



MAMMOTH SCREEN

Customer

Mammoth Screen, a UK based independent production company.

Challenge

- Create a 2010 adaptation of Bouquet Of Barbed Wire for the modern day audience which still met the same high standards as the novel's first critically acclaimed TV dramatisation in 1976.
- Maximise picture and sound production values within the parameters of the programme's budget and schedule.

Solution

- A full-service package covering capture, conform, grading, visual and graphic effects, online, audio and tape deliverables.
- A complete sound post package including sound design, ADR, Foley and 5.1 mixing.

Reinventing a TV Classic

When a producer sets out to do a remake of a series that first aired over 35 years before – and gained a UK audience of 26 million at the time – you can be sure that they're going to leave nothing to chance when it comes to choosing their production partners.

This was the situation facing the multi-award winning team at Mammoth Screen as they planned the 2010 remake of Andrea Newman's novel "Bouquet of Barbed Wire". The partner that they chose for their sound and vision post-production support was Technicolor - a company well-known for its ability to meet the increasingly tight scheduling and budget challenges that confront producers in today's evolving digital environment.

On top of a highly cost-effective and disciplined approach to projects using the latest production tools and processes, Technicolor was also able to deploy the creative talents of its individual team members to enhance both the video and sound of this tense and emotional drama for maximum audience effect.

Finished on-time and to budget, the 21st century version of this still-remembered story aired at 9pm, winning over 5.2 million viewers.

BENEFITS

- Single source, tightly integrated approach to post-production processes
- Access to world-class creative professionals
- Use of Technicolor's Production Network™ to securely move content between sites
- Economical pricing



Having worked with many of the senior Technicolor team on previous Mammoth Screen projects, I was keen for them to quote for this project. Our commercial contact there, Louise Stevenson – and her team – handled a rather drawn out quoting process with remarkably good humour and we had no doubts when it finally came to awarding the project to them.

The whole project was very efficiently and effectively managed throughout, with the work of Senior Colourist Dan Coles and Online Editor Sion Penny matching and even exceeding the already high standards that we'd come to expect from Technicolor. Not only that – but they also brought the whole project bang in on budget to boot....!

Jon Williams
Director of Production and Finance at Mammoth Screen



The Client:

The award winning team behind Mammoth have been together for over a decade, making more than 350 hours of prime time drama during this period. Working closely with some of the country's best writing talent, Mammoth has created an enviable reputation for producing bold, high-quality drama for both key UK broadcasters and for international

distribution. The company has a first-look distribution deal with ITV Global Entertainment Ltd.

Its Managing Directors – Michele Buck and Damien Timmer – also continue to oversee key shows for ITV Studios, including such prestigious titles as Lewis, Poirot and Marple for ITV1.

The Solution:

The three one-hour program series arrived at Technicolor's state-of-the-art digital storage and production facilities in Central London after being shot on ARRI D-21 onto HD-cam SR tapes. Technicolor's Senior Editor, Sion Penny, performed a HD tape conform in AVID DS before creating a conform master for the company's Senior Colourist Dan Coles to digitise in its grading theatre.

Dan used Autodesk's Lustre colour grading software to enhance the images, creating a richness and vibrancy throughout by adding contrast and warmth. Darkness and mood within the narrative were accentuated through the use of cooler and more de-saturated tones to give a colder and more sinister feel. Subtle masks and shapes were also used selectively to add depth to the image. Further creative work involved replacing skies with time-lapse cloud shots to invoke a sense of oppression and foreboding, creating a vivid cityscape at night by adding lights in windows and grading the shot

day for night. Additional VFX activities included painting out crew members and adding moving reflections to car windows to create a greater sense of speed and urgency to the scene.

Sound post production was completed by Technicolor's sister company, Anvil, who provided a full sound post package including sound design, ADR, Foley and 5.1 mixing. Anvil's Head of Sound, Gareth Bull, mixed all three episodes with the support of Richard Straker and Foley work by Adam Mendez.

Throughout the entire lifecycle of the project – right through to final delivery to ITV – content was seamlessly moved between the different post-production stages over the company's high bandwidth, high reliability and highly secure Technicolor Production Network™.

Reasons for Technicolor Winning the Project:

- Able to deliver the best possible sound and picture post production work within a tight budget and deadlines
- The collective creative skills and experience of the video and sound teams
- Ability to provide a full-service package covering capture, conform, grading, visual and graphic effects, online, audio and tape deliverables
- Extremely competitive pricing

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