

KINOSCOPE

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MICROCINEMA

Extra Added Attraction
THREE WILD PERSPECTIVES

The WILD Camera.

Why don't we shoot using the fourth (Wild) camera using the Sony Venice v2 on a Edelkrone Dolly one v2. Those movements will mimic camera one, and allow for certified broadcast in Imax theaters.

What's the Difference Between 'Filmed for Imax' and 'Shot With Imax'?

Src: [What's the Difference Between 'Filmed for Imax' and 'Shot With Imax'?](#)

By Jazz Tangcay

**how to train your dragon
Dreamworks universal**

This weekend, DreamWorks will release the live-action version of “How to Train Your Dragon.” A few weeks later, “F1: the Movie” opens, followed by “Superman.”

All three films have one thing in common: they were filmed for Imax. But what exactly does that mean? And is it really worth it for moviegoers to spend a few more dollars to watch a movie in Imax?

The key differences between the two phrases used to promote the large-screen format? “Filmed for Imax” is a program for filmmakers shooting on digital that allows them to maximize each aspect of Imax’s technology offerings throughout the production process to deliver a movie that is meant to be seen in Imax.

“Shot with Imax,” on the other hand, refers to movies that are shot on celluloid film with a special Imax camera before being converted to digital for projection.

Popular on Variety

Bruce Markoe, senior vice president, head of post production at Imax, delves into the “Filmed for Imax” process and explains the key differences between a non-Imax film, “Filmed for Imax” and “Shot with Imax.”

What exactly does ‘Filmed for Imax’ mean?

Every movie that Imax releases is actually still a unique version, meaning that the filmmaker has the opportunity to optimize the movie visually and sonically with a sound for our format.

“Filmed for Imax” takes it to a whole other level. These are movies where the filmmakers are far more involved from the very beginning of pre-production, production and post-production with us. They’re doing things that enable them to shoot the movie with a unique version explicitly for Imax theaters and exclusively for Imax. The “Filmed for Imax” program has a lot of both requirements and recommendations that filmmakers follow to create this unique version of the movie for our theaters and audiences. That’s the differentiator between normal movies that are still optimized for Imax.

There’s also ‘Shot with Imax,’ another line we’ve been seeing. What does that mean?

Those movies that were shot with our film cameras receive that kind of nomenclature. Those are different than the Filmed for Imax movies, which are all shot with digital cameras. However, a lot of the same kind of process takes place in the making of the movie when they’re shooting with our film cameras. Those movies still do a lot of testing and reviews, and filmmakers work very closely with us throughout the entire production, since it’s our camera on set, whereas the “Filmed for Imax” program is using certified digital cameras that are not necessarily unique to us.



Are there any other differences audiences need to be aware of?

Movies in the “Filmed for Imax” program have an exclusive expanded aspect ratio – 1:90:1 – that’s only available to see in our theaters. Movies shot with our film cameras also have that exclusive expanded aspect ratio, because that’s inherent to our film camera. But with the digital camera, they actually have to make creative decisions to shoot for the taller aspect ratio in Imax, since our screens have a taller aspect ratio. The idea is we want filmmakers to actually create a movie that’s going to be more immersive by filling our entire screen, which is how Imax was designed many years ago, to have these wall-to-wall, floor-to-ceiling screens.

We want the filmmakers to shoot and capture these dual aspect ratios, so we get the taller aspect ratio exclusively for our cinemas. The key is that they have to shoot the movie creatively for our taller aspect ratio, and it’s a technical thing they have to do on set.

One of the things we do with filmmakers is, if it’s a movie that’s being considered to be a film for Imax, we do demonstrations for the director, the DP, the producers and some of the key people on the production team, and they come in and they look at what other filmmakers have done with expanded aspect ratio and how movies kind of play in our Imax environment, because they may not be familiar with it. By seeing these demonstrations, they’re now asking technical questions. “How do I achieve the dual aspect ratio? How do I shoot the movie to be specifically for Imax while still protecting for the non-Imax version? So we start answering all these questions with them. They then go off and shoot camera tests and lens tests, and that’s probably one of the most important parts of the program, the testing and reviews. What this does is it enables them to make really important creative decisions about what lenses they’re using, how they’re planning to shoot and light, and how it’s playing back in a more immersive Imax screen.

There’s a growing demand from audiences to see films in Imax. Currently, how many screens are there? And what is the plan for Imax to expand as audiences come out for that experience?

We are over 1800 screens worldwide, and we have a back order that we are building as fast as we can.

At every Imax theater, we build the projectors and design the sound systems. Sound is important in Imax, and our speakers are powerful. We play our movies all at reference sound level, which also makes it a more immersive experience. Some people might think our movies are too loud. We don't turn them up. We're actually playing them as they were intended to be heard. We are selling and building more theaters because of this recent emphasis for consumers and audiences to want to go see things on the biggest screen possible.



To film on IMAX, you must either shoot on native 15-perf 70mm film cameras or use an IMAX-certified digital camera (such as the ARRI Alexa 65, Venice, or Ranger lines). You also must plan for expanded aspect ratios (1.43:1 or 1.90:1), and pass IMAX's proprietary post-production and mastering processes.

The specific requirements and standards to achieve the "Filmed for IMAX" or "Shot with IMAX" designations vary by camera type:

1. Using IMAX-Certified Digital Cameras ("Filmed for IMAX")

Approved Equipment: You must shoot using specific high-end, large-sensor cameras approved by IMAX (e.g., ARRI Alexa LF, ARRI Alexa Mini LF, ARRI Alexa 65, Panavision DXL2, RED Ranger Monstro, and Sony Venice).

Y.M.Cinema Magazine

Aspect Ratio: Frame your shots with IMAX's expanded aspect ratios (1.90:1 or 1.43:1) in mind to maximize the use of the vertical space on an IMAX screen.

IMAX

Mastering: The footage must go through IMAX's proprietary post-production pipeline and Digital Media Remastering (DMR) process to optimize colors, contrast, and resolution.

2. Using Native IMAX 70mm Film Cameras ("Shot With IMAX Cameras")

Hardware Requirements: You must use the actual proprietary 15-perforation, 65mm IMAX film cameras.

Heavy Set Infrastructure: Because these cameras are larger, louder, and vibrate more than standard cameras, you will need heavy-duty rigging, including massive cranes, beefy dollies, and specialized sound blimping for dialogue-heavy scenes.

Stock & Cost: Expect significantly higher production costs, as native 15/70 shooting uses approximately three times as much film stock as standard 65mm film.

To get the official seal, you must work directly with IMAX's post-production and camera divisions to ensure your film meets their visual and audio quality specifications.

If you are planning a project, let me know:

Are you aiming for "Filmed for IMAX" (digital) or native IMAX film (70mm)?

Are you planning to rent equipment or purchase it?

I can provide more specific budgeting and vendor details for your production scale.



Sony Venice specs

The original Sony VENICE is a high-end 6K full-frame digital cinema camera featuring 15+ stops of dynamic range, a Dual Base ISO (500/2500), and a built-in 8-step motorized ND filter system. It natively supports interchangeable lens mounts (PL and E-mount) and records up to 6K resolution in RAW, X-OCN, and ProRes.

Key Specifications:

Sensor Type: 36 x 24mm Full-Frame CMOS

Max Resolution: 6K (6042 x 4032) in Full-Frame 3:2; windows down to Super35 4K

Dynamic Range: 15+ stops

Native ISO: Dual Base ISO of 500 and 2500

Internal ND Filters: Servo-controlled 8-step mechanical ND (Clear to 2.4 / 8 stops)

Lens Mount: Removable PL mount, revealing a native locking E-mount

Recording Formats: XAVC, ProRes (422 HQ, 4444), 16-bit RAW, and X-OCN (ST/LT) via AXS-R7 recorder

Max Frame Rates: Up to 120 fps at 4K (2.39:1), 60 fps at 6K (3:2), and 72 fps at 5.7K (16:9)

Weight: Approx. 3.9 kg (8 lb 9.6 oz) body only

does the Sony Venice import luts

Yes, both the original Sony Venice and Venice 2 support importing custom 3D LUTs for on-set monitoring and reviewing footage. You can import up to 16 custom .cube files (17-point or 33-point) directly into the camera's internal memory.

How to Import Custom LUTs

Format an SD card using the camera menu so it creates the correct directory structure.

Transfer files by inserting the card into your computer. Locate the PRIVATE > Sony Pro > LUT folder and place your .cube LUT files inside.

Load into camera by inserting the SD card into the Venice. Navigate to the camera's menu system: Shooting > Look Settings > Look File > Load User 3D LUT (or Exposure/Color > Color > Manage User LUTs) and select the destination slot.

Camera Sony Venice 2 at Bobby Gibson blog

 storage.googleapis.com | [1000 x 770 jpeg](#) | [1 yr ago](#) |  | 



Apply to outputs by ensuring the monitoring output (SDI, HDMI) is set to apply the imported Look or LUT.

Adobe

At the Bench: Loading 3D LUTs on the Sony VENICE - AbelCine

Sep 19, 2018 — With the advent of firmware version 2, the VENICE now allows the import of custom 3D LUTs. This opens up endless possibilities and gives VENICE users the abilit...

