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Technology Specs and Frequently Asked Questions

The Peacemaker Virtual Studio is a hi-tech volume LED studio which utilizes 288 LED panels for walls and 188 LED panels for the ceiling. Supporting the LED panels is a server room with Brompton processors to provide redundant zero latency video.

To help ensure your production's success, we provide a 2-hour studio orientation with our in-house cinematographer to help you maximize usage of the studio, as well as a mandatory 1 hour technology camera test prior to shoot day.

Do you supply video plates?

PVS has established a relationship with Drivingplates.com to provide preferential pricing for driving video plates. Simply review their [Library](#) to find footage that meets your needs. Then let us know which plates you like, and we will download for you and provide a price quote. Your studio quote includes 4 hours of pre-production time to download, encode and test video plates.

If you need custom plates, we are happy to provide a quote for you to film your video using the specialize Peacemaker Filmworks crew.

If you are supplying your own video, we will need to review and test in advance of shoot day. If additional pre-production time is needed, we will provide a quote.

Additional pre-production time is billed at \$125/hr.

What format do you want driving plates in?

For best effects we need nine (9) angles, in separate files (not stitched). We will orient videos in-studio based on vehicle size and shape to maximize reflective effects.

Apple ProRes 422 or HAP codecs at 4K/UHD and HD resolutions are best, but h.264 encoded can work, but due to the myriad of encoding options sometimes they don't work as well.

We can accommodate raw/log and color space, it will depend on what the DOP wants.



What framerates can you accommodate?

Typically, framerates are 24fps or 23.976fps. It is important that we confirm your framerate prior to shoot day so that the studio can be configured in advance.

Any changes without notice may result in delays as it can take up to 2 hours to reconfigure the volume studio to a new framerate.

To ensure framerate synchronization your camera needs to be genlock compatible. Tell us the type of camera you are using and we can confirm. In addition, we require a camera test in studio, usually one day before shoot day, to ensure compatibility. If you do not perform this test, you will assume all responsibility for delays due to compatibility issues.

We have our own plates coming from editorial which are special plates for specific shots. They won't have multiple angles.

We can definitely work with these. We will need the final versions at least 72 hours in advance to ensure compatibility. Any last minute changes could result in delays on shoot day.

For the test day, should we test both of the cameras that we'll use on the shoot day or just one of them?

Testing is all about reducing the variables of shoot day. We suggest it's safer to have both cameras tested before shoot day. That way we know that both are working properly with the genlock and we will have no issues on the shoot day.

We cannot guarantee a camera will work if it hasn't been tested, and we will not be held liable for any delays as a result of not performing testing.

What Genlock system do you use? We will be using a Panavision DSMC2 body? Uses a 5 pin Lemo with combo TC and Genlock. Are your Genlock devices hardwired or do they run via CAN (wireless Ambient communication and synchronization network)?

We use a hardwired BNC genlock coming from an Evertz 5600MSC master clock. You may need to provide and test an adapter if your camera does not take a BNC input as we do not provide adapters.



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Our time base is 23.976 and we are using the IPP2 Red Wide Gamut Colour and contrast pipeline.

We support 23.976fps. NOTE: changing the volume configuration from 23.976 to 24fps requires reconfiguration of the LED system and may take up to 2hrs to reconfigure.

What are our distance from screen considerations for a 8K Monstro VV sensor from the screen?

We typically recommend shooting at least 3m (10') off the LED wall

What is the Colour space coverage of the LED screens? What is the peak luminance of the screens?

The walls have a total output of 1500 nits. They hold color space down to below 5% brightness.

NOTE: You may have specific questions relating to your specific shoot. These will best be addressed during your orientation or camera test. If you have any additional questions, please contact us so we can arrange a tech call to ensure proper configuration.