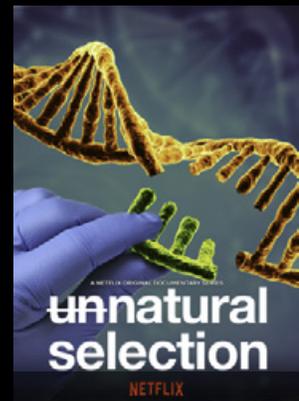


Case Study

Radley Studios



CONTENT CATEGORY: Documentary Series

FACILITY BACKGROUND: Based in Los Angeles, CA, Radley Studios is an independent production company and creative studio. They have a full in-house team of creatives who direct, design, edit, create VFX/Titles, color grade, mix, and finish their own content from inception through delivery.

SHOW BEING STUDIED: *Unnatural Selection* on Netflix

SHOW BACKGROUND: Pioneers in gene-editing techniques and artificial intelligence, (both scientific experts and average people), confront ethical and technological challenges unlike anything humanity has faced before.

TYPE/LENGTH: 1-Hour 'Run and Gun' Documentary Series: 4 episodes

CAMERA INFO: Main camera: Sony FS7. Others include Panasonic GH1, Canon C300 & C500, Go Pro, and Stock Footage

EDITORIAL SYSTEM: Adobe Premiere - offline to online conform (Edit in NYC, conform in LA)

GRAPHICS/VISUAL EFFECTS SYSTEM: Cinema 4D Linear Output - Arnold render engine / composite in After Effects with 16 bit output

COLOR CORRECTION SYSTEM: BlackMagic Design Davinci Resolve 16

SCOPES: Internal Resolve Scopes

iCMU OR eCMU: iCMU in Resolve

COLOR PIPELINE: ACES

MASTERING MONITOR USED: Sony BVM- X300 OLED (1,000 Nits Peak Brightness)

APPROVAL / REVIEW METHODOLOGY: In person grade/approval in color suite.



PROF. JUAN IZPISUA BELMONTE
DEVELOPMENTAL BIOLOGIST

“At Netflix we feel that the Dolby Vision HDR workflow most accurately reflects the creative intent of filmmakers and colorists, providing them with new opportunities in storytelling.”

“At Netflix we feel that the Dolby Vision HDR workflow most accurately reflects the creative intent of filmmakers and colorists, providing them with new opportunities in storytelling. This doesn’t mean a show has to look ‘HDR’. It means productions can achieve their intended look in a new way.

Our Post teams are here to provide support and help set up our partners for success. On *Unnatural Selection*, Radley was very open to the idea of HDR and grasped the initiative. Over the course of a few months, they underwent training and testing that ultimately made the project go really smoothly.”

Richard Hobbs, Netflix Post Manager, Documentaries



“The ethos of Radley is simple, we put all of it on the screen... We take the budget and it goes on the screen. So, what’s the natural extension of creating phenomenal graphics and using the best cameras? It is HDR... and the best version of HDR is Dolby Vision.”

“The ethos of Radley is simple, we put all of it on the screen... We take the budget and it goes on the screen. So, what’s the natural extension of creating phenomenal graphics and using the best cameras? It is HDR...and the best version of HDR is Dolby Vision. We’d been looking at it before Rich at Netflix recommended that this show might be a good candidate for HDR. As a studio that is accustomed to finishing and delivering our projects internally, we were all ears, but it did seem daunting. We thought there would be a large equipment expense, but it turned out the biggest thing was education and planning. Dolby provided a great overview and then onsite training and combined with all the information and resources from the team at Netflix, we said ‘we’re in!’ Getting everyone on the same page was key and it was especially important to help the creative execs feel comfortable with the new aesthetic possibilities. It was a process that took time, but they warmed up to it nicely. The best advice we got was from the engineer at Dolby who said, after setting up our monitor, “Hey guys, don’t forget, just color your show.” He knew that we had been focusing on the tech aspect, but the magic is really in the color grading. There is a learning curve and intimidation factor... but our planning and testing paid off and our great looking, GFX heavy, ‘Run & Gun’ documentary was a total success thanks to Vision and the support from both Dolby Laboratories and Netflix.”

Beau Nilsson, Facility Engineering Lead:
Director of Post Production at Radley Studios



“It was really an eye-opening and positive experience working with graphics in Dolby Vision. In the end, we made something that was much richer and more vibrant than what is possible in RGB/SDR.”

“The graphics of the show were designed over the course of two years before the show went into production and before I knew of the Dolby Vision system. The graphic palette is a super vibrant, almost electric array of neon green(s), cyan(s) and a rich, distinct yellow that brands the show. Admittedly, I was nervous to venture from RGB into an HDR color space and uncertain how the design we spent years on would translate. But, when Beau (our Director of Post Production & Operations) arranged a demo for us at Netflix, I was absolutely blown away by the Dolby Vision demonstration. The richness of the colors was so stunning, I could not wait to work with the graphics in this new system.

With any innovation there is a learning curve. Some graphics would be nuclear hot when brought into Resolve on a 1,000 nit monitor. But with just a bit of back and forth and experimenting we were quickly able to develop a system that enabled us to dial in the graphics and make them look spectacular in HDR. Once we had the adjustments figured out, we were able to integrate them into our workflow with no time lost.

It was really an eye-opening and positive experience working with graphics in Dolby Vision. In the end, we made something that was much richer and more vibrant than what is possible in RGB/SDR.”

Antonio Cicarelli, Graphics/Visual Effects System/Team Lead Partner and Head of Design and Animation at Radley Studios



“It was exciting to see something so new... I was also really impressed with the Dolby Vision mapping from HDR to SDR and using the 4.0 analysis and trims. The analysis only was really good... Some shots were 100% without any trims.”

“It’s a push and pull to see what you can actually get out of each image. Joe and Leor (the directors) were great to work with and we proceeded cautiously on the first episode with a more ‘log’ and cinematic flat look. The second episode started to have more opportunities to pop a bit more and had more room to take advantage of HDR, Leor (also one of the main DP’s) said, ‘let’s now go back and revisit episode one and open it up more.’ It was something that just snapped, especially some of the incredible graphics that push upwards of 600 nits and really has an impact. It was exciting to see something so new... I was also really impressed with the Dolby Vision mapping from HDR to SDR and using the 4.0 analysis and trims. The analysis only was really good... Some shots were 100% without any trims. We were worried that the graphics especially would have a hard time mapping to SDR, but it worked really well. As a colorist, it took some time to adjust to switching from HDR to SDR monitoring. I’m more comfortable now to hop back and forth and tweak the HDR and then reanalyze and trim the SDR if I need to. Scopes really help with all this new gear and new process, don’t always just trust your eyes.”

Jonny McPheeters, Colorist, Radley Studios