from NAB 2012, that highlights Mistika's involvement in the project.

About Identity FX
Identity FX, Inc. is a full-service Visual Effects and Stereoscopic 3D facility located in Los Angeles. Established in 2004, Identity FX has more than one-hundred visual effects and stereoscopic credits to its name, and counts all of the major US Studios and several television networks as clients. Identity FX has extensive experience in broadcast, including work on commercials for Coca-Cola, McDonalds and Google, titles and graphics for America's Next Top Model, and trailers for Fox, Lions Gate, Universal, Warner Brothers, Walden Media, MGM, Fox Searchlight, and Paramount Classics. The supervising producers are David Scott Van Woert and Leo Vezzali. For more information on Identity FX, please visit www.identityfx.com.
David Scott Van Woert, Co-Founder & Producer Identity FX, Inc.

About SGO
With Head Quarters based in Madrid, SGO is an established leading European developer of high-end solutions including its flagship DI and Stereo 3D system Mistika, and on-set application Mistika Live, for the post production and broadcast industries. A global company, SGO continues to expand with offices and reseller partners across the world. www.sgo.es

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